

The Music Box

an international magazine of mechanical music

THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

Volume 9 Number 5 Spring 1980



STELLA—its peculiarities plus catalogue of tunes ; Troubadour in detail ; the Herophon organette ; repairing broken reeds ; an 18th century street organ.

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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. . .

ONE of the most serious events to disrupt and destroy our heritage is a recurrence of a scourge whose destructiveness is of far wider consequence than the relatively localised effects of pestilence and traditional war.

Just before Christmas, the Western world was struck by a further manifestation of one of the oldest and most universal ailments of all time—gold fever.

This precious metal has soared in price to the point where men are driven crazy. Similar conditions in the days of the Gold Rush drove men to murder. This time it is responsible for the feverish desire of people to convert their gold possessions into money and, along with silver which has also rocketed in value, the rush has reached epidemic proportions. Intrinsic value has been usurped by the immediacy of cash-in-hand.

While in itself this is a predictable if not even understandable outcome of a situation where gold and silver have increased their value more than tenfold in a short space of time, it has already had a far-reaching and irrevocable effect on our antique possessions.

People have exchanged valued heirlooms and even articles of considerable antiquity for money with such general disregard for the age and sentimental value of the objects that irreparable damage has been done to the wealth of antiques left to us by a past generation.

As for stolen goods, there was always a strong chance that gold and silver valuables would ultimately circulate back into the market. Now, though, the chances of

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Cover picture: Perhaps the most unusual amongst the world's organettes is the Herophon in which the musical "disc" is square and stays still while the musical mechanism rotates beneath it. The article on page 219 describes this oddity.

Hon Editor: Arthur W J G Ord-Hume
Editorial offices:

14 Elmwood Road, London, W4 3DY
Telephone: (01-) 994 3292

Advertisement manager: Arthur Heap

Advertisement enquiries:
Riversway, 1 Victoria Crescent,
Queen's Park, Chester CH4 7AX
Telephone: (0244) 675991

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stolen metal escaping prompt consignment to the furnace are indeed slim.

Now valuable watch-cases, snuff-boxes and even rare coins have been destroyed for their base metals. While on the one hand this type of vandalism increases even more the value of the fewer pieces which survive, it is an action of frightening irreversibility which remains inexcusable.

Old gold and silver possessions which have been destroyed and converted into metal ingots include much that future generations will unquestionably mourn. They will mark in their histories the years 1979 and 1980 as the time when avarice destroyed history and artefact with a thoroughness and callousness comparable to the events which robbed us of gold and silver plate after the Middle Ages, and tantamount to the dreadful destruction at the time of the Dissolution of the Monasteries.

The melting down of the works of craftsmen of the past is nothing short of sacrilege. When an object is seen to be more valuable as base metal and hard cash than as a work of art, surely civilisation and culture, along with their senses of values and responsibilities, have reached an all-time low.

We journey uncertainly into the eighties with the image of conservation and preservation tainted by materialism.

Those moved to sell for such iconoclastic reasons are to be pitied. One can only hope that future historians may forgive them. Personally, I think it unlikely.

ARTHUR W J G ORD-HUME

THE STELLA

Some of its Peculiarities

by A J L Wright

THERE were many varieties of disc musical box but few departed from the principles of the original Lochmann patent using discs with pressed-out note projections. One notable exception was the *Stella* box made by the Swiss manufacturer Mermod Freres, already a leading maker of cylinder boxes and attempting to break into the German-dominated disc box market. Although it never achieved the popularity of the better-known German boxes, Mermod's *Stella* deserved to do so as it played brilliantly and was free of some of the irritating features of its German contemporaries. By far the greatest advantage was the use of discs without projections which meant that they could be slid into a small space without damage. Anyone who has handled or cleaned a stack of Polyphon discs will appreciate this!

To make use of smooth, slotted discs, Mermod Freres devised an entirely new mechanism which was very solidly constructed and positive in action. This is shown diagrammatically in Fig 1. The duplex combs are mounted at 90 degrees to each other in such a position to allow one star-wheel to pluck the corresponding teeth on each comb at the same instant, by means of a four-toothed star-wheel. The arrangement of dampers is quite unlike that found in other boxes and requires the tooth tips to have a most unusual and hence characteristic shape which can clearly be seen in Fig 2.

Each damper bar is mounted at right-angles to its respective comb and is itself made very much like a rather thin comb whose teeth end just below the teeth of the musical comb. The damper tooth is extended by a wire which passes

on one side of the thin portion of the musical tooth tip and carries above it a further piece of damper tooth shaped so that the star-wheel tooth will gently but positively press it backwards just before plucking the musical box tooth. Referring back to the wire connection which is shown in Fig 2, it will be seen that a second wire is attached to the damper tooth and passes on the opposite side of the thin portion of the musical tooth. This is shaped so that as the damper is pressed back by the star-wheel it bears on the step in the musical tooth, damping it just before the tooth is plucked by the star-wheel. This arrangement is shown for one comb in Fig 3 and the complete assembly of combs and dampers on the baseplate in Fig 4.

The lack of projections on the disc, while itself being very desir-

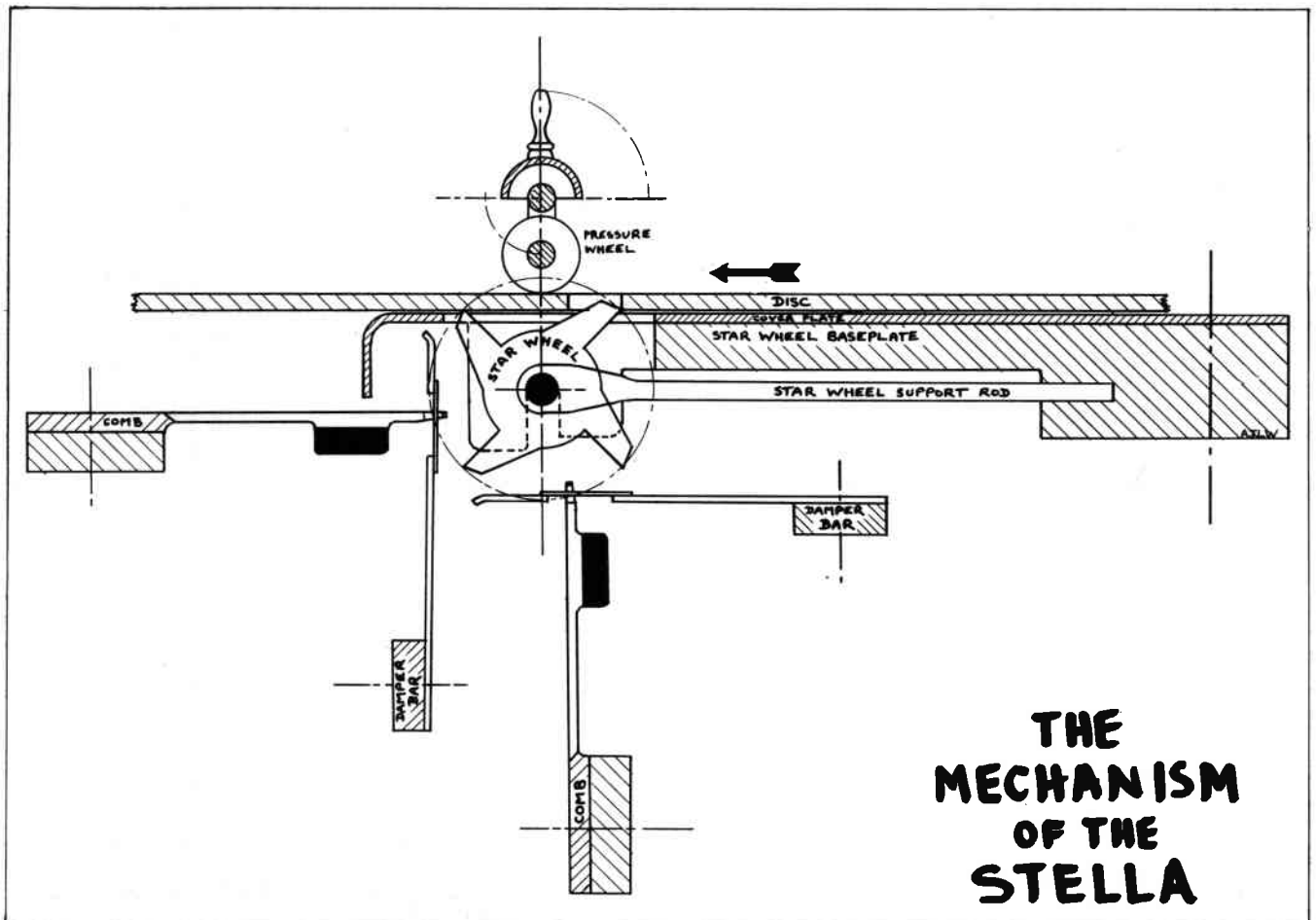


Fig 1. Diagram showing the system of operation of the Stella.

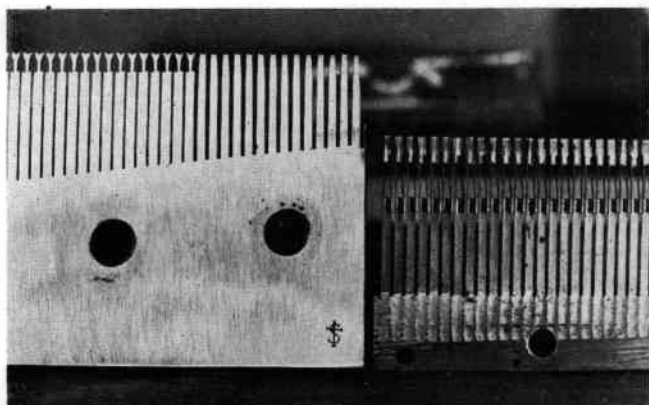


Fig 2. Comb and damper details showing unusual tooth tip form and also the trademark stamped into the comb. Treble teeth are not waisted.

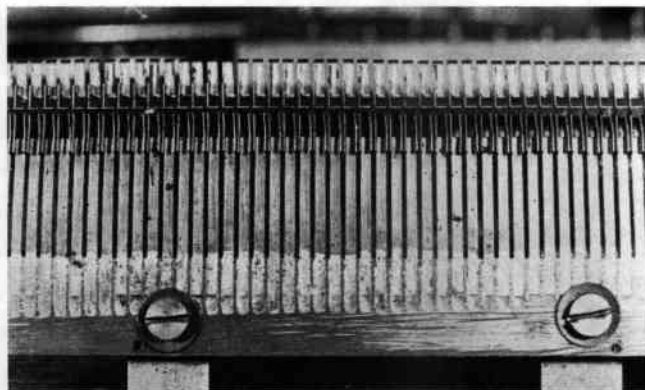


Fig 3. The arrangement of the dampers with the musical comb seen here as applied to one of the two combs and seen from underneath.

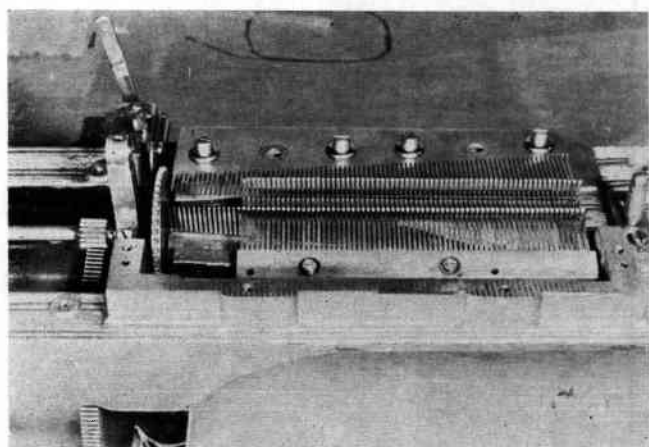


Fig 4. The complete arrangement of combs and dampers installed on the baseplate of the musical movement.

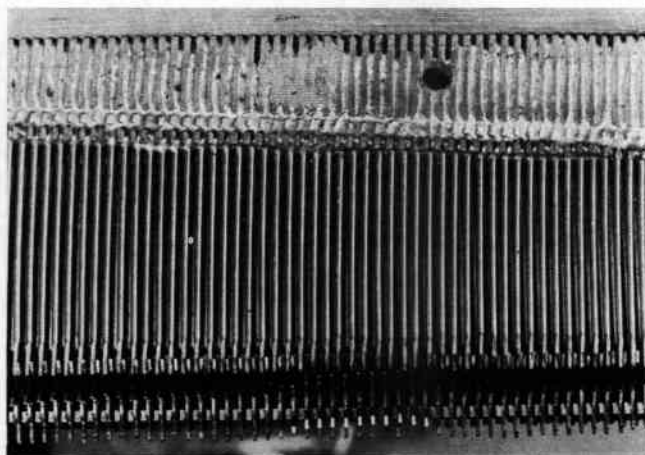
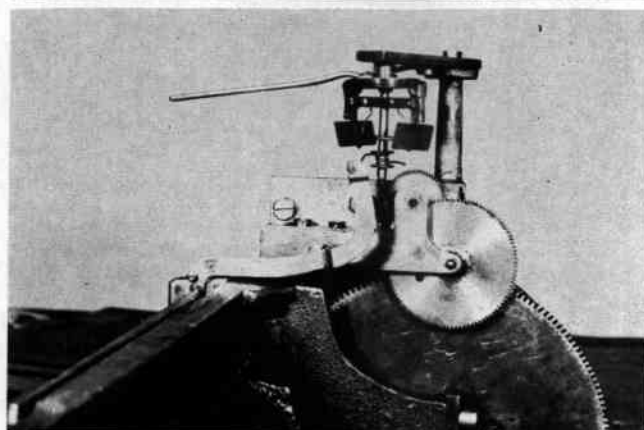
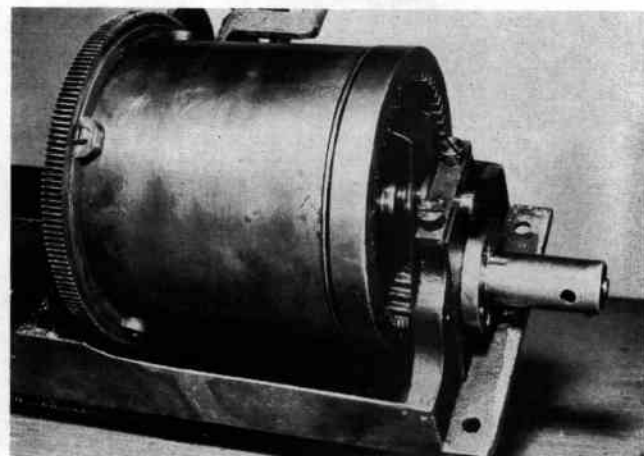


Fig 5. View of the underside of the starwheel baseplate showing the rigid construction needed to resist the high loads incurred in playing.



Fig 6. This view of the musical box front (above) shows the compartment for storing the discs. Compare the detail of the inlay with the picture overleaf of a similar box and note the variations. Most, if not all, Mermod musical box cabinets were made in England so there is every chance that these fine cases were manufactured in the craft areas of London as indeed were the cases of Paillard — see the story on page 223. Fig 7 (above right) shows the unusually long spring barrel together with its internally-toothed winding gear. Fig 8 (right) illustrates the governor assembly. Note the heavily-founded solid gears and paddle airbrake wings. The long tube projects upwards, when in the case, so that oil can be directed onto the bearing.



able, presents the problem of positive engagement of the star-wheel teeth with the slots in the disc. To achieve this, each individual star-wheel is pivoted on the end of a stout spring steel rod solidly anchored at its other end to a heavy brass bedplate. This allows the star-wheel to be pressed down by the disc where no slot occurs but allows it to spring up as soon as the leading edge of its next tooth enters a slot. Fig 1 shows the mechanism at the point where the star-wheel tooth rises through a slot as the disc turns.

The view of the underside of the star-wheel baseplate in Fig 5 shows the very robust construction necessary to cope with the considerable strains imposed on the star-wheel in operation. When fully assembled, a nickel-plated cover plate projects all but the top edge of the star-wheels. These are protected by a non-hinged permanent pressure bar running completely across the disc. This is pivotted eccentrically at each end so that it can be rotated on its own axis by a small lever. By rotating it through 90 degrees, the cam-like action raises the pressure wheels to allow a disc to be slid between it and the star-wheel cover. Returning the bar to its original position brings the pressure wheels down to press it against the star-wheels which retreat on their sprung pivots to the level of the cover plate, as can be seen in Fig. 6.

The drive to the disc is also rather different from that of the

conventional box and can be seen in Figs 4, 7 and 8. The drive is taken from an unusually long spring barrel, the spring arbor being wound by a pinion on an internally-toothed ring (see Fig 7).

The locking mechanism for the winding gear is as follows. A shaped steel plate arm pivotted freely on the spring arbor carries a second pinion rotating freely on the geared ring, its other end bearing on the smooth backing of the ring. As the ring rotates during winding, the friction on the other end of the arm rotates it with the ring until, after about ten degrees arc the arm comes up against a small stop pin in the bearing trunnion. Thereafter the arm stops rotating and the pinion on its end idles as the ring rotates. When winding ceases, the force of the spring rotates the ring backwards, carrying the arm with it until its pinion locks on the winding pinion. It is possible after long use that the stop pin will wear out or break. In this case the arm can rotate a full turn before coming to rest—which is somewhat alarming for the winder!

If the spring barrel is removed at any time, it should be noted that the position of spacer washers between the barrel and bearing trunnions is critical as it is possible for the end of the spring barrel to foul the first wheel of the governor drive, so putting considerable

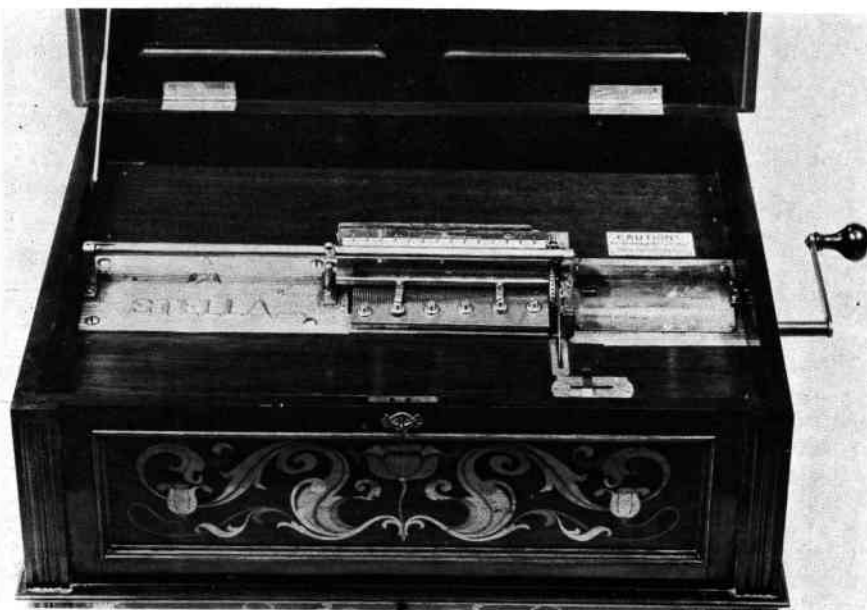
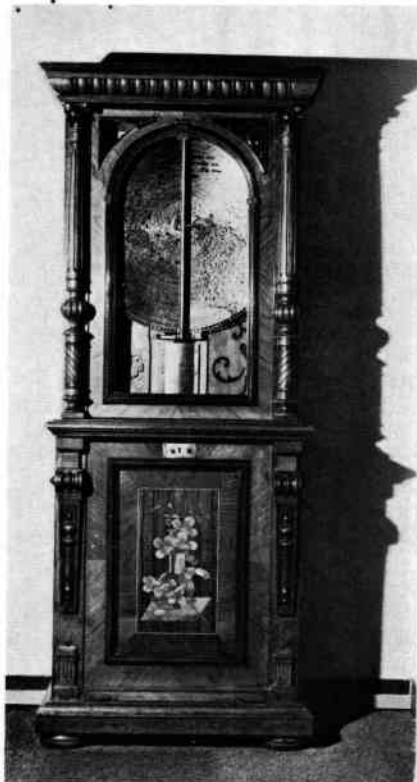


Fig 9 (top of the page). The handsome proportions of this free-standing Stella showing the narrow, drop-down door forming the lower third of the upper case which houses the discs. Fig 10 (above). This second example of the same model, pictured by Christie's of South Kensington, reveals minor differences in inlay design.



Vertical models of the Stella are somewhat rarer than table models but they do include the only original electrically - powered musical box produced. Seen here is a normal clockwork 26in Stella from the Nationaal Museum van Speelklok tot Pierement in Utrecht. Note the fretted soundboards (actually little more than acoustic covers) and the motor cover plate which is stamped with the word Stella and the patent numbers. Below is a 17¼in upright model showing the different governor arrangement. A narrow case-side door allows the discs to be slid in under the pressure bar.



Besides the free-standing Stella in table format and the upright models, the Stella also appeared in the familiar table format as seen here in this picture taken by Sotheby's Belgravia. This shows clearly the trademark.



strain on it even though it will still run. This is shown in Fig 8, which also shows the governor construction clearly. This is fairly orthodox using blades on an expanding diameter. Speed control is provided and the start/stop is by a lever which pops up through a slot in the disc at the end of the tune.

Stella movements are found in many different styles of cases. The 17¼in movement used for the illustrations came from the *art nouveau* case shown in Fig 9, which also shows the neat storage of the discs. The close-up view in Fig 6 emphasises this as the space provided houses approximately 50 discs!

Do any of these still exist ?

Albert Rosenhain made novelty photograph albums and frames, some of them with music. Here, pictured from the advertisement pages of *Deutsches Industrie Zeitung* for 1886, is a "Panorama album". These must be a rarity today.



Ueberraschende Neuheit!

Panorama-Album D. R.-Patent Nr. 13328.

Durch einfache Handhabung ziehen die Photographien einem Panorama gleich vorüber, wodurch zugleich das unangenehme Herreißen der Blätter vermieden wird. Die Ausstattung des Albums ist eine hochelegante. Stück 20 Mk., mit Kunstwerk 30 Mk. Nur allein zu beziehen von

Albert Rosenhain, Berlin SW., Leipzigerstraße 72.

Neueste illustrierte Preisliste gratis und franco. Große quart. Album mit Wechselg. Stück von 3 Mk. Kunst-Album von Mk. 8,50 an. [171]

THE TROUBADOUR

by E Brown

AS I have only recently started collecting and reading about musical boxes, it came as no surprise to me when I saw yet another box the make of which I had not heard. It was sitting rather sadly on the floor of a little antique shop. I lifted the lid of the rather "weathered" walnut case, and was greeted by the word *Troubadour* cast in a scroll on the iron bedplate amid a spray of leaves and berries. Next to it was a tatty looking pile of seven discs, the titles of which were barely discernable and written in German and English. It did not look as if anyone would pay much attention to it where it was so I left it, hoping to find out something about the machine before considering its purchase.

I sought advice from a member I know who has probably forgotten more than I'll ever know. "Troubadour?" said he, "Hmm, yes quite an unusual one that. Not all that many about. Could be quite a good buy if you want it for your collection." A short while later after a brief telephone call to the shop and trying not to sound too interested, it was purchased and I was on my way home conveying my newly acquired and

now, of course, much treasured possession.

There does not seem to be a great deal of information available about the makers of the Troubadour. It seems that Troubadour-Musikwerke B Grosz & Company was formed prior to 1895 at Brietkopfstrasse 9 in Leipzig-Reudnitz and by 1909 was shown as being at Gellerstrasse 8, Leipzig. Four sizes appear to have been produced, $7\frac{1}{16}$ in (18cm); $8\frac{7}{8}$ in (22.5cm); $11\frac{1}{4}$ in (29cm); and $20\frac{1}{2}$ in (52cm).

The case of the one I now own is, like that of many disc boxes, made of walnut with a base plinth and bun feet. It measures 15in square. The lid overlaps the case all round and is inset with a glass panel. Outwardly it looks similar to the coin-freed Symphonion described by Alan Clark on page 361 in the Christmas 1978 issue of *The Music Box*.

Symphonion-type case

The mechanism closely resembles that of many of the more common single comb makes of disc box with a few peculiarities I hope to show as I go along. The bedplate is of the usual cast-iron

with the word "Troubadour" cast into it.

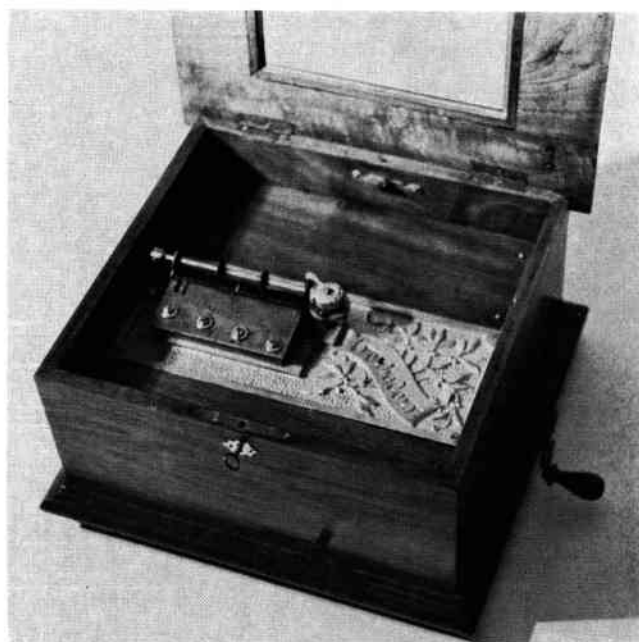
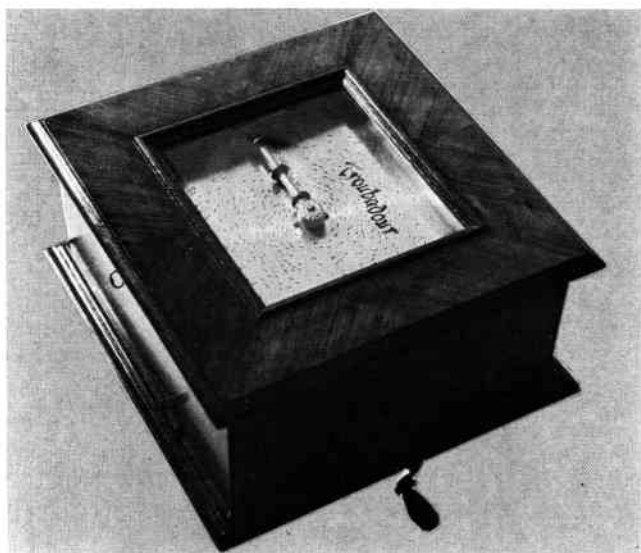
The comb bed is of cast brass with the number 56 in the casting. The bottom of this base has been machined flat and the number 22 is stamped on it. In keeping with other disc musical boxes, the comb base is not located on the machine's bedplate by the usual dowel pins but is positioned and held steady by four screws passing through the comb into the bedplate. This is to allow for adjustment with the dampers during setting-up.

The comb has 57 teeth, about half of which are leaded. The teeth are conventionally squared but in section the tips have a far sharper chisel point than found on the combs of most disc boxes.

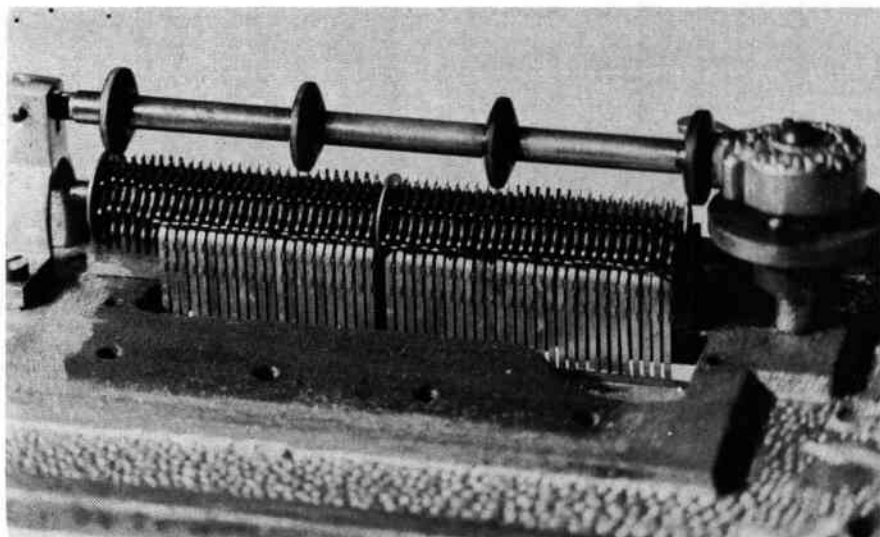
Showing on the lower left-hand corner of the comb is a punched mark that appears to have been made before the comb was machined and hardened. The machining appears to have obliterated part of the mark. It is either PL or BL in the centre of an oval which is $\frac{1}{4}$ " long. Could this indicate the comb maker, or if it is BL then possibly Breitkopfstrasse-Leipzig as the factory?

The discs are centre-driven and

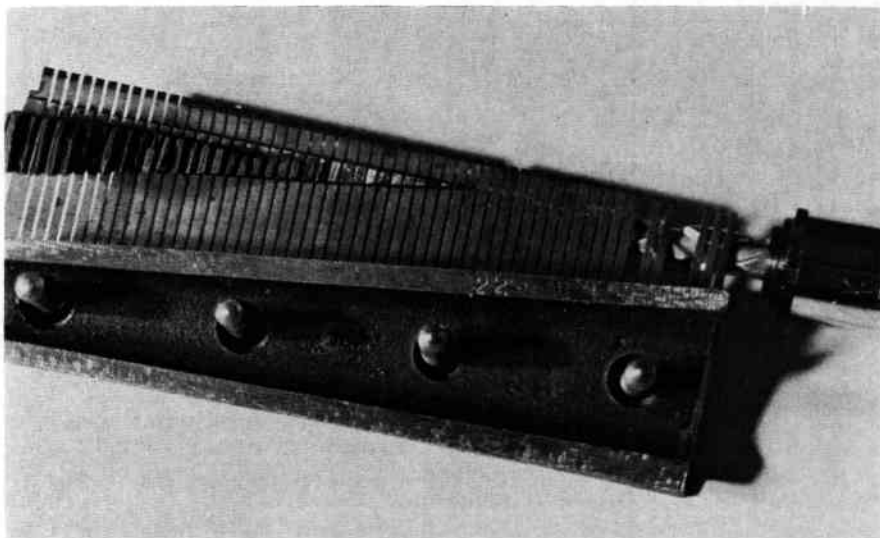
The Troubadour is one of the more unusual of the Leipzig-produced disc-playing musical boxes and although the style and outward appearance is little different from that of many other similar table machines, it represents a clear attempt at avoiding the many detail patents surrounding the type of instrument. Many instruments must have been produced—



the business was in operation for at least a dozen years — yet their distribution in England seems to have been but slight. The Leipzig company was run by Siegmund Schauer. The two illustrations here show the shape and proportions of the walnut cabinet.



This view of the starwheel and damper assembly reveals the interesting format and disposition of the brakes, shown in the drawing overleaf. Note how the starwheels contain three height wheels, the centre one of which is straddled by the middle two of the pressure rollers on the pressure bar.



In this view of the underside of the comb itself can be seen the very broad teeth which in part provide the Troubadour with its loud tone. As typical of the combs of disc machines, there are no steady pins (dowels).



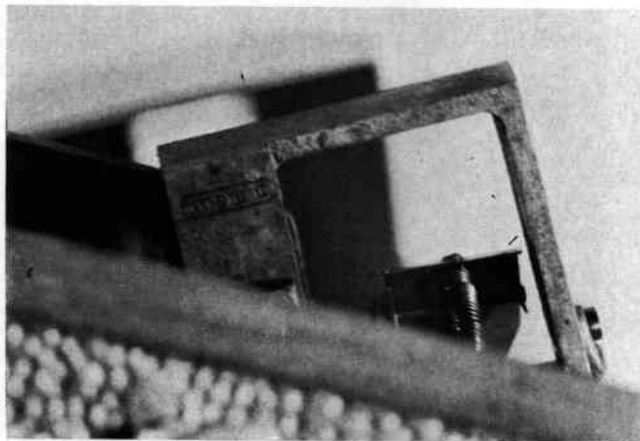
Many disc-playing musical box-makers chose to avail themselves of the possibilities for decoration which cast iron offered and Grosz was no exception. Here can be seen the finely-contoured scroll bearing the name Troubadour across a sprig of leaves. One of the most richly-decorated bedplates was that of the Monopol table machine, this machine's contemporary.

measure $11\frac{3}{4}$ ". The centre spindle plate (where the serial number 2537 is found) locates the disc to be played over two round lugs, one each side of the spindle. Unlike on other disc boxes I have seen these lugs come to rest at the end of a tune lined up at right-angles to the comb instead of parallel to the comb making it easy to differentiate between discs made for this and for other boxes.

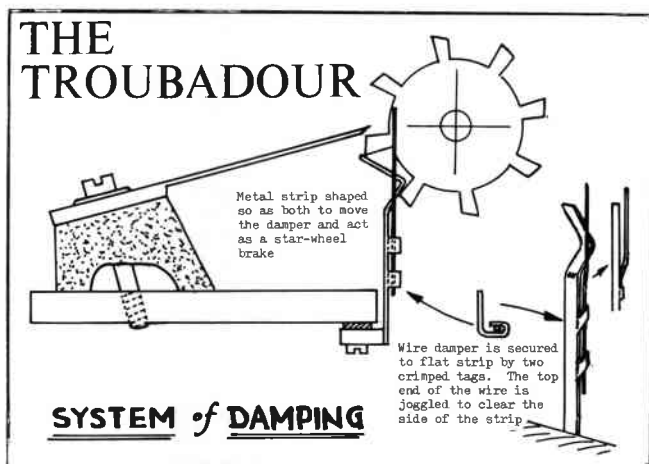
Unusual dampers and brakes

The outer gear train plate has the initials D.R.G.M. stamped on it*. One more unusual thing is the type of damper brake set-up. This can most easily be described as a row of flat brass strips that bend in towards the star wheels and then back out terminating just below the comb, forming an elbow, the point of which sits in the notch formed between the points of the star wheel. It is the lower portion of the elbow that acts as a brake, positioning the star wheel ready for the next note to be played. The damper is a small length of stiff

*D.R.G.M. stands for Deutsches Reichs-Gebrauchs Muster and indicates that the subject of the patent has been granted a second-grade or utility patent coverage. This expires after three years or, more rarely, six. Whether the presence of D.R.G.M. on the governor means that the governor was the subject of a patent application by the makers of the *Troubadour* or whether it just indicates that the governor was of a protected design, the use of which was the subject of a licence paid for by Grosz, is uncertain. Perhaps some of our German readers would like to investigate this matter further in particular since this type of patent is not always published in the abstracts which are available for examination in London.



Pictured down the side of the bedplate is the bracket for the governor showing the stamped letters DRGM which stand for Deutsches Reichs-Gebrauchs Muster. It appears from this illustration that the cock is cast in one piece integrally with the main block suggesting that the endless must be inserted from the bottom in a detachable bearing block to cheapen manufacture.



wire clamped by two tags formed on the arm of the brake and passing up alongside the star wheel. As the star wheels are slightly thinner than normal, this lines the wire damper up with the tip of its tooth. As the star wheel turns the brake is pushed out by its elbow, towards

and under the comb. This takes with it the damper wire which touches and effectively silences the tooth in question just prior to its being played.

I would very much appreciate any information from other members with Troubadour boxes and

as I have had new discs cut I now have the seven original discs, most of which are named, should anyone wish to borrow them for copying. I would, of course, like to enlarge my collection of discs if anyone could loan me theirs for copying. ●

To Change or Not to Change— that is the question

posed by Steve Ryder

THE golden era of cylinder music witnessed numerous attempts to increase the repertoire of a box. This task was difficult, since the variety of the program was limited by the number of tunes pinned on a cylinder. The greater the number of tunes (rotations), the further apart must the teeth be spaced for shifting—hence the less the teeth could be “fine-tuned”.

Every maker answered this problem in his own manner, but none solved the problem entirely. Some increased the playing time by adding more drive power in the way of extra spring motors, but this in itself did not expand the program. Some extended the program by fashioning “two-per-turn” boxes which played two arrangements per revolution, but all this did was to reduce playing time per air.

Eventually, the “rechange” box was invented. It had several cylinders, each with its own set of tunes. “Rechange” boxes took three forms: (1) changeable, (2) interchangeable, and (3) revolver*.

Custom-made

Changeable boxes were custom-made; the cylinders custom-fitted for one particular musical movement alone. Cylinders were changed by hand. Originally built like other boxes of its time, with

the spring connected to the governor through the cylinder, the makers each devised a control for locking the spring power while the cylinder was disengaged, and the locking methods were never standardized. Made by various craftsmen before adequate tooling could be fashioned (or funded) to make standard-sized parts, changeable movements and their cylinders were never made and sold separately. Thus, changeables were made by several individuals from about 1840 till the disc-box period, but total production was extremely limited. They are very rare.

Exceptional

Early examples of the “changeable” type tend to be exceptional; they were very fine and pleasant to listen to, being expressly made for a patron. Surprisingly, later models were usually crude, compensating with elaborate cases. The character (and program style) of a “changeable” thus fits the genre of its contemporaries, as well as that of its maker.

Changeables are also risky for a novice to operate. They require sundry methods for handling and securing the cylinders, including, but not limited to, peg locks, thumb screws, and the so-called

“glove-hook” arrangement for lifting. Also, if you forget to lock the spring, you’ve had a “run”. This element of risk led inevitably to damage. Thus, to find a changeable in perfect condition is unusual.

(2) Interchangeable boxes were made for the mass market. The movements and cylinders were standardized, but the programs were expensive, the the case-styles elaborate. Extra cylinders were often stored in the same case or a matching table. Unlike the changeable, the interchangeable box could be purchased with a given set of cylinders and, at a later time, additional cylinders of the same size could be ordered. Mermod Freres was the pre-eminent maker, followed by Paillard, Bremond, Ami Rivenc, and the later Nicole Freres. Through its savvy for the market, Mermod sold innumerable-sized interchangeables, which carried the company forward to produce some of the finest disc boxes in this century. The sound quality of interchangeable boxes ranges from very good to very poor. Although not rare, today some makes are

*Thanks to Arthur W J G Ord-Hume for drawing attention to these differences which are qualified in his new book, *Musical Box—A History and Collectors' Guide* (George Allen and Unwin, 1980).

highly sought after.

(3) Revolver boxes were semi-manual rechange boxes. Three or more cylinders were fixed on to a huge, revolving shaft in the cylinder-well. When the tunes for one cylinder were played through, the listener would reach over and turn the shaft to the next cylinder for more tunes. In a conceptual (non-mechanical) sense, the revolver was a predecessor of the changer, hexaphone and jukebox.

Revolvers are very rare, and highly desirable as showpieces. However, their construction made them susceptible to curious fingers and mishandling; out of seven we

have seen, only one was of very good quality. The moving shaft makes precise alignment difficult, and they are often out of register. In addition, some could be changed to the next cylinder only after the first had played all its tunes, whereas others could change cylinders at the end of any tune. Some were made by Bremond, the later Nicole Freres, and Paillard, and they are real curiosities.

Other novel attempts were made to extend cylinder programs, but the results were not *rechange* boxes, and none was as successful as the interchangeable. The *plerodienique*, with its so-called

telescoping cylinders, expanded and contracted for long-play and smoother tune-transition; interchangeable varieties are very rare. The *helicoidals* and *semi-helicoidals*, which are spirally-pinned like some organ barrels, are a personal favorite, since they were made as much for the satisfaction of the maker, as for the eventual owner. These, too, are few and far between, hence extremely rare.

To conclude, we hope we have "rechanged" some thinking and proved the point that the terms, "interchangeable" and "changeable" are not, indeed . . . interchangeable! ●

DOUBLE FLUTINA

THE addition of free-reed accompaniment sections to musical boxes goes back to the 1860 period and was to follow certain common features of design which were to remain largely unchanged throughout the whole subsequent period.

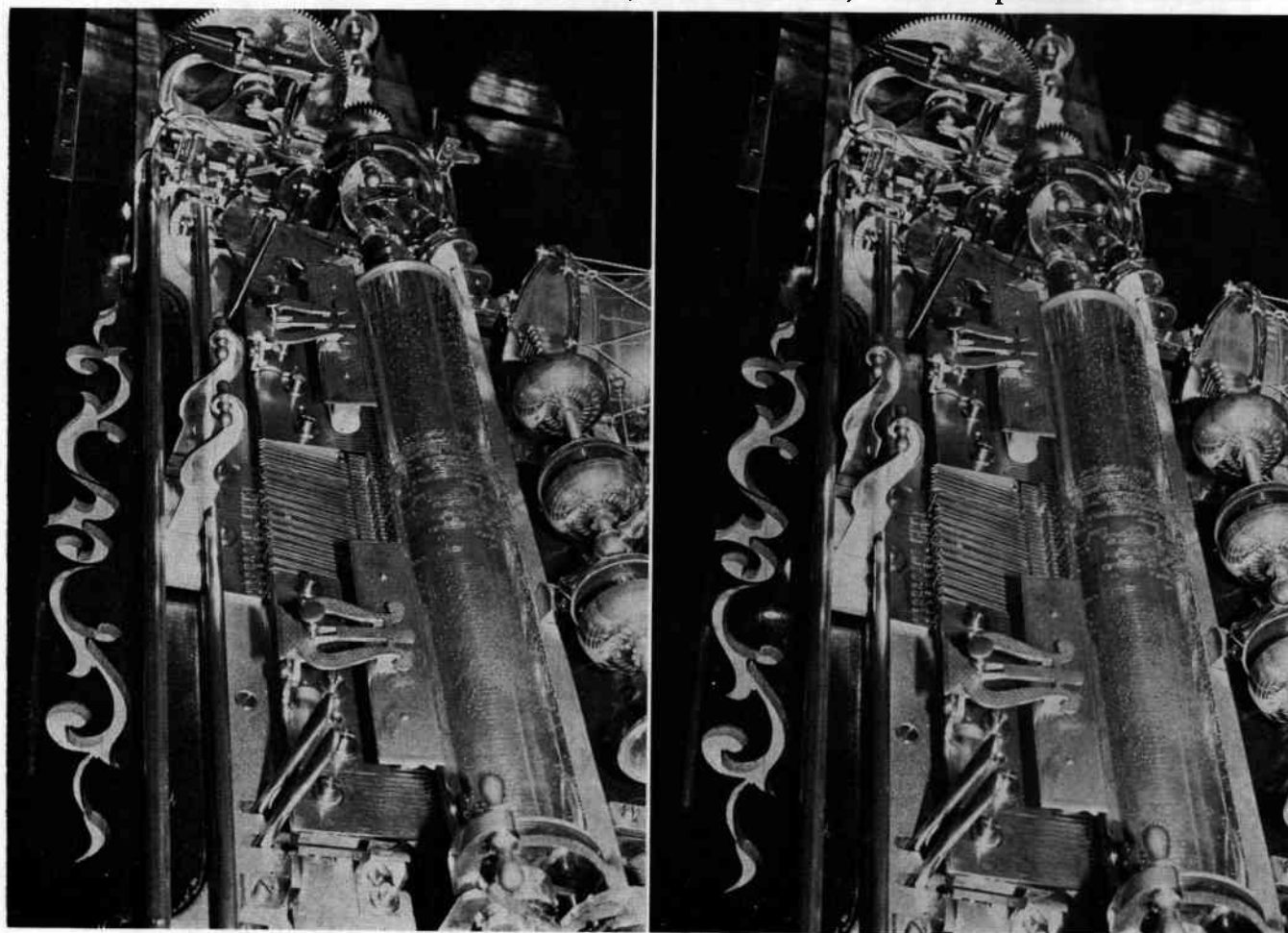
However, visitors to Jens Carlson's museum in the Ziegenmarkt, Braunschweig, will find to their surprise the instrument pictured in close-up below. The particular feature of this instrument is the double organ, both halves of which

can be retracted or taken out of play at will by the use of a pair of large levers — see illustrations.

Ami Rivenc made organ boxes the organ of which was marked *Celestial Voices and Single flute*. Two levers were provided, one of which closed off the windways to the second of each pair of reeds. In one position it allowed both reeds to sound, and in the other only one reed. The second lever silenced the organ by bleeding off the wind. Baker, on the other hand,

provided a lever by the use of which the organ keyframe could be slid back.

The instrument seen here is provided with a tune-sheet marked D Allard & Co and has two separate, adjacent organs, each capable of being drawn back out of contact with the cylinder organ bridges. The organs can be silenced independently or together. Styled *Orchestre avec basses* this unusual mechanism is at present the only known specimen of the format.



MUSICAL BOX ODDMENTS

by H A V Bulleid

SOME composers need no more introduction today than when they first appeared on musical-box tune-sheets well over a hundred years ago, so consistently have their tunes been purveyed by barrel-organs, bands, gramophones, radio and, of course, opera revivals. Rossini is a typical example.

Rossini

G A Rossini was born in 1792. His father was jailed for welcoming Napoleon's entry to Northern Italy and his mother took him to Bologna where she became a leading lady in opera. Rossini entered the Conservatoire at Bologna as a student of the 'cello and of composition, and specialized in the works of Mozart. By 1816, aged 24, he was director of the San Carlo theatre in Naples and had composed the *Barber of Seville*; he already had a reputation for laziness and when a song was allegedly mislaid he simply wrote on the libretto "Rosina sings an air *ad lib* to suit the occasion". When Donizetti heard that Rossini had composed the entire opera in only thirteen days he said "Why not? He's lazy enough!"—though, of course, he probably said it more picturesquely, and in Italian. Perhaps to counter this reputation, Rossini always claimed that it took necessity to prime his inspiration; and at least one overture was written on the very day the opera opened.

Rossini's 36th and last opera was *William Tell* in 1829. Then he enjoyed forty years of mellow and wealthy retirement. Typically, when asked how well *The Thieving Magpie* (1817) had been received, he replied "I got wearied of bowing".

Other Rossini operas often named on tune sheets are:

<i>Tancredi</i>	1813
<i>An Italian Girl in Algiers</i>	1813
<i>Othello</i>	1816
<i>Cinderella</i>	1817
<i>Semiramide</i>	1823
<i>The Siege of Corinth</i>	1826
<i>Comte Ory</i>	1828

People who have seen the opera *William Tell* are very rare; but so are those who don't know its overture.

Quality Restoration

Everyone needs an occasional refresher, and what better refresher

for an amateur craftsman than a careful look at the corresponding professional? So I recently went gleaning to the craft works of Keith Harding, who kindly let me have a private session with some of his experts. They are undoubtedly expert, are really interested in musical boxes, and display a lively team spirit in criticism and help. Though one picks up numerous tips in such sessions, I will confine this report to their actual current method of getting an overhauled box to play as it should and, incidentally, to pass its final inspection by Keith Harding or Cliff Burnett, neither of whom like mediocre musical boxes.

Here is their procedure, starting at the point where the mechanism has been restored with a re-pinned cylinder, and the comb has been cleaned and any new teeth or tips fitted and all teeth accurately aligned for height and spacing, and old dampers all re-

moved but pins replaced as withdrawn.

1. Stone tooth tips to remove all signs of wear, thus restoring flat, square ends to the tips as viewed from below the comb. Great precautions are taken to retain the original chamfer angle at the tips, and to ensure that all tips are perfectly in line—checked by viewing against a ground straight-edge.

2. Reset comb on bed-plate, adjusting dowels for correct lift of teeth. Extreme bass teeth to have about twice the lift of extreme treble.

These two operations are, frankly, beyond the normal capabilities of anyone who has not taken serious guidance in this type of craft work. Both require skill and patience, and tools beyond normal amateur resources. The fact that some people rashly press on regardless is unhappily proved by damaged combs, necessitating rescue work and re-tuning and sometimes even re-tipping, which ultimately reach professionals like Harding and Co.

3. Check synchronisation—bass and treble teeth intended to play simultaneously must drop off the cylinder pins simultaneously, so when extreme treble teeth are in line with the cylinder dots the extreme bass teeth must be below the dots by an amount equal to the treble end lift. To achieve this, one of the cylinder bearings may have to be raised a few thousandths of an inch by inserting a shim between it and the bed-plate.

4. Insert about five dampers, and watch during play to see if their curve is ideal. For larger cylinders and for combs sloped more steeply a flatter curve of the damper wire is needed. Try more dampers till ideal curve is found.

5. Rule-of-thumb for position of end of damper: height above tip to equal tip width (which makes an easy at-a-glance check) and curve of damper, if continued, should just reach end of tip. Damper wire should be cut with sharp end-cutters, then there is no need to stone the cut ends.

6. Rule-of-thumb for damper wire size on average comb: .09/.08/.07mm for bass/centre/treble teeth respectively.

7. Feather dampers, for which

HANNOVER FLASH-BACK



Seen on the streets of Hannover during the Festival last summer was this interesting book organ understood to have been newly-made by its French owner, seen standing behind it. It is obviously tastefully modelled on the works of the Berlin masters such as Baci-galupo.

goose feathers or thin parchment are used, are only fitted where found necessary.

8. Check all teeth for pitch and correct where necessary.

When all these jobs have been done correctly, there can still be undesirable noises such as:

(a) Wrong notes—caused by a bent pin or a new pin inserted by mistake in a deleted hole, or in an unmarked hole meant to be deleted.

(b) Pin noise, sometimes likened to bird chirruping, due to a bent pin rubbing the side of an adjacent damper or tooth tip; cured by applying trace of oil to extreme tip of pins with a glass plate smeared lightly with clock oil.

(c) Loss of quality caused by an error in the original piercing of the cylinder where all or some of the pins in part (usually last part) of a tune are slightly displaced. This was not common and can be spotted visually in the case of the tune pinned on the cylinder lines. Such pins are corrected by bending individually.

For the cosmetics of restoration these craftsmen strongly favour the traditional methods supported by improved modern materials. So they do all detail cleaning and polishing by hand using a leather-faced polishing stick with the ubiquitous Solvol Autosol. New parts and those damaged or corroded are first prepared using the three finest grades of Silicon Carbide ("Wet-or-dry") paper. This procedure closely copies the original finishes and is in line with the ethics of restoring antiques; the guiding principle is that the mildest practicable cleaning methods are used.

People like myself who spent most of their working lives in charge of production and engineering works tend automatically to look underneath work-benches for further clues. Here I found quite a surprise—a large pile of books most of which were the complete scores of music-box-period operas, including rarities like Meyerbeer's *Dinorah*. They are used assiduously and to excellent effect in replacing long-lost tune cards.

Horologists

These good people were often pioneer engineers, and it will be extremely sad if they are upstaged by faceless electronic time-markers. They relish their own nomenclature, for example describing as "steady pins" what all engineers call dowels; and perhaps they enjoy mild swipes at ordinary

Polyvox piano-orchestration



This rare surviving example of the roll-operated Polyvox piano-orchestration stands today in the collection of Jens Carlson at Baunschweig in Germany. Made in about 1922 by Blessing at Unterkirnach in the Black Forest, it represented one of the very last products from that great business set up by Martin Blessing (1774-1847). This particular specimen plays paper rolls 11½in wide and similar to the size of piano rolls, only the six-to-the-inch perforations are to a different gamut. The keyboardless piano plays 51 notes, there is a 27-note mandoline, a 15-note xylophone and percussion comprising bass drum, side drum and wood blocks.

engineers—I found in Britten's *Watch and Clockmakers' Handbook, Dictionary and Guide*, 1907, the comment "Engineer clock-makers invariably make their escape-wheels and other quick-moving parts too heavy".

This 1907 guide was published by E & F N Spon and contains, under the heading "Musical Box", a 3-page entry similar to but much shorter than that reprinted from Vol III of *Spons Workshop Receipts*, 1909, in *The Music Box*,

Vol 5, No 8, Spring, 1973.

Britten's entry opens:

As nearly every country watchmaker is at some time or another called on to repair these instruments, a few hints thereon will not be out of place. It may be premised that, if a very large number of the pins on the cylinder are broken, the box had better be sent to an expert. But . . .

(and it concludes):

I have to acknowledge the

courtesy of Messrs C Paillard and Co, who have readily answered all my enquiries on the subject.

The damper illustration is identical with that on page 402 of the above-mentioned issue of *The Music Box*; but Britten advises filing a dove-tailed notch in the comb when fitting a new tooth, and "drive it tightly into position, and to make it secure, slightly rivet it or run a little solder into the joint by heating the spot with a blow-pipe or heavy soldering-bit". Thank goodness a simple slot plus effective soldering is now found to be fully adequate.

Zither mania

Zithers on musical boxes are now generally unpopular because neither their muting effect nor their hiding of the comb are liked, and if stored under damp conditions they can accelerate rusting. Yet they had a tremendous vogue starting about 1880, presumably because they cheaply provided an optional variant from normal playing. They were strongly favoured and featured by Paillard, Vaucher Fils; but mainly disdained by Nicole Freres.

The standard application was a $\frac{1}{2}$ inch roll of about four thicknesses of tissue paper glued into a half-round recess in a wood block mounted under a fancy metal plate which was usually nickel-plated*. It generally covered most of the comb, if not all, and was secured to a bracket held by one of the comb screws. It could be set on or off by a small knob or lever. A minor variant was a screwed knob by which the degree of application could be controlled from just on to fully on.

Occasionally the paper roll of the zither was mounted underneath the comb. In June, 1886, Arthur Paillard patented a device for controlling such zithers by means of a cam on a rod running inside the brass base of the comb, with an operating knob at one end. The patent claimed "When the attachment is applied an observer cannot see what produces the musical effect, which makes the box more interesting".

In another rarely-seen variant the zither was applied only at certain parts of each tune. This was achieved by stepped circular cams, one per tune, mounted on

the cylinder, which were engaged by a sprung lever attached to the zither. As the cylinder moved sideways from tune to tune the appropriate cam came into position under the lever.

Undoubtedly the most acceptable zither application is on boxes with more than one comb. Examples are the *Harp, Tremolo* and *Harp, Harmonique* boxes with zithers applicable to one of the two or sometimes three combs; and the *Harp Eolienne* type, having a small second comb with a zither under its teeth, which gives an effective aeolian harp accompaniment to the music from the main comb.

When restoring a zither, the remaining tissue paper may indicate the span of teeth to cover, which almost always excluded the extreme bass and treble teeth. I think it is worth the trouble of making a cardboard comb to try the effect: take a piece of thin card about three-quarters of the comb length and two inches wide and with one straight edge, and make a dot on this edge for each tooth tip. Draw a line parallel to and half an inch away from the marked edge and cut out a series of Vs between the dots, which will leave you with a series of pointed

teeth corresponding with the comb teeth. Then set the box playing and apply the cardboard comb lightly to the centres of the middle range of teeth, when the zither effect will clearly be heard. By moving the card along the comb one can decide the best span for the zither. By moving the card further from the tooth tips and altering the pressure you apply to it, the range of the zither effect can be explored.

Experts agree that ideally the tissue roll should touch the comb teeth about two-thirds of their lengths from the tips, which is why zithers are often seen not to be parallel to the cylinder. But the large slots usually found in the fixing bracket suggests that this was a very empirical matter, and perhaps appearance was taken into account.

There is often a tendency to exaggerate or amplify musical effects, and I think some of the dislike of zithers may be due to their being set to bear too heavily on the comb teeth. When the tissue roll is applied, it should only just be deflected when it touches the comb. Sometimes it takes a rather tedious adjusting session to achieve this. And, of course, when you've done it a lot of people will still say they don't like it. . . . ●

Piano Museum's Orchestrion Fund

ONE of the most important of the instruments in the collection of the British Piano Museum at Brentford in Middlesex could well be lost to collectors and the museum world unless £8,000 can be raised by June this year.

The instrument in question is the Imhof & Mukle orchestrion which dates from about 1899. For many years this machine remained mute in the old Imhof premises in London's New Oxford Street. Twelve years ago, the owners, then styled Imhof (Retail) Ltd, agreed to loan it to the Piano Museum having said that it was "worth £1m" and that they would never sell it. Restored to playing order, it is now one of the most important instruments in the collection and has been seen and heard by thousands.

Now, though, Imhof has changed hands and its new owners, Video Communications, announce that they will be recalling the orchestrion for sale by public auction.

However, all may not be lost because the owners have said that they are prepared to sell the instrument to the museum, a charitable

trust run by our honorary member Frank Holland, MBE, for the sum of £8,000 — certainly well below the value which auction would realise.

But there is a time limit on the offer and unless the £8,000 is found within three months, the orchestrion will be removed from Brentford and disposed of, most likely outside the British shores.

Frank Holland says: "Yet another priceless piece of our creative history will join a long sad list if this instrument is allowed to leave the country through our own neglect and disinterest."

Now National Heritage has set up an appeal fund to save this organ, made in Vöhrenbach in the Black Forest, and is inviting everybody who would like to contribute to keep this orchestrion with its original 100-volt DC motor in the country.

If you would like to help, send your contribution to "Orchestrion Appeal", National Heritage, PO Box 689, London SW18 2PD, or direct to the British Piano Museum, 368 High Street, Brentford, Middlesex, TW8 0BD. ●

*One zither assembly recently overhauled by the Editor comprised a length of pink-coloured glazed tissue 28½ ins (72.5 cm) long, dry-rolled and then given a cover of green silk glued only at the back edge, ie not on where it was to touch the comb teeth.

Repairing Broken Reeds

by D H Snelling

I WAS recently fortunate enough to acquire an early cylinder box with an 18-note reed organ. The organ section is in the middle of the cylinder but there are no identifying makers' marks. However the box is almost certainly Swiss judging by the pages of a Geneva newspaper dated 1st May 1875 which have been used to line the inside of the bellows. The knob on the ratchet winding lever is round and not flat which suggests it is not a Bremond box and I would appreciate any suggestions as to the possible maker.

When acquired, the box featured virtually every known fault and it is hoped to write an article on the work required to put it in order when this has been completed. In the meantime these few lines on the repair of a number of broken or out of tune reeds may be of interest.

The box is described on the tune sheet as "No. 646—Flûtes 10 Pouces" * and plays six airs. Unfortunately the organ section was barely working and when the bellows was removed it became clear that four or five reeds in the reed bank were not speaking at all. As the organ is of the *celeste* type there are 36 reeds in pairs giving 18 notes in all.

The reeds are all of the simple harmonium type consisting of a brass frame an inch or so in length with a long, slightly tapered slot towards one end about half an inch by one eighth of an inch in size. The dimensions of each reed frame and each slot vary according to the note with the smaller ones being the higher notes and the larger ones the deeper notes. The tongues or reeds themselves turned out to be made of brass and were rivetted to the brass frames. The illustration below shows hows each frame and each reed are constructed and it is of interest to note that the

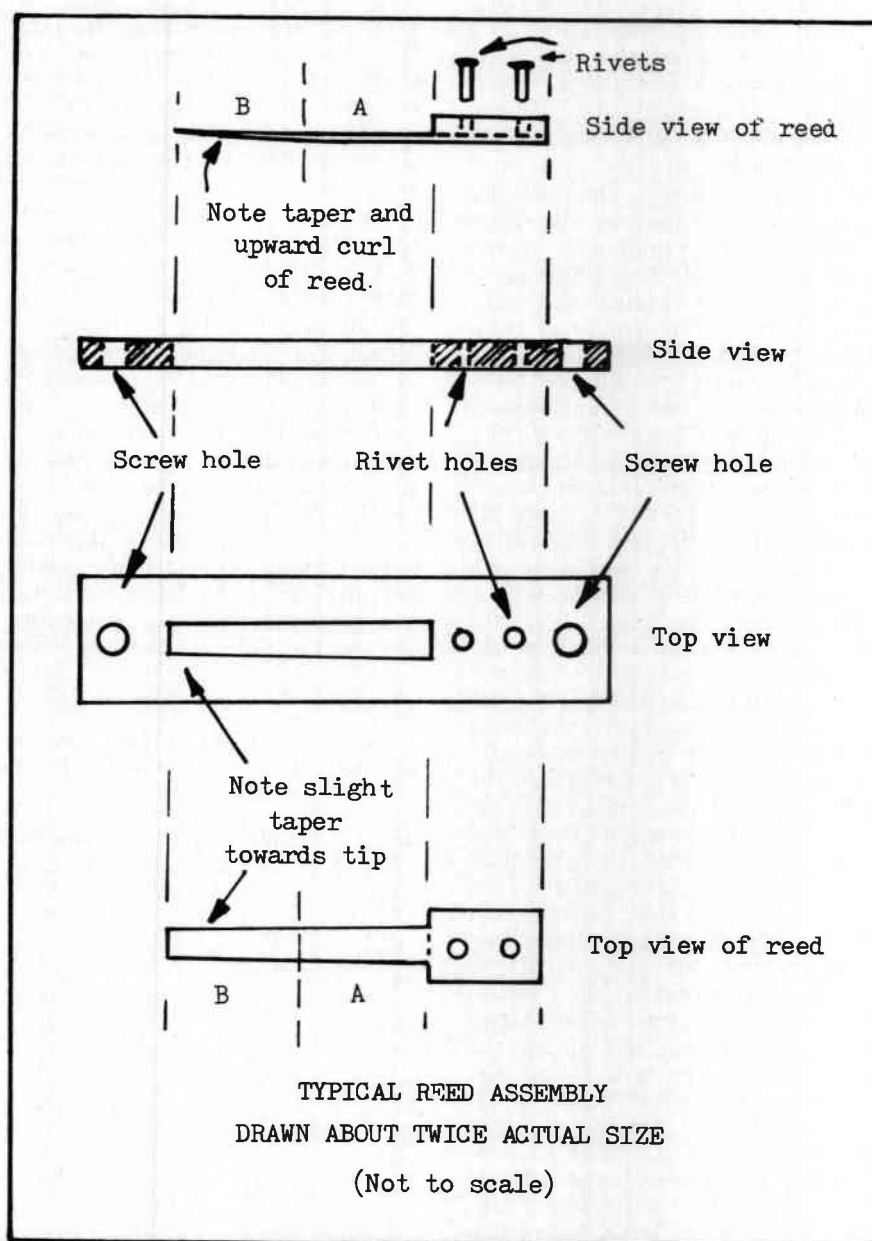
reeds were each hand-filed out of a solid piece of brass about 1/16" thick.

When I realised that so many reeds were corroded, broken or just not sound my investment began to look less attractive particularly when enquiries about reed repairs initially drew a blank. I was eventually rescued by a piano tuner friend who is over eighty years old. He knew how to repair or make reeds for harmoniums and had a supply of old harmonium reeds.

The reed bank turned out to have a record of the tuning scale in the Tonic Sol-Fa notation pencilled against each note and this

is set out below. As all the reeds are in pairs it is not always necessary to have the tuning scale as it is possible to tune a repaired reed to the remaining good one of a pair but the scale does help if both reeds in a pair have ceased to work. Knowledge of the scale has another advantage in a music box with an organ section as it enables reeds to be tuned to individual teeth on the music combs or *vice versa*. This can prove to be a valuable facility in the case of a damaged comb or if the leads on the music comb are missing or badly corroded.

After an anxious wait, my friend eventually returned the reed bank



*The word *pouce* is the unit of measurement used for defining the length of the musical box cylinder and comes within the following table of mensuration:

12 points = 1 ligne = 2.256 mm = 0.0895 in

12 lignes = 1 pouce = 27.072 mm = 1.065 in

12 pouces = 1 pied; 6 pieds = 1 toise or 1.949 metres

Hence the length of the cylinder in the musical box described here is 10.65 inches or 270.72 mm.—Editor.

to me having replaced the missing and damaged reeds with reeds adapted from his stock of old harmonium reeds and demonstrated to me the method of fine tuning a reed by scraping or filing a small amount of metal from the reed with an angled filing tool known as a "bulls foot". By the use of this tool the pitch of one of the reeds in a pair is very slightly detuned from the pitch of the other one until a beat frequency of say 10 or 20 Hertz is generated when both reeds are voiced together. It is this fine detuning which produces the distinctive *celeste* effect which is a feature of this type of box.

An accident

I was grateful to have the reed bank back and started to reassemble bellows and so on when I had an unfortunate accident whilst trying to coax a reed into speaking properly. Having seen how my friend had repaired and tuned my broken reeds I thought I would attempt to repair my own damage and conceal my embarrassment at my clumsiness.

After disassembling the reed and its frame by punching out the rivets I measured the thickness of the broken reed with a micrometer at each end and found that the reed itself had a taper as indicated in my illustration. I then selected a piece of suitable brass shimstock and cut a replacement reed to approximate size with a pair of fine scissors. The tongue of the reed next requires to be work-hardened to give it a suitable temper and this is done by beating it gently over its whole length against a hard steel surface with a light, smooth hammer. It is not possible to say how much work-hardening will be required but it should be possible to "feel" when the reed is about right by placing the butt in a vice and gently tweaking the tongue to see if it has the right resilience and makes a musical sound. The reed was then filed to the exact shape of the original with care being taken to produce clean parallel edges to the thin tongue. This is done by draw-filing using a smooth file along the length of the metal—never cross its width. This tongue requires to be shaped to exactly fill but not touch the square slot in the reed frame. Before filing the edges care should also be taken to file the taper in the thickness of the reed to conform approximately to the original reed profile. In this process care must be taken to leave the reed a

just little thicker than the old reed to allow for metal to be filed off in the tuning process.

Next problem

The next problem is to secure the reed on top of its slot in the brass frame and this is normally done by rivetting. However, I suggest that it is easier to locate the reed in its slot if it is done by tinning and soldering the two pieces together taking care to avoid the use of too much solder or excess heat. Extreme care in positioning the tongue is essential at this stage.

Once the reed assembly has cooled off, check that the reed, when pressed down, just fills the slot without fouling the edges. If it does, ease it up again gently by sliding a razor blade between the reed and the brass frame. The reed can then be checked by mouth sucking (not blowing) and, with luck, will speak. If not, don't despair, but gently curl up the free end of the reed and try again. The likelihood is that it will speak with very little further attention provided that the shaping and position of the reed have been carried out with care and accuracy and all burrs have been removed with a fine grade of wet and dry abrasive paper. Care must also be taken to ensure there is no dirt or solder in the slot or under the reed.

Once the reed speaks properly it can be tuned by filing or scraping away part of the thickness of the reed. Removing metal at the thick end (a) will flatten the note and removing metal from the other half, the tip, at (b) will raise the note. In order to be able to file the reed you will need to slip half a stainless steel razor blade between the reed and the frame as a support. Err on the side of caution when

filing the reed or you may damage or break it and have to start again. With practice the tuning operation will be found very easy provided you have another reed to tune to. Once in tune the final touch is to detune one reed to provide the right degree of *tremolo* or *celeste* effect — usually a slow beat.

At this stage open a can of beer and admire your work whilst washing the taste of brass, flux and solder from your mouth. In order to minimise the amount of mouth work, the pitch of the reed can also be checked at the various stages by tweaking its end very gently with the tip of a fine penknife but the final check must be made by sucking both reeds together to ensure that they speak together and with the right degree of *celeste* effect.

Final stage

The final stage in the work is mainly cosmetic and consists of cleaning up the butt of the old reed, drilling through the butt of the new reed and the solder in the holes and then re-rivetting the assembly using the original rivets and the old butt which should, of course, be an exact fit.

One last caution. Do ensure that your home-made reed has approximately the same weight, stiffness and taper as the original to which it is being matched. It is all too easy to end up with a stiff heavy reed or a wafer-thin light one. In this event it may be difficult or impossible to get both reeds of the pair to speak together at any pressure, let alone the correct air pressure at which all the other pairs of reeds will speak when reinstalled in the music box. Also avoid creating a lumpy, uneven reed by aggressive filing at (a) and (b) to get the reed in tune. In this event the reed may vibrate in another mode or with a variable pitch dependent on how hard you suck when testing it. A well shaped and tempered reed will be found quite easy to tune provided it does not foul the edges of its slot, but a badly made reed will not voice easily and may even be subject to frequency pulling which will make it difficult or impossible to detune it from its pair to produce the proper *celeste* effect.

If you can master the technique of making and tuning reeds the chances are that you can also rectify a number of the other defects likely to beset an organ box and I hope to cover some of these in later articles. ●

ORGAN MUSICAL BOX 646 TUNING SCALE OF ORGAN REED SECTION

No.	Tonic Sol-Fa	Notation
1	Re	D
2	Mi	E
3	Fa#	F#
4	Sol	G
5	Sol#	G#
6	La	A
7	La#	A#
8	Ti	B
9	Ut	C
10	Ut#	C#
11	Re	D
12	Re#	D#
13	Mi	E
14	Fa#	F#
15	Sol	G
16	La	A
17	Ti	B
18	Ut	C

THE HEROPHON

Pietschmann's answer to Ehrlich's Ariston

by Elis Brunnberg, Sven Forsell and Bill Lindwall

ONE of the ways in which collectors may acquire mechanical musical instruments is by advertising now and then in different local newspapers.

Several years ago, in response to such an advertisement, I received an answer from a man who telephoned to say that all through his life he had travelled with his amusement park, which he had inherited from his father. Now that he had passed 70 years, he no longer had the strength to tour and so had been forced to sell off his roundabouts and other attractions. Among the inventories he had found a few things which his father bought at the beginning of the century. These objects had not worked for the last 20 or 30 years but he recalled that they had once played beautifully when he was young.

I immediately went to his place, some 25 Swedish miles from my home and for a very reasonable sum I obtained from him a Gebroder Brüder barrel organ, a bird-in-a-cage, a Herophon and some more little things. The instruments had been used to attract public to the amusement park in the cities which the travelling show had visited.

That was all several years ago. Now the Herophon is restored from the bottom to the top and is playing so magnificently that it is a joy to listen to. As this is such a scarce and unusual instrument, I think it is time to fulfil a promise to the editor of *The Music Box* and describe the instrument for the bene-



The Herophon

fit of the members.

First, though, an explanation as to why we need three authors to tell you about one instrument. There are not so many collectors in Sweden and still fewer who are talented at the craft of repairing these instruments. But the three of us are each able to tackle various aspects of restoration and so we are complementary in our domains, resulting in a beneficial and mutual co-operation. In this way the Herophon has been repaired and described and hence there are three names in the introduction!

Patented design

The Herophon was manufactured by Euphonika Musikwerke, Peterstrasse 18, Leipzig. This company

was founded at the beginning of 1890 and is considered to have been one of the leading manufacturers of organettes. Other products from this company include the Amorette, Atlas, Dolcine, Favorite, Harmonicon, Iris, Libelle, Lucca, Lux, Mandolinata and Manopan.

The design of the Herophon was patented at the Imperial German Patent Office on March 25, 1883 and received the patent number 24074. At a later occasion, July 17, 1883, was issued a supplementary patent number 25745. The owner of the patent was Ch F Pietschmann & Söhne, Berlin.

The Herophon is considered to be a very unusual instrument, probably because of the essential difference from other instruments in the way of playing the disc. While all the other instruments have discs or bands which are fed over a key frame or tracker bar, the square "disc" lies still on the Herophon (figure 1) while the whole mechanism with keyframe, reed chamber and bellows (figure 2) is rotated and reads the underside (the bottom) of the disc. To play the melody requires 70 turns with the crank.

We can not give an explanation why the inventor chose this procedure but it should be very interesting if any who read this could solve this mystery. Can it possibly be so that the "reversed" way of playing the Herophon was a means to avoid a collision with the patent for the popular Ariston?



Herophon.

D.-M.-Patent 24074 und Patente in vielen Ländern.

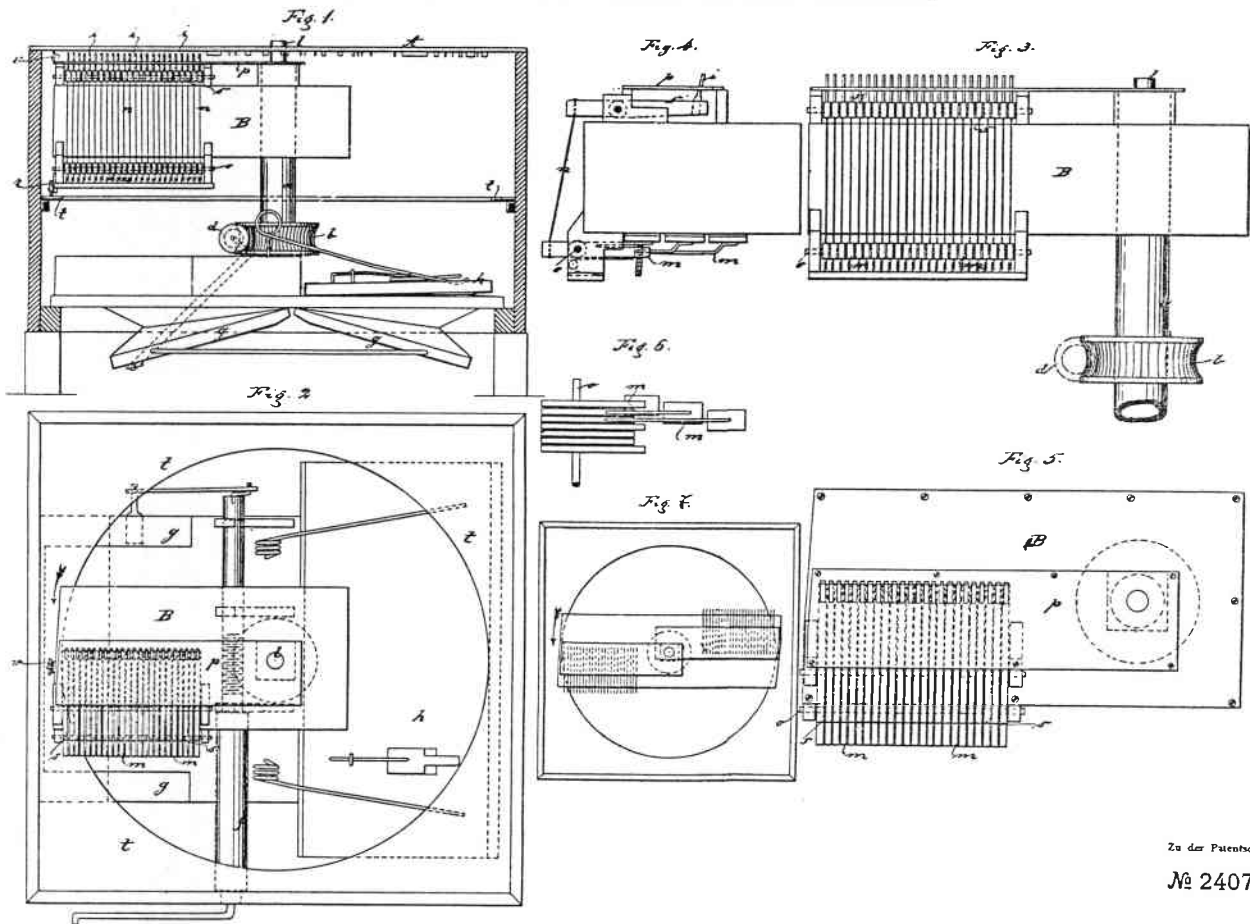
Das Instrument schwarz polirt und höchst eleganter Ausstattung hat einen runden schönen Ton. Größe 48 Ctm. im Quadrat. Die Musik befindet sich auf einer viereckigen Papptafel, welche auf den Deckel des Herophons aufgelegt wird und dort ruhig liegen bleibt, während der innere Apparat die Musik von der Tafel abspielt. Jede Notentafel spielt 1 Stück und kostet M. 1. Viele Hundert verschiedene Musiktäfelchen zur Auswahl vorrätig. Programm gratis. Preis des Herophons M. 37,50 p. Kiste und 6 Musiktäfelchen einbezogen. (Das Herophon ist nicht zu verwechseln mit dem kleineren Ariston.) Versandt gegen Nachnahme. Falls nicht convenient, nehme dasselbe innerhalb 3 Tagen kostenfrei retour.

Ferner: Verbeßertes Melodionette. D.-M.-Patent. Größe wie Herophon, mit 6 kleinen Balzen, jede 2 Stücke spielend, welche von außen bequem einzusetzen geben. Register für Tremolo-Apparat. — Preis M. 35,—, Kiste und 12 Musiktäfelchen einbezogen, mit Tremolo M. 1,50 mehr. Bedingung wie beim Herophon.

G. Martienssen, Berlin W.,
Friedrichstr. 194, Ecke der Leipzigerstr.

Lager aller Sorten Spielkästen etc.

Fig 1. Contemporary advertisement for the instrument. This mentions the number of the patent which is shown on the next page.



Zu der Patentschrift
 № 24074.

PHOTOGR. DRUCK DER REICHSDRUCKEREI.

The "discs", which were made of metal or cardboard and are square, measure 33×33 cm. For some models of Herophon round discs are used. These models are unusual today. The different models of Herophons which were manufactured were:

Herophon 0, I, II and III. Case

measures $48 \times 48 \times 30$ cm.

Herophon Excelsior IV. Case measures $51 \times 51 \times 32$ cm.

Models 0, I, II and III all have 24 steel reeds (figure 7) of the same type as in accordions. Model number III was manufactured with 36 steel reeds. Model number IV was manufactured with 2×24 reeds

48 reeds in all.

The instrument weighs 8 kilo. In a sales-catalogue dated 1903; the Model 0 cost £2 3/-. Model IV cost £4 10/-. An English retail dealer offered in 1893 "our music-loving customers" an introduction price of £3 3/- for a Herophon. The discs cost, at that time, 7½d each.

The casework of the Herophon is in the form of an attractive wooden black polished box. The top of the lid was decorated with a gaudy, beautiful decal very often representing some famous composer like Mozart, Strauss, Wagner, Beethoven and so on, or with angels (figure 6).

The bellows are made of pre-span (cardboard) with the corners made of skin. It is important that the Herophon is airtight so no leakage will detract from its power. Temporary repairwork on old bellows always gives a bad result. The best thing to do is to change both cardboard and skin and also the flap valves. The spring to the bellows (figure 3) must be so adjusted so that a constant air pressure will be maintained in the reed chamber no matter how many

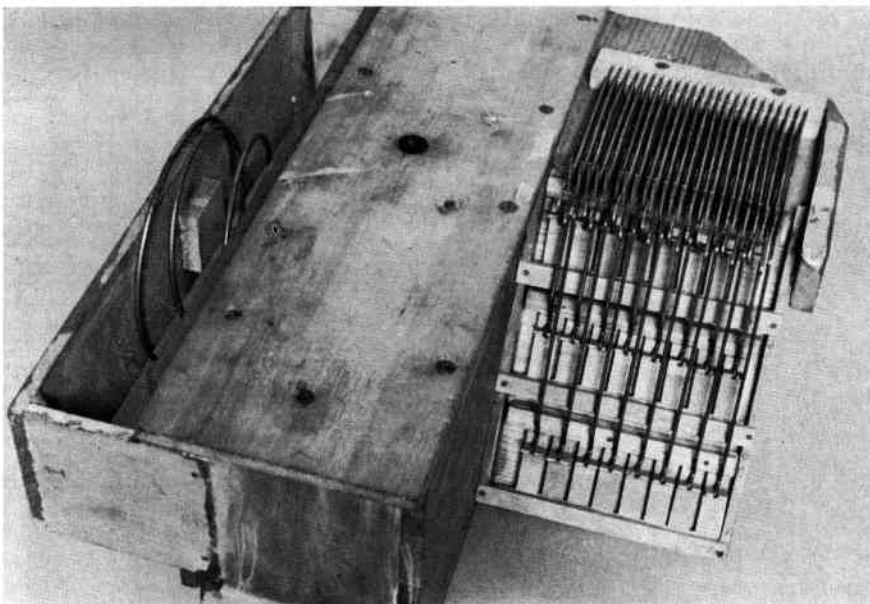
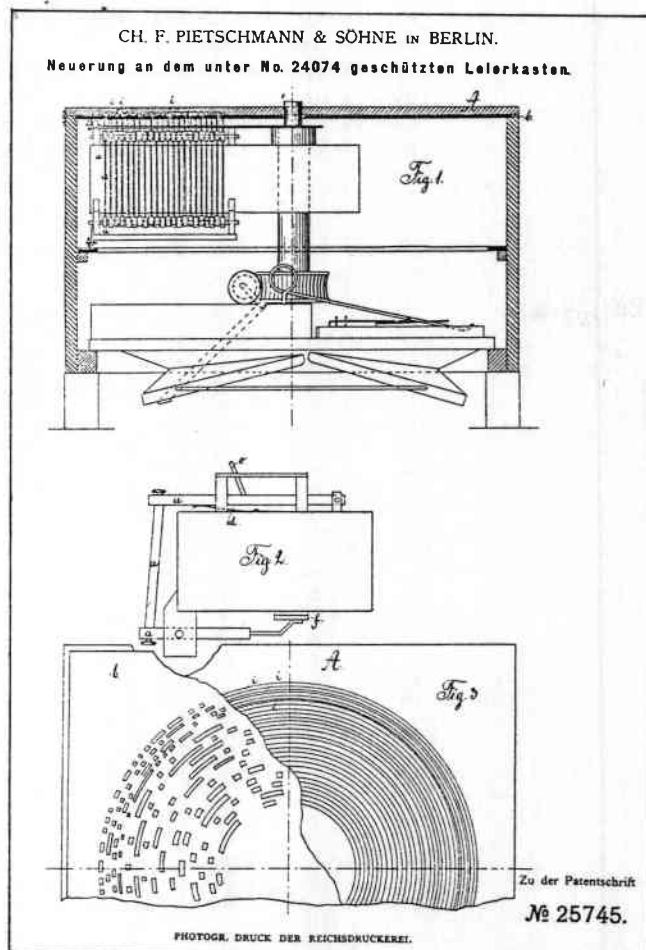


Fig 2. Reed chamber and bellows. Top: the first of the two patents.



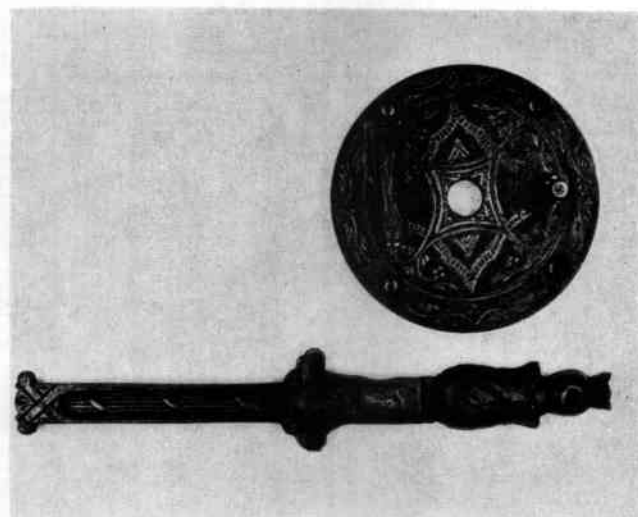
The tuning scale is as follows :

A, B, d, e, a, b = (six notes bass)

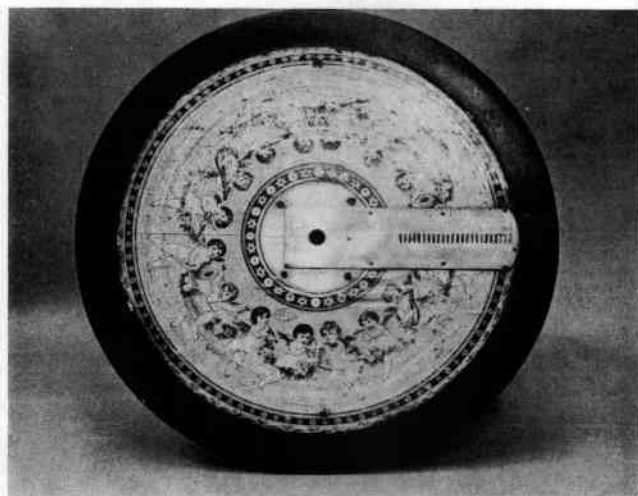
c#, d, e, f#, g#, a, b, = (seven notes)

c#, d, d#, e, f#, g, g#, a, b = (nine notes)

c#, d = (two notes)



Left is the second of the Herophon patent drawings taken from 25745. Fig 6 (above) shows the pressure arm which keeps the tune sheet firmly in contact with the keyframe. The circular driving plate which locates the discs or tune sheets is also pictured. Fig 7 (below) shows the top side of the Herophon with a beautiful transfer (decal) in light blue, yellow and red. 16 cupids cavort around the centre playing different instruments.



reeds are being sounded.

To avoid disturbing mechanical sounds from damage on the disc, the keys or fingers which read the holes in the disc must be very carefully assembled and their spring pressure kept low — about 20gr. Furthermore, the arm which presses down on the music (figure 6) must be adjusted by cardboard shims or packing so that the pressure will be just hard enough and the same pressure across all of the keys. It is of course also important that the musical reeds are really clean and firmly fixed in their places.

It is advisable to polish the underside of uneven discs with a thin piece of sandpaper, which reduces friction and allows a regular, steady speed to be maintained without jerking.

The 24 notes played start with A in the bass octave and end with the note d in the treble.

Notes on the restoration of the Herophon, written by Roger Booty, appeared in Volume 5 (1972) of *The Music Box* (pages 224-225). In the same issue, Arthur W J G Ord-Hume described the litigation which took

place when Ehrlich, inventor of the Ariston, successfully sued the makers of the Herophon for patent infringement. For the benefit of newer readers and in order to complete the Herophon story, this item is reprinted as follows :

The Herophon Law Suit

The case of Polyphon v Lochmann is well-known. The attempt by Ehrlich to prevent other makers from using star-wheels is also well-known. But the case of the Herophon and its apparent infringement on the Ariston is probably not so widely known today.

As with so many patent infringement cases, this one was long drawn-out, starting in 1885. Again, as in such cases, the inventor sued not just the guilty party, but 'his agent'. Thus the famed musical instrument import house of Ihlee & Sankey of Aldermanbury (see *The Music Box*, Vol. 3, page 314) which was later to become Ball, Beavon & Co found itself facing no less a plaintiff than the Ehrlich empire.

The case was basically simple. Ehrlich

patented the instrument which was to be known as the Ariston in 1881 and 1882. Ch Pietschmann of 28 Brunnenstrasse, Berlin, patented the Herophon in 1884 (his English patent is number 7756 of May 15th that year). Both instruments consisted intrinsically of the same components. As Ihlee & Sankey were the British importers of the Herophon, so Ehrlich took that company to Court.

Mr. Justice Kekewich, in February 1887, found Ehrlich's charges proven and accused Pietschmann, through their agents, Ihlee & Sankey, of patent infringement, the figure of damages and costs to be assessed later. Messrs Wansey, Bowen & Co, of 28 Moorgate Street, solicitors acting for Ihlee &

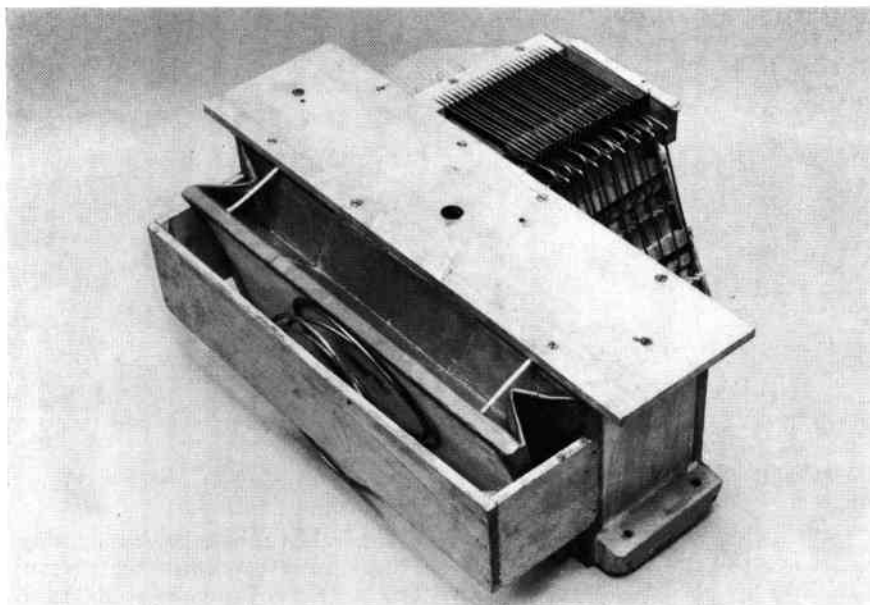
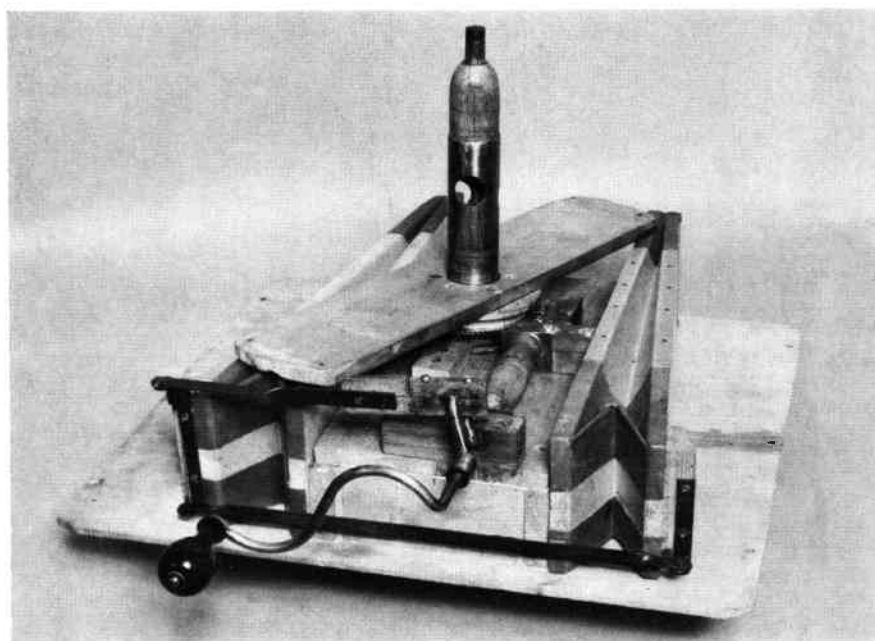


Fig 3 (left) is another view of the bellows and reed assembly showing the keyframe's uncanny resemblance to that of the Ariston. For this picture, the reservoir has been held open with two matchsticks.

Sankey, immediately gave notice of appeal which, for those unfamiliar in the conduct of legal proceedings, meant that the status quo would be maintained until the appeal could be heard. Since the Courts of Appeal were unlikely to hear the case for at least a twelve-month, this also meant that the Herophon and its little sister, the Herophonette, could continue to be sold quite openly to the detriment of the Ehrlich invention.

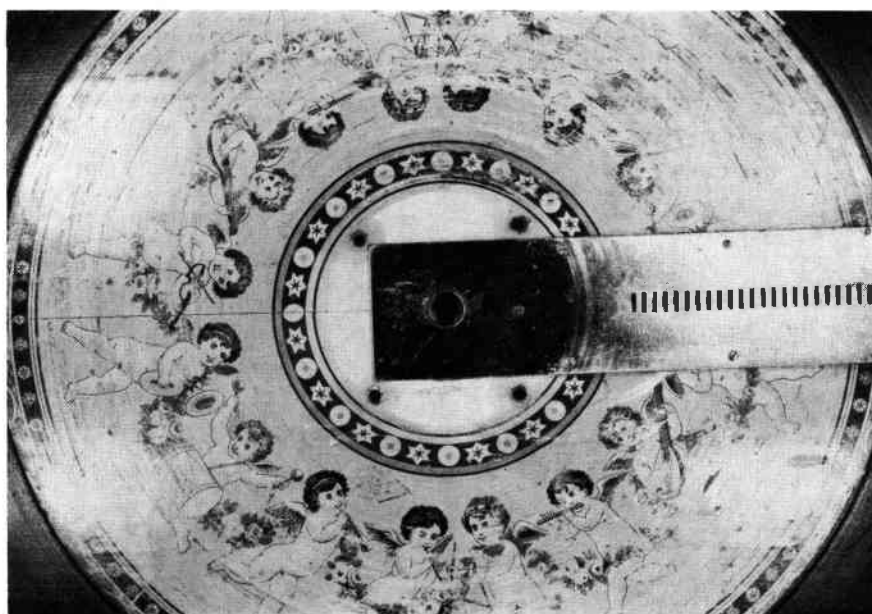
In fact, the case was not heard until June 14th, 1888. Mr Aston, QC, and Mr Roger Wallace appeared in support of the appeal; the Attorney-General, Mr Moulton, QC, and Mr W N Lawson were for the plaintiff, the respondent.

The case revolved (the pun is unintentional) around the Ehrlich patent of 1881 entitled 'improvements to mechanical musical instruments'. The invention, as described in the specification, related to that class of mechanical musical instruments "in which the notes or sounds are produced by the passage of a perforated sheet or surface across the levers operating the valves of reeds or pipes, and it consists substantially in the employment of a perforated disc of circular form, or of a



number of like semi-circular discs, instead of the ordinary strip or band hitherto used in such instruments". As the new and important features of the instrument, Ehrlich claimed (1) in a mechanical musical instrument, the rotative music sheet, consisting of a disc perforated in accordance with the notes to be produced, and co-operating with the valve levers (as described); (2) the combination with the valve levers of a perforated disc consisting of two parts, either of which might be exchanged for others without stopping the performance, and intended to be used when a piece of music was too long to be placed on or perforated into one disc only.

This may need a little explaining. Paul Ehrlich's original idea was to patent not just the familiar discs which



we all know, but to cover with the same patent the use of half-discs. Here, he foresaw the interpretation of a long piece of music as a set of half-discs which could be played continually. As one segment rotated, so another could be positioned on the other side of the drive turntable. As we know, if this he tried, it was never produced. The Leipziger Musikwerke did produce an Ariston which played a fan-like 'disc' of segments. Trials were also made of a subsequent patented invention using a spiral tune sheet. Both these were described in *The Music Box*, Volume 3, pages 371 and page 591). Now Ihlee's defence centred on the impracticability of a half-disc arrangement and the advantages of the stationary disc with rotating movement. The prosecution hinged on the interpretation of the

continued on page 240

Fig 4 (centre) shows the bottom plate with bellows assembly and the central hollow drive pivot shaft through which air is drawn. Fig 5 (left) shows the top assembly.

Secret Behind the Mirror

—a dark stain reveals Paillard case origin—

THIS is a strange tale — incorporating a little bit of detective work, a lot of luck and, perhaps above all, the importance of remembering all the little bits and pieces of knowledge that come before one in the course of life.

Like so many stories, this one can be told in several ways, each equally effective. However, for the purpose of avoiding the appearance of being pedantic, let us begin with the arrival at a London auction room of a fine and rare example of Paillard's *plerodiénique* musical box. There was a lengthy article on this with illustrations on pages 56-59 of Volume 8 of *The Music Box* and the sequel to the first part of the story is that the box was subsequently bought by the Nationaal Museum van Speelklok tot Pierement in Utrecht (*vide* the news item on page 112 of the same volume).

It is known that there are at least two of these boxes in existence, the other one being in the collection of Murtoth Guinness in New York. By courtesy of Murtoth, I photographed this two years ago in colour and this picture was reproduced on page 166 of the present volume.

Between these two events, there was a host of other activity which I shall try to relate as it happened. Now the box sold to the Dutch museum had one noticeable defect which spoiled its appearance. Inside the lid, a heavy, ebonised piece of work richly in-



laid and with finely-chiselled ormolu edging, there was a full-size bevelled-edge mirror and the silvering on this mirror had been disfigured by two large rectangular stains — these are clearly seen in the picture on page 56 of Volume 8.

Cause and effect

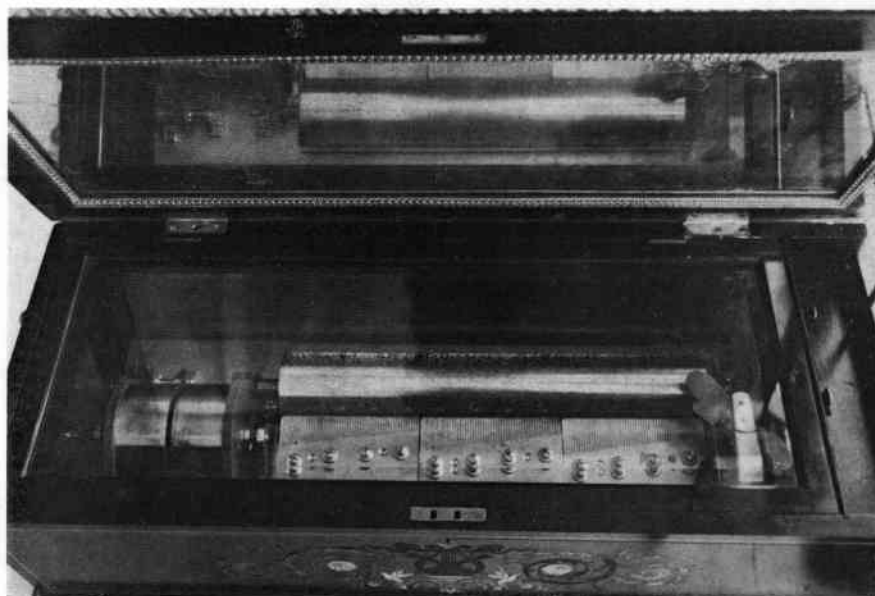
Stains on old mirrors are nothing uncommon. Silvering is to this day a delicate operation and as many of us know to our cost, even modern bathroom mirrors soon develop ugly blemishes. The big difference in this case, though, was that the discolorations were rectangular and, what is more, they had straight edges! This is where

I suddenly called to mind something which happened to me many years ago. I was editing a handicrafts encyclopaedia for a London publisher and in connection with one section of this, I had to visit a stained-glass workshop in Surrey to check on certain processes.

It was a dull winter's day when I arrived at the little factory at Oxted to spend the day observing how church windows were repaired. While watching a process, the foreman brought in one of those huge overmantles with a large bevelled-edge mirror in the middle. It had a rectangular stain in its centre and he was going to remove the glass for re-silvering. I watched as he prised the thin wood panelling from the back to reveal a folded-up newspaper.

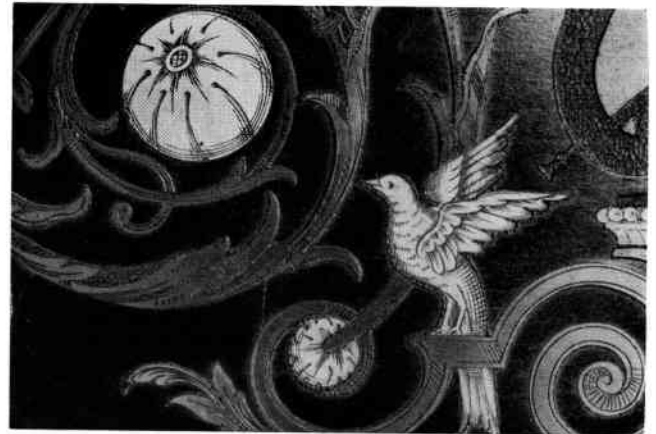
When I was a youngster, the big event in aviation was the Schneider Trophy races, an international event in which the frontiers of flying were being pushed ahead by exotic racing aircraft and powerful engines. The death toll among the test pilots was fearsome. Almost every event had claimed lives either in preparation and practice, or in the event itself. And so when our own British hope, Lieutenant Jerry Brinton, was killed in the S.6B, N.247, it was a grim day indeed, as the newspapers duly reported.

To my surprise, the folded-up newspaper which emerged from the back of the mirror was a copy of *The Times* recording the death of that Fleet Air Arm pilot at Calshot. I asked for, and was duly





Mr G E Speake's Paillard has 17½in cylinders 2½in diameter and was bought in England in 1975. Decoration is in chased brass, mother-of-pearl and ivory.



given, that old paper and, as it was handed over, I questioned why it had been put behind the mirror.

"Packing", came the reply. "They always put packing behind the glass to absorb shock and to keep the glass tightly in place." Then the foreman said something else. "It was always a very bad thing to do because especially with old paper, the acid in the paper attacks the silvering."

Now it seemed to me a pretty good guess that behind the glass in the lid of the Utrecht musical box would be found paper and the question was, quite naturally, just what would that paper be!

Before I got the chance to put theory to the test, proof came from a quite unexpected quarter. I was in Murtoth Guinness's New York home looking at his plerodiénique which, by the way, is numbered 10277 while the Utrecht specimen in 9735. I happened to remark to Murtoth that his mirror was in very good condition and was without staining.

"Ah!" he said. "But I've had it re-silvered", said he, "because it was discoloured."

"What," I enquired cautiously, "if anything was behind the glass"

"Some old papers", he replied.

Before further enquiries could be made, Murtoth invited me to open one of the smaller drawers in the cabinet and there, to my pleasure, was a pile of papers. "I thought they might be worth keeping, so I had them saved and put in there", said Murtoth, demonstrating that true collectors' approach to the preservation of evidence even if at the time of discovery its value seems dubious.

I took out the pile of papers and looked at them. All were copies of a newspaper called *The London Association for Protection of Trade* published at 16 Berners Street, Oxford Street, and containing details of Court judgements against people who had not honoured their bills. These fascinating papers listed thousands of names and ad-

dresses of the defaulters, their occupations, how much money they owed and to whom and the dates the debt was incurred. A number of the names were arrowed in pencil: two were cabinet-makers, another was an artist, others were upholsterers and fabric-workers. The date of all these papers was clearly printed as 1880.

From New York I took the problem to Utrecht where Dick van Minnen carefully removed the mirror from the lid of the box which had started it all — the one with the badly-stained mirror.

Behind it, he found as I suspected two packs of newspaper. These papers, though, gave us a little more insight into the story. First

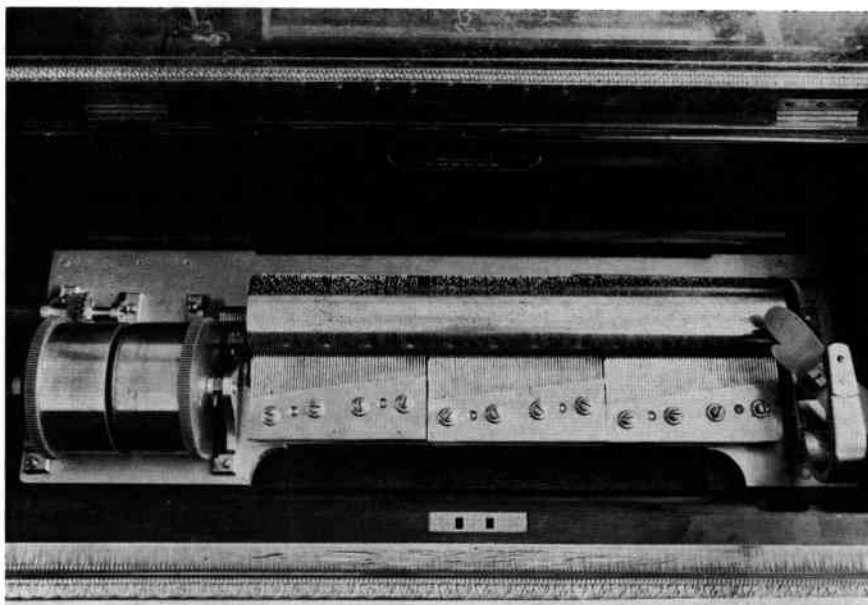
continued on page 250

On following pages . . .

From the collection of member Graham Whitehead comes this Stella tune list. The original, undated, is in poor condition but the reproduction has been restored to as high a standard as possible by the Editor.

On pages 234 and 235 are reproduced the two sides of a single-sheet list of programme titles published by Paillard in London. This is from the collection of member Colin Thorpe.

On page 236 is reproduced a most interesting advertisement presented before the French public to advertise the Duo-Art reproducing piano. This fine advertisement appeared in 1924 and is reproduced from the collection of member Paul Ottenheimer of New Jersey. ➡



STELLA

Brevetée
EN TOUS PAYS
Médaille d'Or Genève 1896.

Première boîte à musique
à disques métalliques
fabriquée en Suisse.

La **Stella**, protégée par de nombreux brevets, possède une harmonie, une puissance et une précision musicale qui n'ont jamais été atteintes par aucun instrument similaire.

Ses disques métalliques sont simplement perforés, sans goupilles ni renflements, par conséquent inusables: ils reproduisent des morceaux de musique $\frac{1}{3}$ même $\frac{1}{4}$ plus longs que ceux des disques à goupilles de même diamètre.



Patentiert
IN ALLEN STAATEN
Goldene Medaille Genf 1896

Erste schweizerische
Spieldose mit Metall-
Spielblättern.

Die **Stella**, durch vielfache Patente geschützt, besitzt eine unerreichte Klangwirkung, hervorragende Tonfülle und vortreffliche Präzision des Vortrags und eignet sich vorzüglich zur Begleitung des Gesanges.

Ihre Metall-Musikscheiben sind vollständig unverwüstlich, flach ohne Zacken, nur durchlöchert; sie enthalten um $\frac{1}{3}$, sogar um $\frac{1}{4}$ längere Musikstücke als die bisher existierenden Notenscheiben von gleichem Durchmesser.

La Stella est la boîte à musique par excellence.

Die Stella ist die perfekteste Spieldose.

The Stella is the queen of Music Boxes.

The first Music Box with interchangeable Metallic Tune Sheets manufactured in Switzerland.
No pins or projections to break off.

Liste des Disques

La désignation du numéro seul suffit pour la commande.

List of Tunes

Mark out only the numbers you wish.

Spielblätter-Verzeichniss

Bei Bestellung genügt Angabe der Nummer.

Les disques pour Stella № 40 et 80 ont 24 centimètres de diamètre et portent les Numéros 2001 et suivants.

№ 63 et 126	„	35 $\frac{1}{2}$	„	„	„	„	1001	„
№ 84 et 168	„	44	„	„	„	„	1	„

Die Spielblätter für Stella № 40 u. 80 haben 24 cm. Durchmesser und tragen die Nummern 2001 u. folgende

№ 63 „ 126	„	35 $\frac{1}{2}$	„	„	„	„	1001	„
№ 84 „ 168	„	44	„	„	„	„	1	„

The Tunes sheets for Stella № 40 and 80 are 9 $\frac{1}{2}$ inches in diameter and have the Numbers 2001 and following

№ 63 „ 126	„	14	„	„	„	„	1001	„
№ 84 „ 168	„	17 $\frac{1}{4}$	„	„	„	„	1	„

Stella N° 84	Stella N° 63	Stella N° 40	Titre — Titel — Title.		Compositeur Componist Composer
N° 168	N° 126	N° 80			
N°	N°	N°	Marches. — Märsche. — Marches.		
29	1029	2029	Don César	Don Cäsar	Dellinger
30	1030	2030	Boccace	Boccaccio	Suppé
31	1031	2031	Gasparone	Gasparone	Millöcker
32	1032	2032	Sous l'Aigle d'Autriche	Unter dem Doppeladler	Wagner
43	1043	2043	L'aumônier	Der Feldprediger. Freicorps-Marsch	Millöcker
45	1045	2045	Tannhäuser	Tannhäuser. Gäste-Einzug	Wagner
57	1057	2057	Washington Post	Washington Post	Sousa ✓
67	1067	2067	Le prophète. Marche du Sacre	Der Prophet. Krönungsmarsch	Meyerbeer
70	1070	2070	King Cotton	Amerikanischer Marsch	Sousa ✓
100	1100	2100	Songe d'une nuit d'été. Marche nuptiale	Sommernachtsstraum. Hochzeitsmarsch	Mendelssohn
114	1114	2114	Le fat (The Dude's march)	Gigerl-Marsch	Wagner
118	1118	2118	High school cadets	Amerikanischer Marsch	Sousa
121	1121	2121	Monte Carlo	Margarethe	Kaps
128	1128	2128	Liberty Bell	Amerikanischer Marsch	Sousa
133	1133	2133	Directorate	" "	"
134	1134	2134	Manhattan Beach	" "	"
146	1146	2146	The Honeymoon	" "	Rosey
152	1152	2152	L'étudiant pauvre	Der Bettelstudent	Millöcker
165	1165	2165	Yale	Amerikanischer Marsch	van Baar
167	1167	2167	Bon Ton	" (Two step)	Zimmermann
171	1171	2171	Aida	Aida	Verdi
176	1176	2176	Erminie	Erminie	Jakobowsky
196	1196	2196	Marche russe	Russischer Marsch	Ganne
197	1197	2197	Echos d'Orient	Oriental Echoes. Two step march	Rosey
201	1201	2201	Handicap. Two step march	Das Wettrennen	"
208	1208	2208	Rastus on parade	Amerikanischer Marsch	Kerry Mills
210	1210	2210	La ruche	Das Bienenhaus	Ernesto
215	1215	2215	The german patrol	Die Wachtparade kommt	Eilenberg
221	1221	2221	Hipp! Hipp! Hurrah!	Hipp! Hipp! Hurrah! Kaiser-Marsch	Keiper
251	1251	—	Marche funèbre	Trauermarsch	Chopin
257	1257	2257	Marche nuptial suédoise	Schwedischer Hochzeitsmarsch	Südermann
269	1269	2269	Radetzky	Radetzky	Strauss
272	1272	2272	Vienne reste Vienne	Wien bleibt Wien	Schrammel
305	1305	2305	Hirondelles viennoises	Wiener Schwalben	Schügel
312	1312	2312	Stella	Stella	Price
313	1313	2313	Marche de Torgau	Torgauer-Marsch	"
314	1314	2314	El capitán	Amerikanischer Marsch	Sousa
315	1315	2315	Cleveland	Cleveland-Marsch	Votteler
322	1322	2322	Southern Railway	Südbahn-Marsch	Rehm
331	1331	2331	Belle of New-York	Die Schöne von New-York	Clark
333	1333	2333	The scarlet letter	Der rothe Buchstabe	Kühn
336	1336	2336	Alumni. Two step	Alumni-Marsch	Van Baar
337	1337	2337	The Anniversary	Der Jahrestag	Rosey
344	1344	2344	La vie pour notre empereur	Das Leben für unsern Kaiser	Ziehrer
347	1347	2347	Schönfeld	Schönfeld-Marsch	Wagner
348	1348	2348	Pur Viennois	Echt Wienerisch	Rau
353	1353	2353	Bonne chance	Glück auf. (Good luck)	Rixner
361	1361	2361	Isabelle. A Girl who is one of the boys. March	Isabella. Amerikanischer Marsch	Bratton
369	1369	2369	Chuchoterie (Rumour)	Munkelei	Frankl
396	1396	2396	Cannon-March	Unter Kanonendonner	Braham
398	1398	2398	The Stars and Stripes Forever	Amerikanischer Marsch	Sousa
421	1421	2421	Fridtjof Nansen	Fridtjof Nansen. Marsch	Shibley
425	1425	2425	Vieille marche bernoise	Der alte Berner Marsch	"
449	1449	2449	Happy Days in Dixie. Two step	Amerikanischer Marsch. Two Step	Kerry Mills
457	1457	2457	The Bride-Elect	" "	Sousa
472	1472	2472	At a Georgia Campmeeting	" "	Kerry Mills
473	1473	2473	Coontown Capers. Two Step	" "	T.-F. Morse
474	1474	2474	King Carnival	" "	George Rosey
Polkas et Mazurkas. — Polka und Mazurka. — Polkas and Mazurkas.					
20	1020	2020	Violette, polka	Violette-Polka	Strauss
21	1021	2021	Carmen, polka	Carmen-Polka	Bizet
22	1022	2022	Polka des fleurs, polka	Blumen-Polka	Ziehrer
23	1023	2023	Toujours gai, polka	Immer fidel, Polka	Faust
24	1024	2024	De cœur à cœur, mazurka	Von Herzen zu Herzen, Mazurka	Andrée
25	1025	2025	Excelsior, mazurka	Excelsior, Mazurka	Marenco
26	1026	2026	L'amante, polka-mazurka	Feinsliebchen, Polka-Mazurka	Konzak

Stella N° 84 N° 168	Stella N° 63 N° 126	Stella N° 40 N° 80	Titre — Titel — Title			Compositeur Componist Composer
N°	N°	N°	Polkas et Mazurkas. — Polka und Mazurka. — Polkas and Mazurkas (Suite).			
27	1027	2027	La Czarine, mazurka russe	Die Zarin, russischer Mazurka		Ganne
28	1028	2028	La vie pour le Czar, mazurka	Das Leben für den Czar, Mazurka.		Glinka
96	1096	2096	Un cœur, une âme, mazurka	Ein Herz, ein Sinn, Mazurka		Strauss
101	1101	—	La trompette du régiment, polka	Die Trompete des Regiments, Polka		Ascher
102	1102	2102	L'étudiant pauvre, mazurka	Bettelstudent, Mazurka. Die schöne Polin		Millöcker
112	1112	2112	Une nuit à Venise, polka-mazurka	Eine Nacht in Venedig, Polka-Mazurka		Strauss
168	1168	2168	Danse du ventre, polka	Coochi, Coochi, Polka		Clarck
214	1214	2214	Une toute petite femme, polka	So' ne ganz kleine Frau, Polka		Aletter
222	1222	2222	Volubilis, mazurka	Volubilis, Mazurka		Bruschi
231	1231	2231	Mazurka de l'opéra Halka	Mazurka aus der Oper « Halka »		Moniuszky
238	1238	2238	Les Alsaciennes, mazurka	Die Elsässerinnen, Mazurka		Tedesco
245	1245	2245	Le verre en main, polka	Trinkspruch, Polka		Fahrbach
276	1276	2276	Cœur de femme, mazurka	Frauenherz, Mazurka		Strauss
298	1298	2298	Joie des chanteurs, polka	Sängerkunst, Polka		„
301	1301	2301	Polka croisée de Stettin	Stettiner Kreuz-Polka		Schlichting
304	1304	2304	Cagliostro: Je vous en prie, polka	Cagliostro: Bitte schön! Polka		Strauss
308	1308	2308	Lettre d'amour, polka	Liebesbrief, Polka		Ziehrer
321	1321	2321	Tuxedo, polka	Tuxedo, Polka		Hampton
345	1345	2345	Jeune Monsieur, polka	Junger Herr, Polka		Wagner
349	1349	2349	Camilla, polka	Camilla-Polka		Ivanovici
352	1352	2352	Naples, mazurka	Neapel-Mazurka		A. Fleury
371	1371	2371	L'Argentine, mazurka	L'Argentine-Mazurka		Ketterer
394	1394	2394	Polka réaliste	Polka-Realiste		Ganne
414	1414	2414	Palmira, polka	Palmira-Polka		Giorza
468	1468	—	Dozia, mazurka	Dozia, Mazurka		Ascher
Dances. — Tänze. — Dances.						
47	1047	2047	Stéfanie, gavotte	Stéfanie, Gavotte		Czibulka
48	1048	2048	Air de L ^s XIII, gavotte	Air Louis XIII, Gavotte		H. Ghys
50	1050	2050	Amour secret, gavotte	Heimliche Liebe		Resch
103	1103	2103	L'aumônier, galop	Feldprediger, Kosakenritt, Galopp		Millöcker
106	1106	2106	Mignon, polonaise	Mignon, Polonaise		Thomas
183	1183	2183	Kamarinskaia, danse russe	Kamarinskaia, russischer Tanz		„
239	1239	2239	Dancing in the barn, schottische	Tanz auf dem Heuboden, Schottisch		Turner
265	1265	2265	Champagne, galop	Champagner, Galopp		Lumbye
271	1271	2271	Le braconnier, galop	Der Wilderer,		Faust
278	1278	2278	La reine des fats, danse rhénane	Die Gigerlkönigin, Rheinländer		Lincke
279	1279	2279	La Mascotte, quadrille, figure I	Mascotte, Quadrille, Figur I		Audran
280	1280	2280	„ „ „ II	„ „ „ II		„
281	1281	2281	„ „ „ III	„ „ „ III		„
282	1282	2282	„ „ „ IV	„ „ „ IV		„
283	1283	2283	„ „ „ V	„ „ „ V		„
284	1284	2284	„ „ „ VI	„ „ „ VI		„
285	1285	2285	Cloches de Corneville, quadrille, figure I	Glocken von Corneville, Quadrille, Figur I		Planquette
286	1286	2286	„ „ „ II	„ „ „ II		„
287	1287	2287	„ „ „ III	„ „ „ III		„
288	1288	2288	„ „ „ IV	„ „ „ IV		„
289	1289	2289	„ „ „ V	„ „ „ V		„
290	1290	2290	„ „ „ VI	„ „ „ VI		„
291	1291	2291	Les Lanciers, figure I	Les Lanciers, Figur I		R. Palmer
292	1292	2292	„ „ „ II	„ „ „ II		„
293	1293	2293	„ „ „ III	„ „ „ III		„
294	1294	2294	„ „ „ IV	„ „ „ IV		„
295	1295	2295	„ „ „ V	„ „ „ V		„
296	1296	2296	Galop des pompiers	Feuerwehr-Galop		Hertel
297	1297	2297	Par monts et par vaux, galop	Ueber Stock und Stein, Galopp		Faust
354	1354	2354	Gavotte Clémentine	Gavotte Clémentine		Lecocq
368	1368	2368	Ah Emma! danse rhénane	Ach Emma! Rheinländer		Lincke
395	1395	—	Pluie de Perles, galop	Perlenregen, Galopp		Bruschi
422	1422	2422	Faust, up to date, Skirt dance	Pas de quatre		Meyer-Lutz
433	1433	2433	Sir Roger de Coverly, Country Dance	Englischer Tanz		„
437	1437	2437	Happy Darkies, Barn Dance	Glückliche Neger, « Barn Tanz »		A. E. Godfrey
439	1439	2439	Ritka, danse hongroise	Ritka, Ungarischer Tanz		Б. Ф. Кеф.иБ
440	1440	2440	Mignon, danse de salon	Mignon, Salon-Tanz		Oscar Morley
478	1478	—	Une fugitive, Lanciers, figure I	A Runaway Girl, Lancers N° 1		Warwick Williams
479	1479	—	„ „ „ II	„ „ „ 2		„
480	1480	—	„ „ „ III	„ „ „ 3		„
481	1481	—	„ „ „ IV	„ „ „ 4		„
482	1482	—	„ „ „ V	„ „ „ 5		„

Stella N° 84 N° 168	Stella N° 63 N° 126	Stella N° 40 N° 80	Titre — Titel — Title		Compositeur Componist Composer
N°	N°	N°	Opéras. — Opernstücke. — Operatic Music.		
33	1033	2033	Guillaume Tell, prière	Wilhelm Tell, Gebet	Rossini ✓
34	1034	2034	Boccace, sérénade	Boccaccio, Ständchen, Holde, schöne	Suppé
35	1035	2035	Don Juan, sérénade	Don Juan, Ständchen	Mozart
36	1036	2036	Le Trouvère, duo: Ai nostri monti	Trovatore, Duett: In unserer Heimat	Verdi ✓
37	1037	2037	Martha, la dernière rose	Martha, die letzte Rose	Flotow
38	1038	2038	Lohengrin, chœur des fiançailles	Lohengrin, Brautchor	Wagner ✓
39	1039	2039	Cavalleria rusticana, Intermezzo	Cavalleria rusticana, Intermezzo	Mascagni ✓
40	1040	2040	Mignon, connais-tu le pays	Mignon, kennst du das Land	Thomas ✓
41	1041	2041	Freischütz, chœur des chasseurs	Freischütz, Jägerchor	Weber ✓
42	1042	2042	Faust, romance des fleurs	Faust, Romanze, Blümlein traut	Gounod ✓
44	1044	2044	Les noces de Figaro	Figaro's Hochzeit, Arie: Dort vergiss	Mozart
51	1051	2051	La fille du régiment, chacun le dit	Die Tochter des Regiments	Donizetti
61	1061	2061	Bohemian Girl, I dreamt	Die Zigeunerin	Balfe ✓
62	1062	2062	Poète et paysan, Ouverture	Dichter und Bauer, Ouverture	Suppé ✓
63	1063	2063	La muette de Portici, barcarolle	Die Stumme von Portici, Barcarolle	Auber
65	1065	2065	L'oiseleur, couplet	Vogelhändler, Lied: Wie mein Ahnl	Zeller
95	1095	2095	Martha, quintette	Martha, Quintett: Mag der Himmel	Flotow
97	1097	2097	Freischütz, prière	Freischütz, Gebet: Leise, leise	Weber
140	1140	2140	Bohemian Girl, The heart	Die Zigeunerin	Balfe
142	1142	2142	Le Trouvère, Coro di Zingari	Il Trovatore, Zigeunerchor	Verdi ✓
143	1143	2143	Little Tycoon, love comes like	Little Tycoon	Spencer
150	1150	2150	Norma, duo: hear me, Norma	Norma, Duett: Theure Norma	Bellini
153	1153	2153	Faust, chœur des soldats	Faust, Soldatenchor	Gounod
154	1154	2154	Les huguenots, bénédiction des poignards	Die Hugenotten	Meyerbeer
155	1155	2155	chœur des baigneuses	Chor	"
156	1156	2156	La Traviata, Brindisi	La Traviata, Brindisi	Verdi
157	1157	2157	Bohemian Girl, Then you will	Die Zigeunerin	Balfe
158	1158	2158	Le maître mineur, chant	Der Obersteiger, Sei nicht bö	C. Zeller
159	1159	2159	Le barbier de Séville, Cavatine	Der Barbier von Sevilla, Cavatine	Rossini
161	1161	2161	Lucie, Sextett	Lucie, Sextett	Donizetti
162	1162	2162	Fra Diavolo, Voyez sur cette roche	Fra Diavolo, O seht auf jenen Höhen	Auber
163	1163	2163	Oberon, barcarolle	Oberon, Barcarolle	Weber ✓
164	1164	2164	La grande Duchesse, Couplet du sabre	Die Grossherzogin, Säbel-Couplet	Offenbach ✓
166	1166	2166	Guillaume Tell, Tyrolienne	Wilhelm Tell, Tyrolienne	Rossini ✓
169	1169	2169	Le trompette de Säkkingen	Trompeter von Säkkingen: Behüt' dich	Nessler
175	1175	2175	Les Gondoliers, danse espagnole	The Gondoliers, Cachuska dance	Sullivan
178	1178	—	Cavalerie légère, Ouverture	Leichte Cavallerie, Ouverture	Suppé
181	1181	2181	Tannhäuser, chœur des pèlerins	Tannhäuser, Pilgerchor	Wagner ✓
224	1224	2224	Carmen, chanson du Toréador	Carmen, Toreador Lied	Bizet
225	1225	2225	Rigoletto, La dona e mobile	Rigoletto, Ach wie so trügerisch	Verdi
226	1226	2226	Rigoletto, Quatuor	Quatuor	"
227	1227	2227	Le Trouvère, Miserere	Il Trovatore, Miserere	"
228	1228	2228	Le Trouvère, Il balen del suo sorriso	Il balen del suo sorriso	"
229	1229	2229	Ernani, Cavatine	Ernani, Involami	"
230	1230	2230	Guillaume Tell, Ouverture andante	Wilhelm Tell, Ouverture-Andante	Rossini
232	1232	—	Le pardon de Ploërmel, Ombre légère	Dinorah. Schattentanz	Meyerbeer
233	1233	2233	Martha: Lorsqu'à mes yeux	Martha: Ach so fromm	Flotow
235	1235	2235	Les cloches de Corneville, chanson des cloches	Glocken von Corneville, Glockenlied	Planquette
236	1236	2236	" voyez par ci	Chor der Mägde	"
240	1240	2240	Le cœur et la main, Couplet du casque	Das Herz und die Hand, Helmlied	Lecoq
242	1242	2242	La Mascotte, duo des dindons	Mascotte, Truthahnduett	Audran
244	1244	2244	Dorothy No 2, Ario, Bewise intime	Dorothy No 2, Ario, Bewise intime	Cellier
266	1266	2266	Martha: Dès ma plus tendre enfance	Martha " Duo "	Flotow
267	1267	2267	Barbier de Séville, Rien ne peut changer	Barbier von Sevilla, Una voce poco fa	Rossini
268	1268	2268	Lucrezia Borgia, Chez un pêcheur	Lucrezia Borgia, Di pescatore ignobile	Donizetti
270	1270	2270	Les contes d'Hoffmann, barcarolle	Hoffmann's Erzählungen, Barcarolle	Offenbach ✓
320	1320	2320	Wang: Baby song	Wang: Wiegenlied	Morse
340	1340	2340	Robert le Diable, Toi que j'aime	Robert der Teufel, Gnade Arie	Meyerbeer
374	1374	—	Les Huguenots, Rataplan	Die Hugenotten, Rataplan	"
405	1405	2405	The Geisha, Jack's the boy	Geisha, Jack's der Junge	Monckton
406	1406	2406	" The Jewel of Asia	" Das Juwel von Asien	James Philp
407	1407	2407	" The amorous Goldfish	" Der verliebte Goldfisch	J. Sydney
408	1408	2408	An Artist's Model, The Gay Tom Tit	Ein Künstler-Modell	"
409	1409	2409	Circus Girl, A simple little string	Circus-Mädchen	Monckton
429	1429	2429	Pinafore, He his an Englishman	Pinafore, Er ist ein Engländer	Sullivan
430	1430	2430	Mikado, Three little Maids (No 7, Trio, I Akt)	Mikado, I Acte, No 7, Trio	"
431	1431	2431	" II Akt, No 3, Madrigal, Brightly dawns	" II Acte, No 3, Madrigal	"
432	1432	2432	" II Akt, No 11, Song, On a tree by a river	" II Acte, No 11, Chant	"
435	1435	2435	La Poupée, Je suis un joyeux moine	Die Puppe, Ich bin ein lust'ger Mönch	Audran
452	1452	2452	La sérénade, Je t'aime, je t'adore	The Serenade, I love thee, I adore thee	V. Herbert
454	1454	2454	" Rêvant, rêvant	" Dreaming, Dreaming	"
483	1483	2483	Une fugitive, Le garçon devinait juste, chant	A Runaway Girl, The boy guessed right, song	L. Monckton
484	1484	2484	" Des soldats dans le parc, "	" Soldiers in the park, song	"

Stella N° 84 N° 168	Stella N° 63 N° 126	Stella N° 40 N° 80	Titre — Titel — Title.		Compositeur Componist Composer
N°	N°	N°	Opéras. — Opernstücke. — Operatic Music (Suite).		
485	1485	2485	Une fugitive, Oh ! j'aime la société	A Runaway Girl, Oh ! I love society, song	L. Monckton
493	1493	2493	Le petit Christophe Colomb, op. comique . . .	Little Christoph. Columbus, Oh, Honey my Honey	Jvan Caryll
Valse. — Walzer. — Waltzes.					
1	1001	2001	Ma reine	Meine Königin	Coote jr.
2	1002	2002	Le bleu Danube	An der schönen blauen Donau	Joh. Strauss
3	1003	2003	Flots du Danube	Donauwellen	Ivanovici
4	1004	2004	Faust	Faust	Gounod
5	1005	2005	Le petit bleu	Weingeister	L. de Wenzel
6	1006	2006	Après le bal	Nach dem Balle	Carl Kiefert
7	1007	2007	L'étudiantina	Estudiantina	Waldteufel
8	1008	2008	Le vin, la femme et le chant	Wein, Weib und Gesang	Joh. Strauss
9	1009	2009	Les cloches de Corneville	Die Glocken von Corneville	Planquette
10	1010	2010	Nanon, valse d'Anne	Nanon, Annen-Walzer	Genée
11	1011	2011	L'invitation à la valse	Aufforderung zum Tanz	Weber
12	1012	2012	Roses du Midi	Rosen aus dem Süden	Joh. Strauss
13	1013	2013	La fille de Madame Angot	Angot	Lecocq
14	1014	2014	La vague	Die Woge	Métra
15	1015	2015	Si je vous aime	Ob ich dich liebe	Rosenzweig
16	1016	2016	Le pantin	Hampel	Förster
17	1017	2017	Espana	Espana	Waldteufel
18	1018	2018	Le sang viennois	Wiener Blut	Joh. Strauss
19	1019	2019	Une nuit à Venise	Nacht in Venedig	Strauss
46	1046	2046	Le baron bohémien	Zigeunerbaron. Schatz-Walzer	"
52	1052	2052	Gasparone	Gasparone	Millöcker
53	1053	2053	La guerre joyeuse	Der lustige Krieg	Strauss
54	1054	2054	L'étudiant pauvre, Laura	Bettelstudent. Laura-Walzer	Millöcker
66	1066	2066	Le pauvre Jonathan	Der arme Jonathan	"
68	1068	2068	Loin du bal	Fern vom Balle	Gillet
105	1105	2105	La petite pêcheuse	Die kleine Fischerin	Waldmann
111	1111	2111	Vie d'artiste	Künstlerleben	Strauss
131	1131	2131	Jolly fellows	Lustige Brüder	Wollstaedt
151	1151	2151	Isabella	Amerikanischer Walzer	Pflueger
170	1170	2170	La Gitana	Gitana	Bucalossi
199	1199	2199	Espanita, danse espagnol	Espanita, spanish waltz	G. Rosey
209	1209	2209	La belle étoile	Waldmeister. Trau, schau !	Joh. Strauss
216	1216	2216	Gartenlaube	Gartenlaube	"
218	1218	2218	A souper, valse chantée	Beim Souper. Walzerlied	Chattau
219	1219	2219	Sur le Rhin enchanteur	Am wunderschönen Rhein. Walzerlied	Förster
220	1220	2220	Carmen, Sylva	Carmen. Sylva	Ivanovici
247	1247	2247	Grande valse brillante	Valse brillante	Schulhoff
255	1255	2255	Robin Hood	Robin Hood	R. de Kowen
256	1256	2256	La Sérénade	Serenata	d'Arcy Jaxone
273	1273	2273	Le Mikado	Der Mikado	Bucalossi
274	1274	2274	Les Viennoises, valse N° 1	Weaner Mad'ln, Walzer N° 1	Ziehrer
275	1275	2275	La Mascotte	Mascotte	Audran
277	1277	2277	Légendes de la forêt viennoise	Geschichte aus dem Wienerwald	Strauss
300	1300	2300	Les hirondelles d'Autriche	Dorfschwalben aus Oesterreich	"
302	1302	2302	Si doux	Wie süß	Förster
303	1303	2303	Thérèse	Theresa	Faust
306	1306	2306	Hänsel et Gretel	Hänsel und Gretel, Knusperwalzer	Humperdinck
309	1309	2309	Légendes du vieux temps	Märchen aus schöner Zeit	Faust
310	1310	2310	El Turia, valse espagnole	El Turia. Spanischer Walzer	Granado
311	1311	2311	Sur les ailes de la nuit	Auf Flügeln der Nacht	Faust
327	1327	2327	Mimosa, valse de l'opéra « Geisha »	Mimosa, Walzer aus der Oper « Geisha »	Sidney Jones
330	1330	2330	My dream of you	Mein Traum von dir	O. Roeder
334	1334	—	Valse de Chopin, op. 64 N° 1	Chopin's Walzer, Oper 64 N° 1	Chopin
335	1335	2335	Heavenly charms	Himmliche Reize	D. Miller
338	1338	2338	Zenda	Zenda	Witmark
346	1346	2346	Les bals de l'Université	Universitäts-Ball-Tänze	Wagner
350	1350	2350	Sois mienne	Sei mein	Eilenberg
370	1370	2370	Aurore boréale (Northlight)	Nordlicht	Millöcker
404	1404	2404	The Shop Girl, Over the Hills, Waltz-song	Englisches Walzerlied	J. Caryll
411	1411	2411	Le charmeur de rats	Walzer über das Rattenfängerlied	Neuendorff
413	1413	2413	Marianne	Marianna	Waldteufel
418	1418	2418	Jeu des ondes (Rippling Waves)	Kräuselnde Wellen	Juventino Rosas
453	1453	2453	La Sérénade. Die Serenade	The Serenade	V. Herbert
471	1471	2471	The Conquerors. Waltzes	Eroberers Walzer	W. Furst
476	1476	2476	Babbie Waltzes "from" the little Minister	The little Minister, Amerikanischer Walzer	"

Stella N° 84	Stella N° 63	Stella N° 40	Titre — Titel — Title		Compositeur Componist Composer
N° 168	N° 126	N° 80			
N°	N°	N°	Chants et Aïrs. — Lieder und Arien — Songs and Aïrs.		
55	1055	2055	Loreley	Loreley, Volkslied	Silcher
56	1056	2056	Chant des fleurs	Blumenlied	Lange
59	1059	2059	Home sweet home	Englisches Volkslied	
64	1064	2064	God save the Queen	Heil dir im Siegerkranz	
69	1069	2069	Mon beau sapin, (Maryland, my Maryland)	O Tannenbaum, Volkslied	
87	1087	2087	Contemple mon Dieu sur son trône	The home ove there	T. C. O'Kane
93	1093	2093	Choral de Luther	Ein' feste Burg ist unser Gott	Dr Martin Luther
107	1107	2107	La Marseillaise	Französische Nationalhymne	R. de l'Isle
108	1108	2108	Hymne national autrichien	Oesterreichische Nationalhymne	Haydn
110	1110	2110	Spinn, spinn, chant suédois	Spinn, spinn, Schwedisches Volkslied	H. Jüngst
113	1113	2113	Hymne national russe	Russische Nationalhymne	A. T. Livot
120	1120	2120	La Paloma, air mexicain	Die Taube, mexikanisches Lied	Yradier
137	1137	2137	Stabat Mater, Cujus Animam	Stabat Mater. Cujus Animam	Rossini
138	1138	2138	Hymne national allemand	Die Wacht am Rhein	Wilhelm
177	1177	2177	Quand nous quitte l'hirondelle	Wenn die Schwalben heimwärts, Volkslied	Abt
182	1182	2182	Heil Columbia, hymne américain	Amerikanisches Nationallied	
211	1211	2211	Le lac s'endort dans l'ombre	Still ruht der See, Lied	Pfeil
212	1212	2212	Une aventure au harem	Ein Abenteuer im Harem	Lincke
213	1213	2213	Quand les feuilles frémissent, romance	Wenn die Blätter leise rauschen	
217	1217	2217	Hymne à Aegir	Sang an Aegir	Kaiser Wilhelm II
249	1249	2249	Ave Maria	Ave Maria	Gounod
—	1259	—	Dernier espoir	Letzte Hoffnung	Gottschalk
300	1260	2260	Les Rameaux	Die Palmen	Faure
263	1263	2263	Approchez-vous enfants	Ihr Kinderlein kommt	Schultz
264	1264	2264	Voici Noël, ô douce nuit, chant de Noël	Stille Nacht, heilige Nacht	
269	1269	2269	J'adore la puissance de l'amour	Ich bete an die Macht der Liebe	
307	1307	2307	Ah! cher conducteur, Aventures de voyage	Ach! lieber Schaffner. Reise-Abenteuer	Lincke
323	1323	2323	Santa Lucia	Santa Lucia	Conradi
326	1326	2326	Yankee Doodle, chant national américain	Amerikanisches Nationallied	
339	1339	2339	Flours du printemps, N° 2, nocturne	Frühlingsblumen, N° 2. Nocturne	Reissiger
341	1341	2341	Adeste Fideles, Hymne portugais	Adeste Fideles (Portuguese Hymn)	
342	1342	2342	Grand Dieu nous Te bénissons	Grosser Gott wir loben Dich	
343	1343	2343	Jod Machabée, See the conquering here comes	Judas Machabée. Seht der Sieger kommt!	Händel
359	1359	2359	Jusqu'à (Till there)	Bis dahin	Kerker
366	1366	2366	Edelweiss, chant	Edelweiss. Wer nennt mir	Peuschel
373	1373	2373	Le Ranz des vaches, chant populaire suisse	Schweizer Kuhreigen	
381	1381	2381	Hymne national brésilien	Brasilianische Nationalhymne	
393	1393	2393	Appollo Harpe, Rêverie	Apollo-Harpe, Träumerei	Wilder
412	1412	2412	Wien Neerlandsch bloed	Holländisches Volkslied	
415	1415	2415	Viens, Caroline, viens! chant	Komm! Karlne, komm!	Spahn
419	1419	2419	Sais tu, petite mère, ce que j'ai rêvé?	Weisst du Muatterl was i träumt hab	Kutschera
420	1420	2420	O Sanctissima, Immortel, Roi des cieux	O du fröhliche, o du selige	
426	1426	—	Marche royale italienne	Italienischer Königsmarsch	Gabetti
427	1427	2427	La Harpe Éolienne	Die Aeolsharfe	S. Smith
434	1434	—	L'étoile de Bethlehem	Der Stern von Bethlehem	S. Adams
436	1436	2436	Jésus de Nazareth	Jesus von Nazareth	Gounod
438	1438	2438	Chant national du Transvaal	Transvaalsches Volkslied	C. F. van Rees
442	1442	2442	Je suis abandonné	Forsaken, Verlassen bin i	Koschat
446	1446	2446	Les cloches de Trinité	Dreieinigkeitsglocken	Fitzpatrik
469	1469	2469	Bonheur perdu	Verlornes Glück	Sprowacker
470	1470	2470	Le repos du Dimanche	Die Sonntagsruh!	L. Prechtl
477	1477	2477	Largo	Largo	Händel
494	1494	2494	Funiculi, Funicula, Jammo	Neapolitanisches Volkslied	Denza
Pièces caractéristiques. — Salonstücke. — Characteristic pieces.					
49	1049	2049	Le Carnaval de Venise	Der Carneval von Venedig	Paganini
94	1094	2094	Les cloches du monastère	Die Klostersglocken	Lefebure
125	1125	2125	Sérénade	Ständchen	Schubert
139	1139	2139	Turkish patrol (Réveil ture)	Türkische Tagwacht	Michaelis
141	1141	2141	Rêverie	Träumerei	Schumann
147	1147	2147	Mandolina, mexican sérénade	Mexikanisches Ständchen	Langey
237	1237	2237	Mandolinata	Mandolinata	Paladihe
246	1246	2246	Sérénade angélique	Des Engels Serenade	Braga
250	1250	2250	Prière d'une vierge	Das Gebet der Jungfrau	Badarzewska
372	1372	—	Jubel, ouverture	Jubel-Ouverture	Weber

Stella N° 84	Stella N° 63	Stella N° 40	Titre — Titel — Title		Compositeur Componist Composer
N° 168	N° 126	N° 80	Airs anglais et américains. — Englische und amerikanische Arien. — English and american Airen.		
58	1058	2058	Dixie's Land, chant américain	Amerikanisches Lied	Emmet
59	1059	2059	Home, sweet home	Englisches Volkslied	
60	1060	2060	Blue bells of Scotland	Blauen Blumen Schottland's. Lied	Carey
64	1064	2064	God save the Queen	Heil dir im Siegerkranz	
69	1069	2069	Maryland, my Maryland	O Tannenbaum, Volkslied	
71	1071	2071	Consolation, Come, ye disconsolate	Englische Choräle	S. Webbe
72	1072	2072	Toplady, Rock of ages		Dr Th. Hastings
73	1073	2073	Bethany, Nearer, my God, to Thee	Mon Dieu, plus près de toi	Lowell Mason
74	1074	2074	Old Hundred	Gloire à Dieu, notre créateur	G. Fraue
75	1075	2075	Missionary Hymn, From Greenland's	Englische Choräle	Dr Low. Mason
76	1076	2076	Coronation, All hail the power		O. Holden
77	1077	2077	Martyn, Jesus, lover of my soul	Toi dont l'âme est tourmentée	S. B. Marsh
78	1078	2078	Refuge		Holbrook
79	1079	2079	Eventide, Abide with me	Reste avec nous Seigneur	Wm. H. Monk
80	1080	2080	It is well with my soul		P. P. Bliss
81	1081	2081	Ring the bells of heaven		G. F. Root
82	1082	2082	Boylston, Not all the blood		Lowell Mason
83	1083	2083	Dennis, Blest be the tie	Englische Choräle	H. G. Nægell
84	1084	2084	Tis midnight, and on Olive's brow		W. B. Bradbury
85	1085	2085	New Haven, my faith looks up		Dr Th. Hastings
86	1086	2086	Olivet,		Lowell Mason
87	1087	2087	The home over there	Contemplons mon Dieu sur son trône	T. C. O'Kane
88	1088	2088	Nettleton, Come, Thou Fount		John Wyeth
89	1089	2089	Evening Prayer, Saviour, breathe		Geo. C. Stebbins
90	1090	2090	God be with you	Englische Choräle	W. G. Tomer
91	1091	2091	Wonderful words of Life, Sing them over		P. P. Bliss
92	1092	2092	Dundee, Alas! and did my Saviour		G. Brane
98	1098	2098	My Pearl's a Bowery Girl	Amerikanische Lieder	Mack
99	1099	2099	Henrietta! Have you met her?		Bratton
104	1104	2104	The star spangled Banner, song	Amerikanisches Lied	
109	1109	2109	Old folks at home	Old Folks at home, Englisches Volkslied	Foster
115	1115	2115	Marching through Georgia	Amerikanischer Gesang	H. C. Work
116	1116	2116	Red withe and blue Britannia	Englisches Lied	
117	1117	2117	The Mocking bird	Amerikanisches Couplet	Hanthorne
119	1119	2119	Katy did, song	Englisches Couplet	Johnson
122	1122	2122	Kathleen Mavourneen, ballad	Amerikanischer Gesang	Crouch
123	1123	2123	Marguerite	Schottisches Lied	White
124	1124	2124	Auld lang syne	Amerikanisches Couplet	Clifton
126	1126	2126	Mamie! come kiss your honey boy		Irwin
127	1127	2127	Princess Bonnie, slumber so gently	" Lied	Spenser
129	1129	2129	My old Kentucky home	"	Foster
130	1130	2130	Mary and her lamb, song	" Couplet	Castling
132	1132	2132	Little Alabama coon	Amerikanischer Gesang	Starr
135	1135	2135	The darkie's dream	Amerikanisches Couplet	Lansing
136	1136	2136	Old oaken bucket	Englisches	Dinsmore
144	1144	2144	Robin Adair	Amerikanisches	
145	1145	2145	J dont waht to play in your yard	Englische Couplets	Petrie
148	1148	2148	Comin' thro' the rye		Scotch
149	1149	2149	The Campbells are coming	Amerikanisches Couplet	Jacobte
160	1160	2160	The Band played on, song		Ward
172	1172	2172	The sunshine of paradise alley	Amerikanische Couplets	Bratton
173	1173	2173	Her eyes dont shine like diamonds		Marion
174	1174	2174	Trilby, Ben Bolt		Kneass
179	1179	2179	Annie Laurie	Englische Couplets	Dunn
180	1180	2180	Bonnie Dundee, Ballad		Sudds
182	1182	2182	Hail Columbia	Amerikanische Nationalhymne	
198	1198	2198	J want yer ma Honey	Mich verlangt nach Dir, mein Schatz	Templeton
200	1200	2200	Arrah, go on!	Marsch, fort	Glennon
202	1202	2202	Standing on the corner...	Stand an einer Ecke	Geo. Evans
203	1203	2203	Dance, Picaninnies, Dance	Tanzet, tanzt, ihr Negerlein	G. L. Davis
204	1204	2204	Put me off at Buffalo	Weck mich auf in Buffalo	John Dillon
205	1205	2205	In gay New-York, Molly	Molly, Amerikanisches Couplet	G. Kerker
206	1206	2206	Wizard of the Nile, St. light, st. bright	Der Zauberer vom Nil	V. Herbert
207	1207	2207	The new Bully	Amerikanisches Couplet	J.-W. Cavanagh
223	1223	2223	Dundee, my God how wonderfull thou art	Englischer Choral	Howard
241	1241	2241	Shall we gather at te river	Englisches Couplet	R. Lowry
243	1243	2243	Kelton's Reel	Kelton's Haspel, (danse irlandaise)	
252	1252	2252	Money Musk	Amerikanischer Gesang	
253	1253	2253	Fisher's Hornpipe	Fischer's Dudelsack	Grobe
254	1254	2254	Irish, washerwoman	Irische Waschlrauen	
258	1258	2258	Alice, where art thou?	Alice, wo bist du?	Ascher

Stella N° 84 N° 168	Stella N° 63 N° 126	Stella N° 40 N° 80	Titre — Titel — Title		Compositeur Componist Composer
N°	N°	N°	Airs anglais et américains. — Englische und amerikanische Arien. English and american Airs (Suite).		
261	1261	2261	The sweetest story ever told	Amerikanisches Couplet	Stults
262	1262	2262	Love's old sweet song	Das alte süsse Lied von der Liebe	Molloy
316	1316	2316	Come and kiss me, honey dear		Gaunt
317	1317	2317	Old blak Joe	Amerikanische Couplets	Foster
318	1318	2318	Kitty, are you all my own		Gaunt
319	1319	2319	Massa's in the cold, cold ground		Foster
324	1324	2324	Killarney	Englisches Lied	Balle
325	1325	2325	Sweet bye and bye	Englischer Choral	Webster
326	1326	2326	Yankee Doodle	Amerikanisches Nationallied	
328	1328	2328	Narcissus song	Amerikanische Couplets	Névin
329	1329	2329	You' re not the only pebble on the beach		Stanley Carter
332	1332	2332	Crappy Dan de Spo'tin Man		Trevathan
351	1351	2351	" Segur " Guide me, o Thou Great Jehovah	Englischer Choral	Holbrook
355	1355	2355	She wanted something to play with	Amerikanische Lieder	Chapman
356	1356	2356	A hot time in the old town		Metz
357	1357	2357	Honey does you love yer man?		Bratton
358	1358	2358	Whisper your mother's name		Stanley Carter
360	1360	2360	Honey on my lips		Trevathan
362	1362	2362	Lullu song	Amerikanisches Walzerlied	S. L. Hecht
363	1363	2363	All coons look alike to me		E. Hogan
364	1364	2364	Louisiana Lou		Leslie Stuart
365	1365	2365	Oh promise me! song	Amerikanisches Walzerlied	R. de Koven
367	1367	2367	Sweet Rosie o' Grady		Nugent
393	1393	2393	Apollo Harp, Dreaming		Wilder
397	1397	2397	Fleurette-Dance	Fleurette-Tanz	
399	1399	2399	My Gal is a high born Lady, song	Amerikanische Lieder	B. Fagan
400	1400	2400	There'll come a time, song		C. K. Harris
401	1401	2401	In the Baggage Coach Ahead, song		G. L. Davis
402	1402	2402	Sweet Inniscarra, song		C. Olcott
403	1403	2403	Don't send her away, song		Rosenfeld
410	1410	2410	The Soldiers of the Queen	Englisches Lied	Stuart
416	1416	2416	Lead, kindly Ligh, amid the encircling gloom	Amerikanisches Lied	J. B. Dykes
417	1417	2417	The Holy City	Englisches Lied	S. Adams
427	1427	2427	La Harpe Eolienne	" "	Sidney Smith
428	1428	—	The lost chord	" "	Sullivan
434	1434	2434	The Star of Bethlehem	Englischer Choral	Stephan Adams
443	1443	2443	Jack and the Bean-Stalk, 'Tis with love" Duett	Amerikanisches Lied	A. B. Sloane
444	1444	2444	Kentucky Babe	" "	Adam Geibel
445	1445	2445	May Irwin's "Frog"	Froschlied, Amerikanischer Sang	Trevathan
446	1446	2446	The Chimes of Trinity	Amerikanischer Choral	Fitzpatrick
447	1447	2447	I love you in the same old way	Amerikanisches Lied	J. W. Bratton
448	1448	2448	On the banks of the Wabash, far away	" "	Paul Dresser
450	1450	2450	Take back your Gold	" "	Rosenfeld
451	1451	2451	Let Bygones be Bygones	" "	Shackl & Kerry Mills
455	1455	2455	My coal black lady	" "	Jefferson
456	1456	2456	The warmest baby in the bunch	" "	G. M. Cohan
475	1475	2475	How I love my Lu	" "	J. Stromberg
486	1486	2486	Glory! Glory! Hallelujah!	Gloire! Gloire! Alléluia	
487	1487	2487	Soldier's Farewell	Adieu du Soldat	Johanna Kinkel
488	1488	2488	Tramp! Tramp! Tramp! The Prisoner's hope	L'espoir du prisonnier	G. F. Root
489	1489	2489	Tenting on the old camp ground	Amerikanisches Lied	W. Kittredge
490	1490	2490	Rockid in the cradle of the deep	" "	J. P. Knight
491	1491	2491	As your hair grows whiter	" "	Harry Dacre
492	1492	2492	Kaya, Kaya, Dance d'Algiers	Englisches "	Tony Stanford
Airs russes. — Russische Arien. — Russian Airs.					
28	1028	2028	La vie pour le Czar, mazurka	Жизнь за царя. Мазурка	Glinka
113	1113	2113	Hymne national russe	Боже Царя храни	Livof
183	1183	2183	Kamarinskaia, danse russe	Камаринская	
184	1184	2184	Sur une route pavée, romance russe	По Улицѣ Мостовой	A. Gurilew
185	1185	2185	Ah! mon seuil, romance russe	Ахъ! сѣни мои, сѣни	A. Gurilew
186	1186	2186	Vers petite mère sur le Volga, romance russe	Внизъ по матушкѣ, по волгѣ	Vilbois
187	1187	2187	La tombe d'Ascold	Асколь могила	A. Werstowsky
188	1188	2188	Ah! mon bouleau, romance russe	Ахъ, ты Береза	Prigogiago
189	1189	2189	Le matelot, romance russe	Моряки	Vilbois

Stella N° 84 N° 168	Stella N° 63 N° 126	Stella N° 40 N° 80	Titre — Titel — Title.		Compositeur Componist Composer
N°	N°	N°	Airs russes. — Russische Arien. — Russian Airs (Suite).		
190	1190	2190	Te souviens-tu, romance russe	Помнешь ли ты	N. Rigewskoi
191	1191	2191	Rossignol, mon Rossignol, romance russe	Соловей. Мой Соловей	A. Aliabewa
192	1192	2192	Danse russe	Трениакъ	Hilbert
193	1193	2193	Le jeune tigre, danse russe	Тигренокъ ваалсъ	
194	1194	2194	La vie pour le Czar	Жизнь за царя. Славься, славься	Glinka
195	1195	2195	O dites-lui, romance russe	Скажите ей!	
439	1439	2439	Ritka, danse hongroise	Рітка Венгерка	Б. Ф. Кейль
440	1440	2440	Mignon, danse de salon	Миньонъ. Новый салонный танецъ	O. Морлей
461	1461	2461	Romance russe	Ночка. Русская пѣсня	A. Фарсний
462	1462	—	Le Démon, Romance de Tamaré	Демонъ. II° 8 „ночь тепла, ночь тиха“	A. Рубинштейна
463	1463	—	Onéguine-Valse	Евгеній онѣгинъ-вальсъ	Tschaïkowsky
464	1464	—	Romance russe	Ой не ходы, Гриню, на вечерныи	A. Едличкоу
465	1465	—	De mieux en mieux	Пучина пучинушка	A. Вильбоа
466	1466	—	La tempête mugit	Віють вѣтры, віють буйни	A. Едличкоу
467	1467	2467	Rognieda, Opéra, N° 18 ^a	Рогнеда. II° 18 а „Застонаю сине море“	A. Н. Сѣрова
Airs arméniens.					
423	1423	—	Bayati	Bayati	Korganoff
441	1441	2441	L'hirondelle, romance	The Swallow, romance	H. Ivanovim
Airs polonais. — Polnische Arien. — Polish Airs.					
231	1231	2231	Mazurka de l'opéra Halka	Mazurka aus der Oper Halka	Moniuski
234	1234	2234	Krakowiak, danse polonaise	Krakowiak, Polnischer Tanz	Osmanski
248	1248	2248	Pan Chorazy, polonaise	Pan Chorazy, polonaise	Moniuski
382	1382	2382	Stary Kmiotek, Obertas-Mazur		Osmanski
383	1383	2383	Dla Młodej Pary, Mazur		
384	1384	2384	Zawsze Zuch, Mazur		Lewandowski
385	1385	2385	Wipil Wipil-nie nie zostawil, Mazur		Osmanski
386	1386	2386	Pif-Paf-Puf! Mazur. Misiowski		Lewandowski
387	1387	2387	Krakowiak, Nos 1 et 11, danse polonaise	Polnische Tänze	Rajczaka
388	1388	2388	Krakowiak, Nos 2 et 6, „ „ „		„
389	1389	2389	Krakowiak, Nos 4 et 5, „ „ „		„
390	1390	2390	Krakowiak, Nos 12 et 13, „ „ „		„
391	1391	2391	Krakowiak, Nos 14 „ „ „		„
392	1392	2392	Krakowiak, Nos 16 et 17 „ „ „		„
458	1458	—	Aria z Kurantami z Opery « Straszny Dwor »		St. Moniuszko
459	1459	2459	Pie's'n Wieczorma		
460	1460	—	Les adieux, Polonaise N° 1.		Prince M. Oginski
Airs chinois. — Chinesische Arien. — Chinese Airs.					
375	1375	2375	Sinfa, Hymne national chinois	Chinesische Nationalhymne	
376	1376	2376	She pah moh		
377	1377	2377	Le Timpan		
378	1378	2378	Shanghai mody	Airs chinois Chinesische Lieder	
379	1379	2379	Chum Chulin		
380	1380	2380	Le Syum		

Falls keine Ersatzstücke für fehlende Nummern gewünscht werden, muss dies besonders bei der Bestellung angegeben werden, sonst komplettieren wir nach eigener Wahl. — Bei Bestellung genügt Angabe der Nummer. — Es empfiehlt sich, um Missverständnisse zu vermeiden, die Nummern komplett aufzugeben. — Neue Noten sind in Vorbereitung.

Indiquez seulement les Numéros des Disques désirés. — Sauf avis contraire nous remplaçons les Numéros manquant par d'autre à notre choix. — De nouveaux Disques sont en préparation.

Mark out only the numbers you wish. — New Music in Preparation.

PAILLARD'S MUSICAL BOXES.

STYLE 711.

LIST OF TUNES.

In Ordering please quote Number of Cylinder.

<p>CYLINDER No. 1 My Queen, Valse Prima Vista, Polka Nanon, Valse Auf den Fluren, Mazurka Leichtes Blut, Galop So wie du, Valse</p> <p>CYLINDER No. 2 Roses du Sud, Valse Tout à la joie, Polka Laura, Valse Estudiantina, Valse Excelsior, Mazurka Wiener Frauen, Valse</p> <p>CYLINDER No. 3 Farinelli Manuella, Valse Die Kleine Fischerin Der Trompeter von Säckingen Don Cesar, March Zigeunerbaron, " " Feldprediger, " "</p>	<p>CYLINDER No. 12 Fille du Régiment, "Quand" Faust, "March" Masaniello, "Barcarolle" Le Chalet, "Chant" Les Noces de Jeannette La Juive, "Dieu m'éclaire"</p> <p>CYLINDER No. 13 Aida, March Lucie de Lammermoor, duo Lucrezia Borgia, "di pescatore" Gme. Tell, prière Sonnambula, duetto Linda di Chamonix</p> <p>CYLINDER No. 14 Die Wacht am Rhein God Save the Queen Mexican National Hymn Argentine, " " La Marseillaise La Brabançonne</p>	<p>CYLINDER No. 22 Cloches } de Corneville } Quadrille, No. 1 " " " 2 " " " 3 " " " 4 " " " 5 Orphée, Galop</p> <p>CYLINDER No. 23 Jeunesse dorée, Valse Très jolie, " " Souviens-toi, " " Rose et Marguerite, " " Manolo, " " Tout à vous, " "</p> <p>CYLINDER No. 24 Violettes, Valse A Toi, " " Rêve des Bois, " " Folle ivresse, " " Mon rêve, " " La Vénitienne, " "</p>	<p>CYLINDER No. 33 Carnaval à Rome Princesse de Trebizonde Les Georgiennes, Quatuor Midsummer-night's dream La fille du Tambour Major, March Le Voyage en Chine</p> <p>CYLINDER No. 34 Herzliebchen Lustig im Kreise Champagner, Valse Myrthen Kränze, Valse La Viennoise, Mazurka Bucephale, Galop</p> <p>CYLINDER No. 35 Girandolen, Galop Wiener Kinder, Valse Il bel Verdesi, Schottische L'Echo des Ravines, Tyrolienne La vie parisienne, " " Doctrinen, Valse</p>
<p>CYLINDER No. 4 Tannhauser Lied Martha, Ach so from Lohengrin, Choeur Don Giovanni, la ci darem Freyschütz, Jagerchor Robert le Diable, Sicilienne</p> <p>CYLINDER No. 5 Loreley So muss ich denn Wenn die Schwalben Herz mein Herz Gute Nacht du mein Das Mailüfterle</p> <p>CYLINDER No. 6 Ernani, Involami La Traviata, Brindisi Il Trovatore, Ai nostri Semiramide, Chorus Norma, Casta diva I Puritani, Duetto</p>	<p>CYLINDER No. 15 "SPANISH" La Paloma La Jota de los Silvidos La Jota Aragonesa La Malaguena La Ausencia El Barberillo de Lavapiés</p> <p>CYLINDER No. 16 "SPANISH" Caramelo Habanera La Piedra Moreridiza, Mazurka Solo a ti miran, Valse [tische Una lagrima de amor, Schot- Dolores, Valse Des pues del Champagne, Polka</p> <p>CYLINDER No. 17 "SPANISH" Los Hijos de la Habanera El Mondoguito El Hueso El Cochino, Habanera El Serenito, " " La Bayamesa, " "</p>	<p>CYLINDER No. 25 La grosse caisse, Marche En revenant de la revue La Digue, Digue Don Le grand Mogol La Princesse des Canaries, Bolero Mlle. Nitouche, Polka</p> <p>CYLINDER No. 26 Eine Nacht in Venedig Beggar Student, March Prinz Methusalem Merry War, March Donna Juanita, " " Boccacio, " "</p> <p>CYLINDER No. 27 Tausend und eine Nacht, Valse Telegramme, " " Wo die Citronen blühen, " " Neu-Wien, " " Frühlingstimmen, " " Myrthenblüthen, " "</p>	<p>CYLINDER No. 36 Gazza Ladra, Cavatine Vèpres siciliennes, "printemps" Othello, "Ah!" Belizario, Finale La Regata Veneziana La Cenerentola, "Non piu"</p> <p>CYLINDER No. 37 Air du roi Louis XIII Invitation à la danse Dernière pensée de Weber Turkish Patrol Ungarisch Trinklied Dichter und Bauer, Ouverture</p> <p>CYLINDER No. 38 Home, sweet home Rule Britannia Death of Nelson Here's to the maiden In the gloaming Mocking Bird</p>
<p>CYLINDER No. 7 Der Tyroler und sein Kind Prinz und Mauer, Gavotte Ich kenne ein Auge Ach! Wie ist es möglich Kommt ein Vogel Radetski, March</p> <p>CYLINDER No. 8 Grande Duchesse, le sabre Cœur et la main, Couplets Mme. Angot, March Cloches de Corneville, Chorus Carmen, Toreador song Gillette de Narbonne</p> <p>CYLINDER No. 9 Wedding March Stabat Mater O lieb sei mein Das ist der Tag des Herrn Luther's hymn Lobe den Herrn</p>	<p>CYLINDER No. 18 "SPANISH" Il Guarany Salvator Rosa Fosca Mi Habanera Ruy Blas La Brasilera, Habanera</p> <p>CYLINDER No. 19 Russian national hymn Bolivian, " " Brazilian, " " Austrian, " " Turkish, " " Egyptian, " "</p> <p>CYLINDER No. 20 " MEXICAN " La Colondrina Que le importa Y que Horas de Melancolica Yo lo sa Asi me gusta</p>	<p>CYLINDER No. 28 Le Prophète, Marche Attila, Cavatine Les Huguenots, Choeur L'Africaine, " " Barbier de Seville, " " La Dame Blanche</p> <p>CYLINDER No. 29 La Mascotte, Duo Serment d'Amour, Valse Le petit Faust, Vaillant La belle Hélène, Venus Le petit duc, Rondeau Giroffé Girofla, Brindisi</p> <p>CYLINDER No. 30 Tête de Linotte, Polka Fiamina, Mazurka Bonne Bouche, Polka Champagne, Galop Olivette, Valse Bien aimés, Valse</p>	<p>CYLINDER No. 39 Mikado, "The criminal" Princess Ida "Oh good" Falka, March Nell Gwynne, Rustic Ruddigore "Battle" Jolanthe, "fal la"</p> <p>CYLINDER No. 40 Jockey, Galop Dream faces, Valse Ehren on the Rhine Eulalie, Gavotte Pretty lips, Schottische See-Saw Valse</p> <p>CYLINDER No. 41 I need Thee every hour Hold the fort Every day and hour What a friend we have in Jesus Ninety and nine Nearer my God to Thee</p>
<p>CYLINDER No. 10 Fledermaus, Valse Wein Weib und Gesang, " " Jungfrau von Belleville, " " Die Scheinheilige, Mazurka Fatinitza, Polka Am grünen Strand, Valse</p> <p>CYLINDER No. 11 Mandolinata Schubert's Serenade Cloches du Monastère Volunteers march Carnaval de Venise Secret love, Gavotte</p>	<p>CYLINDER No. 21 Ada, Polka Le petit bleu, Valse La Perichole, Galop Mme. Favart, Tyrolienne Theodora, Mazurka Les Syrénes, Valse</p>	<p>CYLINDER No. 31 Wiener Blut, Valse Postillon d'amour, Galop Bianchi e neri, Polka Hydropathen, Valse Rheinländer, Polka Les Patineurs, Mazurka</p> <p>CYLINDER No. 32 Fantasio, No. 9 Czar und Zimmerman Fatinitza, March Freyschütz, Durch die Wälder Don Giovanni, Serenade Oberon, March</p>	<p>CYLINDER No. 42 Old folks at home Nancy Lee Sweet by and by Home again Kathleen Mavourneen Climbing up the golden stairs</p> <p>CYLINDER No. 43 Auld lang Syne Blue bells of Scotland Bonnie Dundee Annie Laurie Coming thro' the rye Robin Adair</p>

CYLINDER No. 44

St. Patrick's day
Garry Owen
Kate Kearney.
Let Erin remember
The girl I left behind me
Last rose of summer

CYLINDER No. 45

Baby mine
Sweet Violet
Peek-a-boo
Only a pansy blossom
Oh! you little darling
Babies on our block

CYLINDER No. 46
"CHINESE."

Sinfa
Ewan
Foo chun lin
Loc tee kun tzin
Ee Wong
Sha pah mah

CYLINDER No. 47

Il Talismano, Rose song
Patience, So go to him
Olivette, March
Rip van Winkle, Rondo
H.M.S. Pinafore, "The ocean
The Corsair, Finale

CYLINDER No. 48
"JAPANESE"

Totsho tornbo
Kankano
Stantztoy
Oungato
Tocotoniare
Yorsalka

CYLINDER No. 49

Petersilea, Academy March
Mandolina, Mexican Serenade
Countess, Gavotte
The Blacksmith, Idylle
The mountain stream
The Midgets

CYLINDER No. 50

White wings
Cricket on the hearth
Sweet heather bells
I'll take you home again
Oh! Mamma
Emmet's Lullaby

CYLINDER No. 51

Polish Dance
Little Tycoon, Valse
Life's story
A kiss
Flash, Galop
Toboggan

CYLINDER No. 52

The letter that never came
Fairy wedding
The lighthouse by the sea
The Exile's lament
My Mother's old red shawl
The Song for me

CYLINDER No. 53

In a little fisher's village
Rock-a-bye
Bells ringing
I'll await my love
Passing regiment, March
The bellman

CYLINDER No. 54

Le Chalet, "dans le service"
Les Noces de Jeannette
Le pré aux Clères, "Masquarade"
Masaniello, "du pauvre"
Zampa, "serenade"
Le domino noir, "heureux"

CYLINDER No. 55

Her bright smile haunts me
The Bailiff's daughter of Islington
Good-bye, Sweetheart
Just before the battle
My pretty Jane
Should he upbraid

CYLINDER No. 56

The Bellringer
Those evening bells
The harmonious blacksmith
The Bay of Biscay
Tom Bowling
The jolly young Waterman

CYLINDER No. 57

The British Grenadiers
The Vicar of Bray
Barbara Allen
The dashing white Sergeant
Cherry ripe
Roast Beef of Old England

CYLINDER No. 58

Come into the garden, Maud
Home again
The sea is England's glory
The better land
The last watch
The old brigade

CYLINDER No. 59

The Midshipmite
Sailing
Under the twinkling Star
Pretty little Mary
Come where my love
When the leaves begin to turn

CYLINDER No. 60

Banks of Allan Water
When other lips
The lass of Richmond Hill
The old English gentleman
Tar's farewell
God bless the Prince of Wales

CYLINDER No. 61

Scots wha hae wi' Wallace bled
Auld Robin Gray
Boatie rows
The Campbells are coming
Jessie, the flower of Dumblane
Jock o' Hazeldean

CYLINDER No. 62

Roy's wife of Aldivalloch
Ye Banks and Braes
Within a mile of Edinboro'
Lass o' Gowrie
Green grow the rushes
Logie o' Buchan

CYLINDER No. 63

Men of Harlech
The Ash grove
The bells of Aberdovey
St. David's day
All the day
Rising of the lark

CYLINDER No. 64

The harp that once through Tara's
Erin is my home [hall]
Wearing of the Green
The Minstrel Boy
Believe me if all those
Savourneen-Deelish

CYLINDER No. 65

Only an armour bearer
Shall we gather at the river
Whiter than snow
There's a happy land
The Gate ajar for me
Stand up for Jesus

CYLINDER No. 66

Jesus of Nazareth
Home over there
Safe in the arms of Jesus
The Great Physician
The Prodigal Child
Almost persuaded

CYLINDER No. 67

From Greenland's icy mountains
Eternal Father, strong to save
Come, ye thankful
Art thou weary
A few more years shall roll
Jerusalem the Golden

CYLINDER No. 68

Days and moments quickly flying
Pleasant are Thy Courts
We plough the fields
Hark, my Soul!
How sweet the name of Jesus
Lo! He comes with clouds

CYLINDER No. 69

Rock of Ages
Jesus, Lover of my soul
Hark, the Herald Angels sing
All Glory, laud and honor
Jesus Christ is risen
All people that on earth

CYLINDER No. 70

Sicilian Mariner's Hymn [ing
Judas Maccabee, see the conquer-
Messiah, Hallelujah Chorus
Creation, with verdure clad
Elijah, He shall feed
All hail the Power

CYLINDER No. 71

Lord of Lorne, Quadrille No. 1
" " " 2
" " " 3
" " " 4
" " " 5
Bid me Good-bye, Valse

CYLINDER No. 72

The Lancers No. 1
" " 2
" " 3
" " 4
" " 5
Myosotis, Valse

CYLINDER No. 73

Pinafore, Ocean Blue
" Trio
" Chorus
Pirates of Penzance, March
" No. 5 Trio
" Chorus

CYLINDER No. 74

Patience, so go to him
" If you're anxious
" A magnet
Pepita, Bombardo's Song
" When as love
" Toreador's March

CYLINDER No. 75

Princess Ida, No. 2 Song
" I'm a maiden
Billie Taylor, the self-made
" With fife
" In days gone by
Sorcerer, I'm alone

CYLINDER No. 76

Mikado, No. 3, Mikado song
" Behold the Lord
" No. 9, the Flowers
" Braid the Raven
" Madrigal
" No. 13, for he's gone

CYLINDER No. 77

Ruddigore, Bridesmaids' Chorus
" I know a youth
" From the
" the Battle's roar
" You understand
" I once was

CYLINDER No. 78

Dorothy, No. 2, be wise in time
" " 6, I'm the Sheriff
" " 7, you swear
" " 9, Are you not
" " 16, Queen of
Erminie, March

CYLINDER No. 79

The Yeomen Duet (I have
of the Guard {a song
" Elsie's Song
" Phoebe's Song
" Duet, Here upon
" Ballad, free from
" Quartet, Strange

CYLINDER No. 80

" INDIAN"
Taza Bhee Taza
Bengalee Baboo
Gulti Hindoo
Nitha tu ra
Raag nies Ceylon
Jaan ja bi

CYLINDER No. 81

Romano, Schottische
Queen of my heart, Valse
El Paso, Mazurka
Metropolitan, Polka
In the Shadow of the Leaves, Valse
Espana, Valse

CYLINDER No. 82

Through the Valley, Valse
Only To-night, Valse
Black diamond, Valse
Fairy Queen, Mazurka
At break of day, Schottische
Chink of gold, Galop

CYLINDER No. 83

Our Annual, Polka
Happy Bird, Valse
Forest Bird, Polka
Deutsche Herzen, Valse
La Redemption, Polka
The Gondoliers, Mazurka

CYLINDER No. 84

The Shepherd Boy
Busy Bees
Spanish song
Knickerbocker, March
Happy New Year, March
Le père la Victoire, March

CYLINDER No. 85

Pretty as a Pink
Scotch dance
Marguerite, Romance
We'd both been
The Fairy Echo
Lover's Sorrow

CYLINDER No. 86

Farewell Marguerite
Jubiloso, March
Dent de lion, Gavotte
The old sentinel, March
Adjutant Keller's March
Little Jack Shepherd

CYLINDER No. 87

The Gondoliers, Song
" Gavotte
Die Jagd nach dem Glück, Polka
Orphée, Hymne à Bacchus
La Mascotte, les envoyés
The Corsair, Valse

CYLINDER No. 88

Little Annie Rooney
Paddy Shay
The Berlin Dance
The song that breaks my heart
Live my love, Oh, live
Katie Molly

CYLINDER No. 89

Angels' Kisses
Katie did
Scanlan's swing song
Russian Imperial march
Heart's first love
Save my mother's picture

CYLINDER No. 90

Lurline, sweet spirit
Bohemian Girl, I dreamt I dwelt
In old Madrid, Valse
Faust up to date, pas de quatre
Mikado, Valse
Ivanhoe, the wind blows

CYLINDER No. 91

Stettiner Kreutz, Polka
Blumen, Polka
J'y pense, Gavotte
Mit meiner Mandoline
Ob Adgeln sind blau
Der arme Jonathan, Valse

CYLINDER No. 92

Faust up to date, final
La Cigale, Valse
Ivanhoe, Chorus and Dance
Hush the Bogie Man
Pirates of Penzance, Mabel Song
The Gondoliers, Dance à cachucha

CYLINDER No. 93

Boccaccio, Serenade
Cavalliera Rusticana, stornella
Der Vogelhandler, March
Ach, noch ein einziges Mal, Valse
Stille Nacht, heilige Nacht
Andreas Hofer

CYLINDER No. 94

Riding thro' the glen, Schottische
Philodan, March
Quinoboquin, March
King of the Road, Galop
Golden Trumpets, Schottische
Diabolus, Galop

CYLINDER No. 95

Ta ra ra boom de ay
Comrades
The miner's dream of home [ing
Oh! what a difference in the morn-
Maggie Murphy's Home
Wot cheer

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eux-mêmes.

Editor's Notebook

—Things seen, heard and experienced—

JUST before Christmas I went to München (Munich) to visit the Deutsches Museum. This is where Kaufmann's Belloneon and also his colourful trumpeter are to be found. The trumpeter must be one of the most photographed and widely illustrated of all automata and it is surprising to find that it looks exactly the way one has come to be familiar with it. The lifesize figure stares resolutely ahead, trumpet raised to his lips, ready to sound off at the touch of a knob. Today he stands in a fully glazed showcase to preserve his clothes from dust and his mechanism from prying fingers.

Sadly, the Belloneon is now silent and, because it stands against a pillar between two large, bright windows, this masterpiece is both easily overlooked and difficult to photograph.

Flat-fronted Hupfeld

The collection at the Deutsches Museum is well worth visiting. On entering the mechanical musical instrument gallery the first thing one finds is a splendid, tall clock which stands on a bellied lower case containing a 24½ inch Polyphon disc movement. This is very reminiscent of the Polyphon clock which John Cowderoy has and which is standing in his Eastbourne shop today. Maybe this was indeed a special style made in limited quantities. On the other side of the entrance is a fine specimen of the Hupfeld Phonoliszt Violina in the rare and unfamiliar Style A flat-fronted

cabinet. In many ways, I find this a more satisfying design and its angular lines blend in much better than the bow-fronted case of the much more common Style B. This instrument has a separate external vacuum pump.

Another rare Hupfeld instrument is the Concerto Style 12, a cardboard book-playing piano in tall case flanked by two fair-organ-style moving figures. This plays very well indeed as does almost everything in the museum.

Polychanger prototype ?

Just once in a while, something turns up which is both familiar and yet unidentifiable. Such a confused reaction surrounds a most interesting Polyphon autochanger in the museum. This is a fairly plain-looking instrument in a pine or deal cabinet and it has all the usual autochange Poly features — toast-rack of discs, lifting mechanism, and, above all, that transfer (decal) bedecked wooden board which carries representations of all the medals and medallions which the company won. However, at that point one stops and begins to realise that all that says "Polyphon" isn't straightforward or, to put it another way, it ain't in Dave Bowers' extensive catalogue section on Polyphon.

What's odd about it? Well, for a start the discs are not round! You could say that they were once but, in manufacture, the four "corners" were trimmed to produce eight basic sides within which is the usual circle of drive holes. This means that in parts the edge of the disc is more than an inch wide. Again, the bed plate and comb assembly is not mounted across the width of the machine, but is suspended vertically from the roof of the cabinet, motion to drive the disc being transmitted by a system of chains, wheels and axes. The

motor which operates the whole system is placed at the bottom of the case with all the usual coin-chute and stop-start trappings.

Altogether an odd-looking animal and one which leads me to suppose that it must have been a very early example, if not a prototype of the disc-changer. Certainly I have never seen discs that shape before. . .

But in case you are content to have discovered just this number of rarities, you are in for another surprise because, besides the vast cylinder musical box with its high case with dummy piano keyboard, besides the showcase of pianos with dancing dolls, other than all that there is a black cabinet with a curved top which, at first sight, looks for all the world like a piano-player of the cabinet or push-up variety. It isn't! It is a roll-playing, electro-magnetically-played violin — another one-off rarity.

The push-up sized violin

By the courtesy of the museum staff (who, incidentally, could not do enough to make my visit both pleasing for me and inconvenient for them) I took the top and back off the instrument to get some idea as to how it worked. It is obviously a one-off and probably was the creation of an inspired and capable amateur. The narrow music rolls, rather like those for a Celestina, play over a tracker-bar mounted inside the case at the right: the one roll fitted had been hand-made and the notes marked out with what looked like a blue ballpoint pen, so it is obviously not old. The style of electrics employed also makes me think that it is a recent effort. It was not possible to make it work — I was told that some pieces were missing. However, I have photographed it in detail and in due course these shots will appear in these pages.

I shall let you all see some pictures of these pieces shortly and so will hastily pass on from the Deutsches Museum, leaving much unsaid and unrelated — such as the thrill of the early pianos including one which was so superbly soft-voiced that even with your head under the bonnet, so to speak, you could only just hear its silvery tone — and tell you a little about



"Worked out rather well on the whole . . . chap next door wanted a Steinway and I wanted a bar."

what happened after I left München. I had been invited to visit the home of a very good friend in the Pfronten valley which is in the Alps and a matter of a few tortuous miles inside Bavaria from Austria. It had sleeted all the time I was in Munich and now, as I set off on the two-hour drive south, the sleet turned to snow and, between dazzling bouts of brilliant sunshine and dismal doses of precipitation, the journey was a little arduous.

My friend has one of those small and specialised libraries which, while comprising no more than a small shelf of volumes, encompasses as much learning in a few feet of wall space as one would have to travel many, many miles to acquire. Here, in his warm and comfortable home (even now less than a year old), I spent a pleasant couple of days reading, taking notes, photographing with my record camera and casting nervous glances upwards at the surrounding snow-covered peaks. I was once, as a child, frightened by a story about avalanches. . . Why, I also wondered, can't we build comfortable modern homes which blend so well with the old as these Bavarians!

Abandoned: one piano . . .

The next note in my diary I see concerns my belated Christmas holiday — I had the misfortune to be indisposed while normal folk were indulging in turkey and suchlike.

For some three years now, we have enjoyed our retreat in Wiltshire close to the border with Gloucestershire and the transition from the old year to the new was spent in splendid isolation, away from telephones and even roads, in company with a huge log fire to ward off the hard frosts without. In a barn only a hundred yards away I found a once-beautiful piano. It had been consigned to the rude building, and abandoned, unwanted and unloved. A top-quality instrument made by the one-time big maker in Bristol, Brunt, it was complete with front panel inlaid with mother-of-pearl and fine woods, glorious candlesticks (and they are hard to find today!) and all its ivories in perfect order.

Now you can call me a sentimentalist or an idiot, or both, but I don't like seeing instruments left to rot away. We stripped the instrument of all removable parts, bought a dust sheet to tie over the remains, and drove home with all the action and panels, keyboard

SAVOYARD FROM PRAGUE



One of the musical boxes currently on show at London's South Kensington Science Museum as part of a loan exhibition from the National Museum of Prague is this Polyphon Savoyard which uses a 15½in disc musical movement coin-freed and driving the hand of the terra cotta figure of an itinerant street musician. The exhibition, extensively illustrated by material derived from the researches of members of the Musical Box Society of Great Britain, is open until April.

and suchlike stuffed inside the car. Next time, we'll bring back the rest of it. . .

Besides the 36-hour day, I wish someone would invent the expandable house with infinite space. . .

It was a chill minus ten degrees Celsius soon after the first real snows of the winter had gripped Scandinavia when I went to Stockholm to visit the Stiftelsen Musik-

kulturens Främjande at Riddargatan 35-37. This is the fine museum which is run by our member Sven Forssell with Erling Lomnäs and I went in the company of the eldest son of another of our Swedish members, Bill Lindwall—Bill Lindwall Jr.

As we picked our way through the snow-covered central courtyard of the 80-year-old building to the museum entrance, I had no inkling as to the extraordinary sights and sounds which would greet me in this most attractive suite of basement rooms which include furniture from the homes of great composers ("That's Bizet's desk," Sven was to tell me. "He probably wrote *Carmen* seated there.")

Musical clock extravaganza

Of course, my main interest had been to see for the first time those rare Swedish mechanical musical instruments, the Nyström Reform-Orgel and the Andersson Piano-harpa, both of which have been fully described and illustrated in past issues of *The Music Box* in articles by Bill Lindwall. But besides these I was to learn of the remarkable talents and skills of Petter Strand.

Now if you look in Baillie under STRAND, PETTER, you will find that he was a Stockholm clock-maker who is known to have worked between 1791 and 1824 and who made a musical clock which is now in the Nord Museum and was illustrated in Sidenbladh. For those who do not know this author, he penned a book called *Urmakare i Sverige* which was published in Stockholm back in 1918. There is a more accessible illustration of this clock, albeit without any reference to its musical capability or, come to that, without any helpful captioning, in Tardy's *La Pendule Francaise* (volume 3, page 813, figure 2). Of Mr Strand, that is the sum total of published information.

When you visit Sven Forssell's museum, you will find four musical clocks by Petter Strand and in discovering them for yourself you will enter a whole new world of outstanding musical experience. What Baillie does not tell you in describing Strand loosely as a maker of musical clocks, is that Strand made organ clocks. And not just your ordinary type, but remarkably sophisticated and soft-voiced pieces, usually with two stops and changed automatically from two keys of the organ.

The first clock in the museum is
continued on page 242

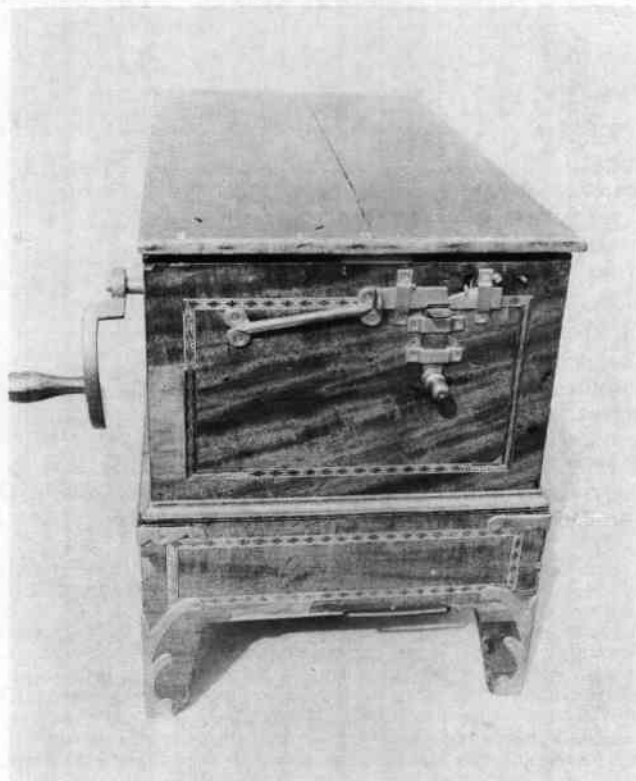
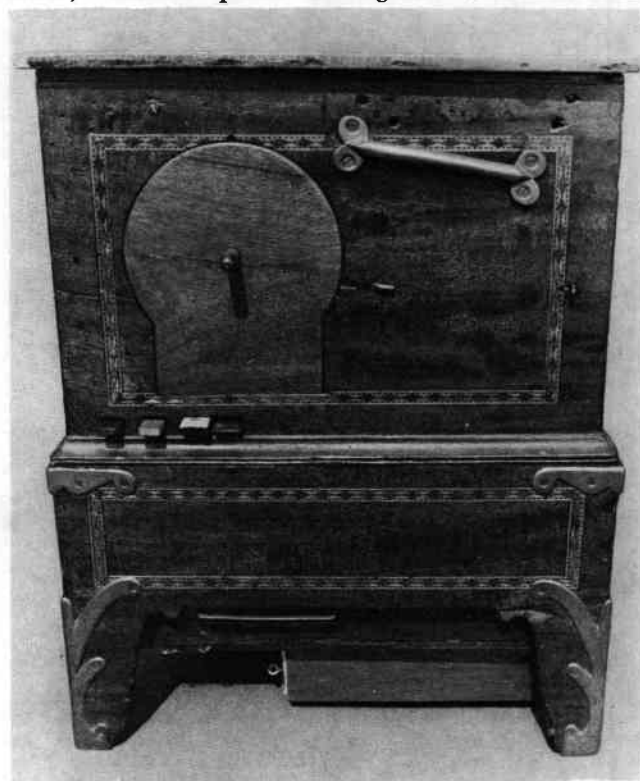
An 18th Century Street Organ

Rare survival from Georgian London

ON THIS and the following pages are pictures of an organ at present in the collection of Marvel Freund of Rockville, Maryland. The organ, heavily restored over the years, dates from the period 1790-1810 and is thus one of the oldest street instruments surviving.

Street organs were subjected to such a rough life that the chances of their lasting very long were slim. Significantly, most of the street pianos which survive are no more than fifty years old.

The instrument seen here is stylistically identical to a White & Langshaw organ known to date from a similar period. The decorative front of the organ is a clever assembly of thin brass panels, pierced, shaped and chased. The lower, central panel is again



pierced surrounding a central cartouche containing the engraved inscription :

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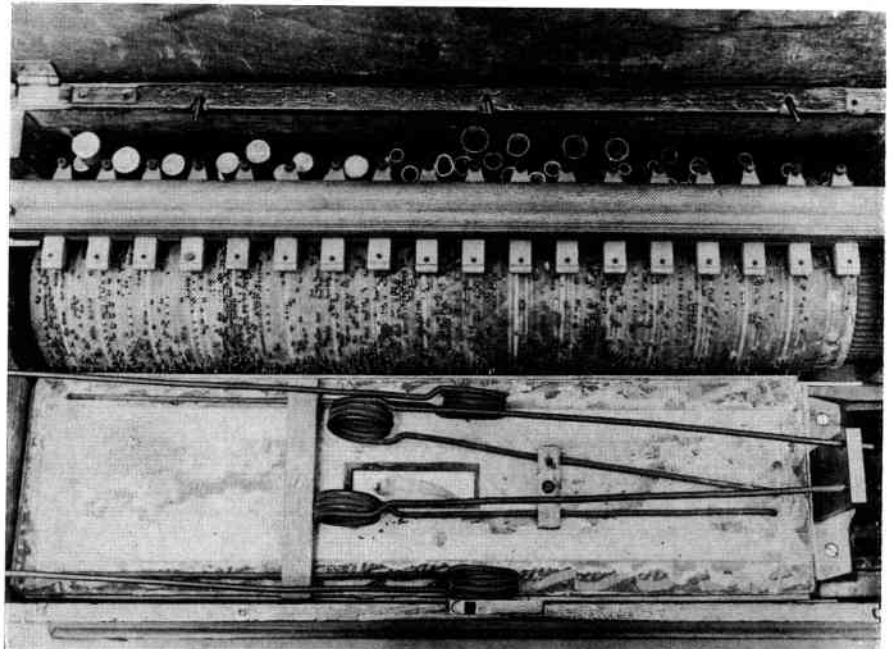
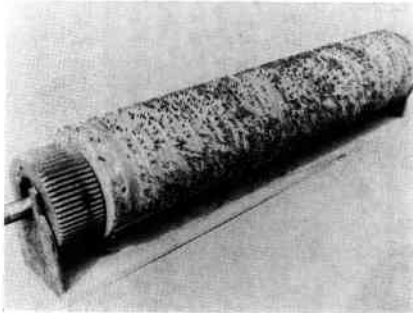
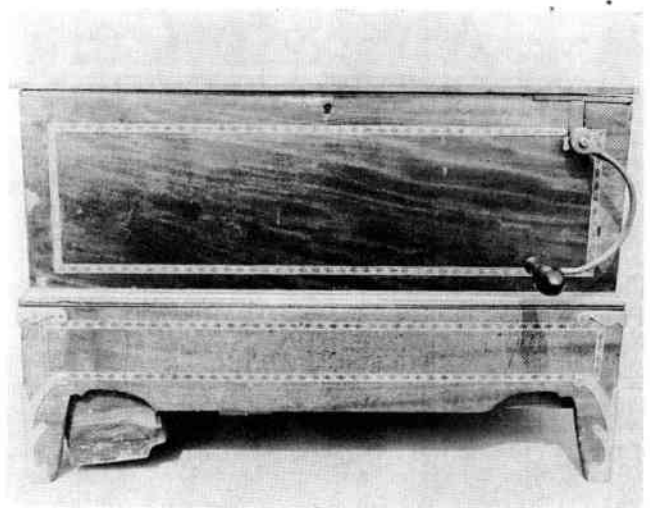
Pigot's Directory for 1827 lists one William Hinton of 4 Coalyard, Drury Lane, London, as a builder of organs, yet no instrument has ever been seen with the name Hin-

ton on prior to the discovery of this particular one seen here. One feels that William Hinton might have been a successor, perhaps a son, of the A Hinton.

The price of this instrument, ("cost £30") was very high and shows that this instrument was a quality item of the sort which only an upper-class of street musician might be found playing. Mr Freund comments that it plays "very loudly".

The illustration of the barrel shows that the organ was re-pinned

many times and on at least two occasions, possibly more, was partially stripped to re-pin only certain tunes. The 18-key keyframe clearly shows the French influence in construction as indeed do the stopped metal pipes, while the tight packing of the pipework betwixt keyframe stickers and the case front shows once more the early style which is associated with France. Notice also the application of very early pieces of wallpaper as covering for the bellows boards so as to secure an air-tight surface.



Clearly seen and of great interest to those whose organs lack handles is the precise form and style of the early European forged iron organ crank in common use right up to mid-19th century.

The organ has four stops which, in keeping with the period, allow the control of all four ranks: the foundation or diapason which later street organs tended to leave permanently on-wind, can be cut off. The stopped wooden pipes are, of course, all beneath the organ and can be seen in part in some of the

illustrations here.

To enable the instrument to be carried about the streets, heavily-

founded strap cleats are provided as seen in the two centre pictures on the previous page. ●

continued from page 222

letters patent which specified the salient parts of Ehrlich's invention, and then stated that these parts might be arranged in any order. This, it claimed, allowed for a stationary tune-sheet or a moving tune-sheet; a stationary mechanism or a moving mechanism.

The defendants denied any infringement and contested the validity of the plaintiff's alleged invention on the grounds of want of novelty and utility. Back at the February 1887 hearing, they alleged that the plaintiff's alleged invention was not a proper subject for a patent, inasmuch as it was the mere application of old mechanism for the purpose of effecting an old result with the substitution of a known equivalent in a known manner. It had, Ihlee's contended, been anticipated by patents granted in France in 1842 (Seytre's patent), and in the United States in 1863 (Peabody's patent), as well as other specifications, Mr Justice Kekewich held that this reason was incorrect and especially that Ehrlich's invention had not been anticipated by either of these two listed specifications, which he believed were probably unintelligible

and never at any time put into action. It was from this decision that the 1888 appeal was lodged.

What happened next was one of those long drawn-out fiascos which can only take place in an English Court of Law. Justice, being blind, has to weigh the evidence very, very carefully before the Lords Justices in whom the power of judgement is vested may decide upon which side to come down. Things began with Lord Justice Cotton, who was somewhat of a pedant and orator to boot. He sallied forth with a long and exhaustive judgement in which he described in detail the construction and operation of the instruments in use before 1882. In these, His Lordship told the court, the valves were operated upon by a band or sheet, and there were perforations so arranged in the band as to enable levers to spring up when the perforations were over them, thus opening the valves of the pipes and enabling the proper notes to issue. I hasten to add at this point that the terminology and the description is in the words of Lord Justice Cotton, not myself.

In 1882, the plaintiff (Ehrlich) conceived the idea of substituting for the flat or endless band a circular disc,

which should have the perforations arranged in concentric circles, the high notes being produced by those perforations in the centre and the scale descending to the lower notes at the outside part of the disc. This disc, Ehrlich placed horizontally and arranged that the handle which turned it should, by the same operation, set in motion the bellows which filled the wind-chest (again, I am quoting from the Court records) and the plaintiff had constructed and produced a machine which was practical for carrying the idea into effect.

The whole subject of the patent taken out by Ehrlich, His Lordship stated, was not a mere substitution of discs for an endless band, but practically a new machine in which a wind chest was combined with a perforated circular disc which, instead of the old flat or endless band, acted by horizontal rotation on a vertical instead of a horizontal axis so as to produce a tune. This argument may seem a bit fatuous to us today, 84 years later. Ehrlich's 'technological breakthrough' concerned the use of the disc and this point only

continued on page 252

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dated 1782 and has on one of its several wooden barrels the overture to Grenser's opera *Masqueraden*. Now don't ask me too much about Grenser because, until my first hearing of this music, I knew nothing about him. And an exhaustive search through my own library has failed to tell me anything about him or even to mention this opera. Grenser the mysterious, for me at least, is solely preserved in sound and spirit on Strand's remarkable clockwork organ.

The style of organ mechanism is rather like a mixture of London's George Pike and Holland's Dietrich Niklaus Winkel. The barrels of all the organs slide on to a tapered square-sectioned axis in the organ, the location for this axis being, surprisingly enough, rather roughly-made square pieces of iron apparently attached to the barrel ends with iron nails. The keyframes are of brass with fine, long keys. To permit the large number of low-pressure pipes (the smallest organ has 33 notes, the largest 38), while allowing the usual style of vertical disposition on the soundboard lies behind the keyframe, pipes are also arranged horizontally under the organ table as well as protruding vertically beneath it. This gives a find spread of sound if nothing else! The pipes are fully graded in thin wood, have conventional mouths but the lower cap and languid are almost flush with each other. The gap is very narrow indeed and there appears to be no nicking or, if there is any, it must be very fine indeed. The extremely narrow gap compensates for the relatively high-cut mouths which at first sight seem to belie the very low wind pressures used. The sound of the organ is fine and pure as might be expected from thin-wood, un-nicked pipework. All the pipes, by the way, are stopped and the registers of the one I examined closely were apparently unisons.

Grenser and Gustav's organ

Now for Grenser's *Masqueraden*. Whoever made the arrangement for the barrel (could it have been Strand himself?) must have been a sensitive musician in his own right. The piece, played on a six-turn spiral notation, is remarkable for its beautiful melody, its multiple modulations and its thematic resolutions which are, in some cases, both surprising and very satisfying.

This particular clock and organ was made for the Swedish King

Gustav III who came to the throne in 1771 and a mere 11 years later was somewhat picturesquely assassinated at a masked ball. Significantly, perhaps, it was his brother who succeeded him, but that might well be another story. Back to the clock — it was cased in a tasteful tall cabinet by a special carpenter who worked for the King.

Outstanding programmes

The three other Strand clocks in the museum all have similar organs and I think it is fair to say that the music on all of them is extraordinary both for its originality and for its beauty—not to mention the superlative dexterity needed and demonstrated by the organ in playing it. One of the barrels on a 38-key Strand — it has a total of 40 keys but two are used, as before, for register-changing — plays a delightful piece of 18th century music by none other than the legendary Méhul. This piece is called, so a scrap of paper which Sven showed me, *Le Secret* but I have been unable to identify the opera unless it turns out to be from the long-lost *Les Surprises de l'Amour* in which case it is the musical find of the century! Etienne Henri (sometimes Etienne-Nicolas) Méhul was born in France in 1763 and lived until 1817. He had an uncommonly difficult youth and showed a stoic ability for overcoming the problems of poverty. His love of music encouraged him to take up the organ under the direction of a blind master and at the age of ten took his first appointment as organist. After many trials and tribulations, including being taken in by monks at the age of 14, teaching music to earn his meals and cultivating flowers, he went to Paris, met Gluck and allowed himself to be guided towards the music of opera. Méhul's mastery at opera is so simple to identify: his music was just so much better than most of what had passed before him and is characterised by a total involvement and absolute passion.

Whatever the true title of the piece on the Strand organ at Stockholm, the ability of both composer and barrel-arranger combines to make a musical experience of quality second to none.

I could ramble on about the organs of Petter Strand indefinitely, but I think enough for the moment. Pictures of these pieces will appear shortly and I am trying to think of some way of perhaps making sounds available to interested members because it would be so nice to let everybody hear and

judge for themselves. Would there, I wonder, be a suitable demand for the occasional special, very limited circulation gramophone or phonograph disc? Tapes are too fiddley and expensive to produce in small runs commercially.

But before leaving organ clocks, mention must be made of a Danish clock in the Forrsell museum. It was built in Copenhagen by Lars Jensen Winberg and has a 31-key organ playing barrels of six turns in 3½ minutes. There are some five or six single-tune barrels with this clock and again it plays music which is 18th century in origin and unknown to me. The real find in the clock was the maker's trade card which was then verified with the Rates Book and street map of old Copenhagen. This shows that at the time this clock was built, Winberg was living at 55 Lille Kiöbmagergaden and the year was 1764.

Sven Forrsell's museum contains a fine collection of early keyboard instruments including a fine and very early octave spinet and a 17th century or earlier church organ which is at present incomplete. There are many fine pieces to be seen — including an Andersson Pianoharpa in an oval table which is tasteful in appearance and dates from the 1890s, and a Nyström Reform-Organ which plays discs. One other interesting thing is a Flight & Son chamber barrel organ which has one feature I have never before come across on a small barrel organ. The barrels, which are finished in a deep emerald green colour, are equipped with four-armed spider ends and the drive cog is similarly hollowed out to form a ring. This means that you can see right through the barrel end to end.

Kaufmann's harp clock

In the workshop of the museum is a massive and surely rare harp and organ clock made by Kaufmann. It is impressive in size and is at present inoperative*. Additionally, is a large and early Welte clockwork barrel organ in plain-wood case. This has 55 keys mounted on a heavy keyframe provided with the usual orchestration-type centre guide roller which maintains the keyframe to the

continued on page 244

*Incidentally, I discovered what appears to be a well-researched article on Kaufmann and his achievements. Written by Edvard Farner, it is entitled *Familien Kaufmanns Musik-kautomater* and comprises pages 44 to 63 of the journal of the Norsk Teknisk Museum, Volund, Oslo, Norway.

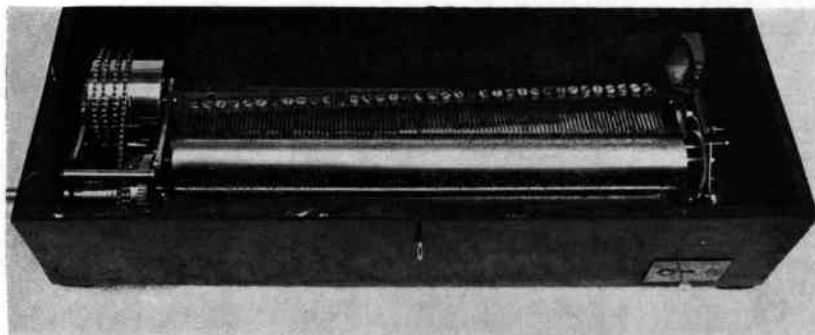
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This photo shows the incorrectly marked holes in the cylinder of the movement shown above, and also the new pins.

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correct height above the barrel even if it is off-centre. This instrument is provided with an impressive set of sliding trays or drawers in the front each containing three or four barrels! The barrels are only about seven inches in diameter and the one I heard played the overture to Tannhauser. Wagner's 1845 masterpiece is performed virtually note-for-note in its entirety on this instrument.

Work in hand in the museum includes a masterful rebuilding of a Hupfeld Rönisch piano playing the massive early Dea Phonola rolls which are 40.4cm (15¹³/₁₆ inches) wide.

Bill Lindwall, Jnr, then drove me a few miles outside the centre of Stockholm to Solna and to his father's house for a quick look at his truly massive and impressive collection which ranges from the Bruder Gebruder organ which formerly took pride of place at the Berlin Fair, through street organs, phonographs, disc and cylinder musical boxes and to more rare and interesting pieces.

I will have to devote more time to Bill's collection at a later date, but for now just let me describe one instrument which I found particularly interesting because it offers a clue to the solution of a problem of longstanding.

Hollow-cylinder piano

At Walt Bellm's museum in Sarasota, Florida, round the back of his dance organ and fair organ/band organ section, there stands the forelorn remains of a derelict clockwork barrel-type piano. It does not yet work although it is certainly not beyond restoration. What is so unusual about this piano is that, while it looks ordinary enough from the outside, the moment you take a look inside you realise that you are looking at something most unusual. For it does not play a barrel, but works from a perforated metal cylinder which is the same size as a barrel.

At the time I saw this piano, I had never seen anything like it before and it took me a while to work out how it operated for, instead of a keyframe, there were small fingers one end of which dropped through the slots in the tune cylinder and the other setting off some sort of escapement. Because the piece was incomplete, it was impossible to make much more assessment, particularly as it was not possible to turn the cylinder. What I did notice, however, was that the cylinder was provided with numerous special

slots and cams on and in its surface the purpose of which was not apparent to me — there are parts missing on Walt Bellm's specimen. No indication of maker was present, but Walt told me he bought it from Copenhagen which might be a clue.

Back to Bill Lindwall's house and there in his study is a tall and handsome instrument of the barrel-operated piano orchestrion type. The moment I looked inside I knew that I was looking at the self-same mechanism in a slightly different application.

Slots and cam followers

Bill's machine plays drums, cymbal and xylophone. The cylinders are smaller than those in Walt's piano, being perhaps two feet or so long and a foot in diameter. At each edge of the cylinder — or should I say round each end — are square drive holes and at the start-stop position these are converted into open slots rather like castellations so that the cylinder can be pushed into mesh with the drive gear. Just inboard of the drive slots on the left end are two rows of special slots along which travels a special finger with a follower wheel which rides on the cylinder surface. This has a flat on one side which, when the assembly is confronted by a slot in the metal, causes the wheel to rotate. The mechanism operates a damper strip or mute which lies across all the strings so allowing soft playing. In the comparable position on the right end of the cylinder is a strange system of "applied cams". This is a well-machined series of tracks in a metal strip which is layed over and around the surface of the cylinder. The tracks are "read" by another pair of special fingers terminating in wheels, this time without flats. The total movement created by the cam tracks can be no more than 1.5mm up and down. The first cam (the left of the two) is the key to a very clever linkage which couples the piano hammers to the xylophone so that both play in unison. With the coupler disconnected, only the piano plays: connected the two work together. The second cam track lowers a bar placed normally

above all the hammers so that a strip of felt terminating in a metal tag is interposed between hammer and strings. This produces a jangling sound to the music and is a feature of some of the American nickelodeons and also of the new era of player pianos for the benefit of people who find the sound reminds them of what they think a bar-room piano sounds like.

As to the maker of this unusual piece, there are a few clues. To begin with it must be German: there is a notice inside providing German-language instructions, and certain other features of construction suggest Leipzig. It is certainly a very advanced instrument, having "barrels" with all the advantages of a Stella disc. Bill Lindwall, Jnr, is arranging further details on this in due course and I look forward to publishing some pictures of this one, too, very shortly.

The many musicologists among our readers will remember that I mentioned a while back that the missing Haydn clock had been located. Well, thanks to the great efforts of member William Malloch (who, by the way, has spent the past months in London and Europe between conducting commitments in America and performing his own *Art of Fugueing*) I have by my side a tape of those "missing" Haydn pieces. There is still a lot of work to do on this programme but we hope to produce a fully illustrated report shortly.

Further jottings, such as a report of my visit to the Kunsthistorisches Museum in Vienna and my ordeal by height on top of the spire of Old Vienna's St Stephan's Cathedral, or the tape-recording exercise which nearly got me arrested, must perforce be left over for another time.

Let me leave you with the sad tale of the European collector I met who, at the age of 71, had been ordered by his doctor to give up playing his Aeolian Orchestrelle. "It was a strain on my heart", he said, "and I don't suppose I'll ever hear it again." I played him a couple of his own rolls, saw him happy, and went on my way, hoping that I was not due for a heart-attack. . . .



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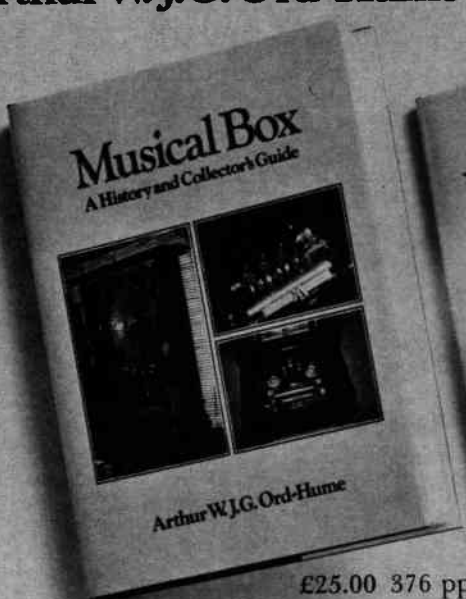
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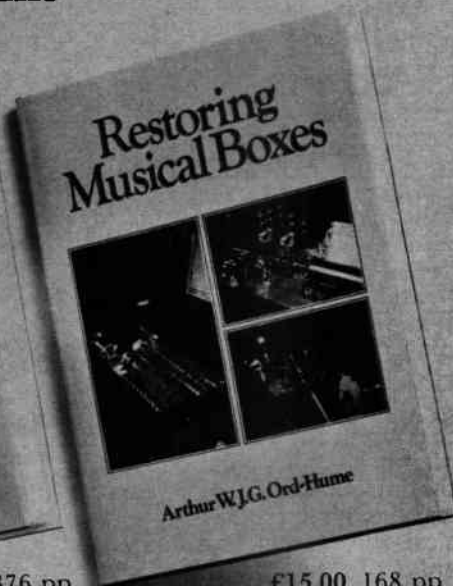
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Book Reviews

MUSICAL BOX — A History and Collector's Guide by Arthur W J G Ord-Hume. George Allen & Unwin, London. 405pp, hardbound, 250mm × 190mm (9½ins by 7½ins). 45 line illustrations, 161 plates. UK price £25.

Flipping through the pages of this imposing book quickly reveals some of its outstanding features — the clarity of the many descriptive diagrams, the wealth of musical box illustrations, the interesting reproductions of original engravings and advertisements, and the grand array of tune sheets. The massive index has over 2,000 entries and testing it on a few favourite items brought unwavering response. So let me apply order and method and start at the beginning.

After a thoughtful memorial to musical box craftsmen and a reminder that their success depended on the music — a point reiterated in the introduction — chapter one traces the historic lead-in to the musical box from carillon and organ, and charts the manufacture of all types from the middle ages to the present day.

Chapter two is brisk in defining the musical box and sketching its evolution, boom and demise, but rather lengthy and inconclusive on its birth and origins.

Chapter three is a compact descriptive gem on miniature musical movements, from watches to the manivelle; and then chapter four, 56 pages and the longest in the book, comprehensively details the cylinder musical box and its development. Diagrams clearly illustrate the evolution of combs and teeth, many varieties of music-work components, and the working of such embellishments as drums, bells and organs. All the special types of musical box are described in chapter five, and classified along with makers' descriptions. Chapters six and seven deal in similar detail with disc musical boxes.

Chapter eight is a world-wide survey of the musical box industry over the period 1795 - 1900. A brief chapter nine describes other fields of mechanical music. Chapter 10, *Tips for Collectors*, is enhanced by reproductions of 56 trademarks and a bar chart showing the years during which the various styles of mechanism and case were produced. It includes advice on photography and tape recording, with a typically nice touch on page 275

"... quietly stop the fan with your finger, wait till the resonance has died away, then stop the recorder."

Chapter 11 lists alphabetically over 500 known makers and agents but, says the author, it may still be incomplete. In this listing, as everywhere in the book, credit is given to the work of previous writers. A complete list of relevant British patents is given in Appendix I, and Appendix II reproduces 89 tune sheets, all usefully described. Good captions are also a feature of the 161 photos of musical boxes.

The author is careful to distinguish between facts and opinions, but occasionally strays as on page 124 where his description of comb manufacture makes bizarre reading to an engineer. Page 68 wrongly suggests that iron bedplates were cast with ribbed surface; this was machined, after weathering, to obtain a flat working face. Governor law is slightly transgressed on page 100, where the sprag should stop the endless within a fraction of a turn, and on page 110 where the wings are attached to a brass

RESTORING MUSICAL BOXES by Arthur W J G Ord-Hume. George Allen & Unwin, London. 186pp, hardbound, 250mm × 190mm (9½ins by 7½ins). 53 line illustrations, 50 plates. UK price £15.

Thirteen years have elapsed since the publication of *Collecting Musical Boxes and How to Repair Them* which provided a sound basis of information on the repair of these items together with a masterly account of their history and their makers.

The scope of the author's new work, "Restoring Musical Boxes", is narrower, being limited to repair techniques, but including fifty well-reproduced plates illustrating a wide range of mechanical musical instruments. There is also a most comprehensive glossary of technical terms in English, French and German supported by an alphabetical listing of key words. These are linked by reference numbers to the glossary. This must be of great help to those of us who lack the gift of tongues.

The main sections of the book deal with repairs to cylinders and disc machines. If comparison is made between the procedures advocated by the author in 1967 and today it appears that not a great deal of advance has been made. For example at p24 he still recommends the use of benzine for cleaning despite the fact that medical

wheel, not a flywheel. Page 117 suggests variations in the amount of cylinder lateral shift per tune whereas this was practically constant for all makes and types, thus permitting the tooth formula given on page 264. Fig 9 (g) slightly misleads; the rectangular comb shape is the standard. In Fig 12 the treble tooth is chamfered the wrong way, and incidentally sports the only misprint I spotted.

Terminology presents problems, magnified by translations and by words special to a craft. The author has steered a well-charted course, though I find it hard to credit that *timbre* was the "correct" word for zither, and I positively challenge the use of isochronism in any musical box connection. I had to look it up.

The book is very well set out and produced, is exceptionally free from typographical errors, and certainly has the status of a standard work. It will be relished by all who like musical boxes, and particularly by those who share the author's obvious delight in their historical background. H A V BULLEID

opinion condemns it as carcinogenic and safety officers discourage it as a fire hazard. The comb repair methods discussed appear unaltered, and although they may produce an acceptable job when done by an expert are unlikely to equal the appearance of teeth cut and fitted by milling or grinding slots, a system certainly used by the original makers to effect a repair when a tooth broke during comb manufacture.

The use of fine wet and dry paper for comb cleaning suggested at p60 is only too likely to affect the tuning of the extreme treble teeth.

The method of honing tips suggested cannot be effective, since the wear takes place on the ends of the teeth not on the chamfer which is there only to reduce the tip thickness so that it may slide rapidly off the pin.

Again, it is difficult to agree with the author that "If the spring is intact, then it is not necessary to remove it." Intact it may be, but all too often it will have developed cracks in the corners of the fixing holes which cannot be seen while it is in the barrel. Complete cleaning of the spring is impossible in any case without its removal, for which some form of winder should always be employed as unwinding by hand often produces distortion. Also, lubrication of the spring should be done before it is put back not after as seems to be sug-



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gested at page 45.

A curiously old-fashioned method of repairing a broken winding lever by soldering on side plates is described. A practically invisible and adequately strong repair can be made by brazing the parts with Easyflow silver solder. Also, it is very difficult to get out the pins from bell linkages using fine-nosed pliers since the ends of the pins rarely project far enough to grip and are pressed in tightly. By using a small pair of flat-nosed pliers with a slot cut in one jaw and a hard steel stub fitted into the other the pins may be ejected easily. A piece of adhesive tape placed across the slotted jaw will retain the pin and prevent its loss.

Again, you cannot tighten a stop sprag on the endless shank by nipping it with pliers, neither can you slip it off, close it and replace it because the fan is above it and the endless, of larger diameter, is below it. The fan must first be tapped off its taper using a piece of light brass tube with a slot cut

into it to clear the sprag while the endless is supported with the fan downwards by a brass rod with a hole in it large and deep enough to admit the top pivot but too small to allow the shank to enter. The sprag may then be removed, tightened by pressure, and the items reassembled.

The description of repinning procedures is open to criticism, although it is heartening to find the author condemning partial repinning. Gripping the cylinder arbor in a lathe chuck is acceptable for centrifuging, but just will not give the necessary rotational accuracy for pin grinding. Either the arbor must be held by a proper collet inserted directly into the headstock mandrel or a female centre must be used at both ends, the arbor and cylinder being driven by a catch plate and carrier. It is surprising to find no mention of the vital matter of stone wear and advice on how to counteract it. The whole procedure of repinning is much more complicated than it appears,

and the treatment which it receives here is inadequate.

The section of the book dealing with disc machine repair contains much helpful advice as well as a fascinating drawing at p134 illustrative of the problems posed by variation of surface speed to arrangers of disc music. The high standard of drawings of miniature movements is a delight, and much knowledge could be derived from their study before and not after commencing to strip such an item. Some information, again with excellent illustrations, is given on sur plateau and barillet movements, and there is a commendable discussion on case repair work, including that of tortoiseshell and composition cases.

This book, despite the foregoing criticisms contains, as does everything published by the author, a wealth of information on the many topics it covers and its general layout and index maintain his extremely high standards.

A J COLLEY

Record Reviews

MY clutch of recordings this time begins with the third cassette from the Utrecht museum of our member Dr Jan-Jaap Haspels. *Straat-, Kermis- en Dansorgels (7402 476)* is available from the Nationaal Museum van Speelklok tot Pierement and provides music from no fewer than six of the instruments in the collection including the Hooghuyts and, a rarity, the Richter.

Side A gives us four selections on the 52-key Gasparini including *En Cueillant la Noisette*, one of two pieces listed as arranged by the builder himself. Next comes the 78-key Carl Frei rebuild *De Dubbele Biphone*, a fine instrument which, as its name suggests, features the so-called biphone register. Seven selections are played on this comprising two Carl Frei compositions and one Frei arrangement, two fine arrangements by Romke de Waard, a waltz by Meijer and Ruijter's fine *Willem Peeters Mars*.

Side B is devoted to "kermisorgels" which simply means dance and fair-ground organs beginning with the Aalster Gavioli, a 65-key instrument which speaks with an apparent gamut well in excess of its reality small scale. This plays one original Gavioli composition and three Gavioli arrangements plus another fine Waard arrangement. The giant 101-key Mortier then performs three pieces, at least one of which is a very early, contemporary selection.

The 90-key Hooghuyts which, like so many organs by this maker, is now bereft of its high-borne piano register, plays two tunes by Edgar Hooghuyts and the Maritza Waltz is an arrangement by Gillissen. The side is concluded by the rich and martial sounds of the 65-key Richter. This gives us five pieces, three of which are Richter arrangements, one a Carl Frei and one by van Deventer whose work is also represented on the Gasparini.

Although not a Dolby recording (and the need for Dolby seems to be diminishing in this age of improved-quality tapes and decks), this is a very fine tape and one which can be thoroughly recommended as a valuable cameo not just of the organs but of a wide selection of music from the 1880s forward.

Not many new records seem to be coming out of the United States lately but just out is a release from the Born- and collection. *Old Music Box Melodies (RCB-7)* is a disc of no fewer than 24 melodies performed on a three-disc Symphonion Eroica. These are true "A-B-C" arrangements and not just three copies of the same disc. The 13½in disc size Eroica, patented in Germany in 1892, is the smallest of the triple-disc musical boxes made — Imperial Symphonion in America made a larger disc size, Lochmann and others did likewise — and yet it is the one which survives in most numbers.

Not the easiest of machines to set up, this one sounds to be in perfect order and is nicely regulated. The quality of the recording is quite good with the instrument allowed to express itself, but this is not a hi-fi disc: the frequency response is limited which makes me think that it must have been mastered by a studio engineer who set out to eliminate all mechanical noise at the expense of compression.

However, it is a nice record and there are not too many opportunities to hear this type of musical box, least of all on a disc of the black type. The programme is fairly varied with light opera (*Tales of Hoffmann*), opera seria (*Aida march*), pop music (*Listen to the Mocking Bird* and the *Stephanie Gavotte*) opera rustica (*Cavalleria Rusticana* and *Die Freischütz*) and a rich clutch of hymns, national songs and the inevitable Suppe overture. The sleeve notes say that the music is activated by the timepiece which surmounts the cabinet "or may be played manually". I take it that this means

"at will" since the Symphonion is virtually impossible to play by hand having not one but two massive clock-work motors to contend with.

The sleeve-notes also refer to the instrument as having the "unexcelled capacity of modulation" producing "effects not heard on any other music box". Now this is one thing which the Symphonion Eroica does *not* do: very rarely does the music of the Symphonion modulate, even on the larger instruments. It seems though that Regina, in particular with its 27in size disc arrangements, characteristically made extensive use of modulation. There is a pervading feeling that most of the arrangers for the German disc musical boxes seldom strayed out of the key signature and one reason for this must be that the scale of many boxes, even the 15½in and 20in disc diameter models, was just too limited to allow other than brief and infrequent excursions into venturesome arrangement.

A nice disc this, but as I have already said of no more than very good audio quality.

The New Dutch Organ Group comprises an otherwise unidentified pop group featured on *Street Organ Goes Disco* on Dureco's GIP label, 55,004. The disc was made with the collaboration of Gijs Perlee in Amsterdam and features eight familiar street organs, Arabier, Drie Pruiken, Oranjest, Flamingo, Grote Decap, Carillon and an unnamed fair organ. Here are 12 Dutch pop songs, some of them, one must admit, very contrived, arranged for book music and the organ, rhythm section and vocal. Titles include *Dam Square*, *Wooden Dance*, *Red Light Corner*, *Disco at the Fair* and *Thumb in the Dike*.

I am not so certain that I appreciate the street organ in this artificial role and it reminds me of those Walt Disney films wherein he mixed cartoon characters with real people, creating a situation which was neither one thing nor the other as far as I was concerned.

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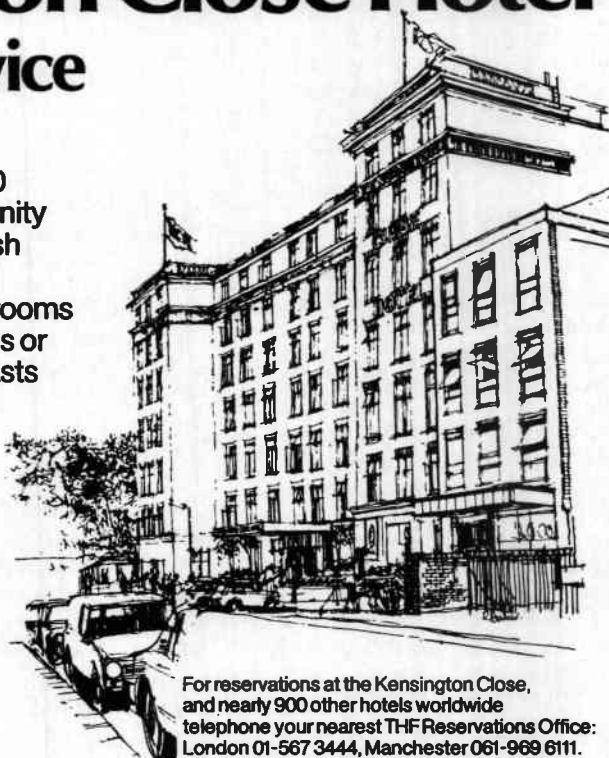
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Perhaps were I to be an avid appreciator of the pop scene, maybe I would be able to form a more worthwhile opinion.

Suffice to say that if you like the Dutch Street Organ heard in the role of a grinder-out of simple melodies to accompany what is called "a group", then you may well dig this one. Ten of the 12 bands follow strictly the pop idiom in that the music doesn't end, it just fades away. But if you find that sort of thing offensive, just remember that Beethoven never knew how to finish a tune either. Listen to one of his brilliant piano sonatas and notice how it ends with a few desultory chords or sometimes just odd notes. Had Beethoven been able to fade out the *Apassionata*, I'm pretty well certain he'd have opted for that as a more satisfactory way of achieving a melodic close-down!

Anyway, this disc has an added bonus: where else on record can you have music played by no fewer than three members of the Perlee family amongst the seven handle-turners!

Finally from last July's Swiss organ festival comes *Schweizerisches Drehorgel-Festival Arosa (Claves D 907)*. This was organised by Karl Zimmer-

mann and Heinrich Brechbühl but for all their hard work the record company has done them and their event less than service. Here we have a number of pieces played on a number of organs, but the sleeve notes provide no information on the instruments other than to say that they include a serinette, a *piano melodico*, an organ playing in public for the first time and "everything that makes mechanical music with bellows and cranks".

Some of the instruments are painfully out of tune including one instrument which is just incorrectly tuned and persistently plays a note of the wrong pitch.

There is, though, one fascinating track which makes me urge you to buy this disc and this is a unique dialogue between an unidentified church organ and an unidentified reed barrel organ playing variations on *God Save the King/Queen*. This is clever and very subtle, particularly in the way the parts and responses are divided and in the manner in which the church organ chooses to mimic its mongrel cousin.

I wish, though, record companies would pay more attention to sleeve notes.

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SECRET BEHIND THE MIRROR

continued from page 224

were several copies of *Der Sozialdemokrat* — this was a German language newspaper published in London — and the pile produced the first issue, dated May 30th, 1880 and number 22 dated January 2nd, 1881 (Sonntag). The newspaper was published by somebody called Gerlach at 8 Chappel Street, Oxford Street in London and pencilled on the papers was the name "Schmidt".

The second pile was of *Socialdemokratisches Organ*, another London-based German-language paper. This one was marked "Number 45, 8 November, 1879".

The third specimen

At this point enter Mr C E Speake of Whittier in California. Mr Speake wrote to me soon after the publication of the Utrecht museum box pictures and said that he owned a Paillard box which was not a plerodiénique, but had precisely the same decorations to the case. He sent me pictures and apart from one or two minor variations, the case was undoubtedly from the same workshop as both the Guinness and the Utrecht specimens. On these two pages are reproduced pictures of Mr Speake's box and if you compare them with the plerodiéniques you will see that this is a fair assumption.

Feeling not a little like one of those practical jokers who tries to

get unsuspecting people to immerse their telephone receivers in a bucket of warm water, I invited Mr Speake to remove his mirror and look behind. Fortunately for me, Mr Speake took the request seriously. Unfortunately for Mr Speake, he broke the mirror in removing it but his chagrin was ameliorated by his discovery of newspapers.

"I was surprised to find several pages of a copy of *The Daily News* published in London, dated Wednesday, October 28th, 1885. It was a real surprise to me and certainly gives evidence that the box could have been assembled in England," wrote Mr Speake.

Conclusions? Well, London was a hive of quality cabinet-makers at that time and it was cheaper to import components for assembly and local boxing. Whether all Paillard cases are London-made is another story, but certainly I believe it is safe to assume that many of the quality ones probably saw the light of day in London.

I am grateful to all those who have assisted me in putting together this little detective story — Messrs Guinness, Speake and van Minnen.

Oh yes, and for the benefit of those who don't remember the Schneider days, Britain did end up by winning it and setting up a new world speed record — about 28 per cent of Concorde's speed. ●

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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.

MAXWELL 31 note paper roll organ, foot pumped, manual keyboard, excellent condition but requires attention, with 3 rolls, £650, no offers. Bob Price, 3 Bridle Crescent, Bournemouth. 0202 485720.

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WANTED

WANTED complete spring assembly for a Polyphon 19 $\frac{3}{4}$ " disc machine. Also parts, defective or sound. Write to Nitscke, Hannover. Steinbreite 55, Germany.

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All kinds of mechanical music instruments. We pay high prices for outstanding music boxes, orchestrions, automata, barrel organs etc. We especially look for Mills Violano, Hopfeld Violano, Chordeophon, Encore Banjo, Eroica disc changer, orchestral disc boxes, working models, merry-go-round with horses, interchangeable orchestra table music box, very large orchestrions etc. Retonio's Mechanical Music and Magic Museum, Blumenrain 16, CH-9050, Appenzell, Switzerland. (071) 87 25 44.

WANTED mechanical music items, antique dolls, automatons. If you are considering selling give me a ring on 0202 485720. Bob Price.

KALLIOPE (52.5 cm) BEDPLATE, or complete movement required, also 18.5 cm Orphenion discs. (I will buy or copy). A J Maslem, 17 Walmer Gardens, Ealing, London W13. Tel. 01 567 9939 or 01 579 4006.

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Next Issue

STARTING in the next issue will be our promised article on the manufacture of a player attachment for a home electric organ to enable piano rolls to be performed at the flick of a switch.

A fascinating insight to the American coin-freed piano orchestrion scene will be our main full colour feature along with colour pictures of rare instruments in the Deutsches Museum, München.

Other pictures will include a unique electrically-played violin machine, more rare and unusual musical boxes, of course, and another chapter on how to photograph musical boxes. The next instalment of the Editor's Notebook follows him around some more European places of interest including a meeting with the 71-year-old doyen of the Dutch street organ.

continued from page 240

since all the other features of the instrument which we know today as the organette were already established — including the uniting of music-sheet transport and 'bellows' operation to the turning of a handle. But to return to the transactions of the Court of Appeal.

His Lordship now set about establishing just how revolutionary Ehrlich's Ariston really was as a means of answering the question 'is the invention the proper subject of a patent'. Obviously Ihlee & Sankey's attorney had his doubts. There was evidence, the Court was told, to show that since the introduction of the plaintiff's machines, an enormous number had been sold and that the old machines worked by tune-bands had become a drug on the market. There could be no better evidence than that, concluded His Lordship.

Technicalities of disc shape

Ihlee & Sankey's counsel, Mr Aston, QC now rose to his feet and addressed the Court. It could not be disputed, he began, that the first of the plaintiff's two claims, ie the circular disc, was not useful; but it had been argued (with regard to claim number two) that the semi-circular or half-discs were not useful since they would cockle up and not work. Although the evidence presented before Mr Justice Kekewich in the lower court had led that court to include favourably towards the utility of the half-discs, a new set of tests were now run in the Appeal Court. This showed that although when not properly cut, these half-discs were liable to failure, when properly prepared as in the plaintiff's factory, they would indeed work. It was further pointed out that the trials made in court were with ordinary discs cut in half, whilst those sold for the purpose would be specially prepared. Mr Moulton, QC, went on to explain that the claim was not for an instrument which played half-sheets, but for an instrument in which half-sheets could be from time to time exchanged, and though there was no evidence as to the sale of these half-sheets, it was not necessary to show that the whole of what was claimed was a commercial success. His Lordship then dealt in detail with the various objections raised by the defendants against the plaintiff's patent. As to anticipation, he said that, although certain directions might be found in the letterpress of earlier specifications as far as public knowledge was concerned there had been no real anticipation, and there had been no actual thing produced which was in anticipation of the plaintiff's instrument. In conclusion,

His Lordship held that the plaintiff's machine was a proper subject of a patent, and that the defendants had taken the very pith and marrow of the plaintiff's invention and had infringed his patent by constructing a machine which was merely a colourable imitation of that of the plaintiff.

And so rested the two sides of the case. Lords Justice Bowen and Fry, faced with weighing one against the other, concurred with the opinion of Mr Justice Kekewich of the lower court. Ihlee's appeal was dismissed with costs.

Substantial damages

A neat, closed book? Well, not quite. In spite of careful searches, I have been unable to find out the exact value of the substantial damages which Ihlee & Sankey had to pay to Ehrlich's Leipziger Musikwerke. Was a private settlement made? Was there some intervention by Pietschmann? Perhaps it will come to light eventually and so complete the story. Nevertheless, two significant things are known which may be related one to the other or in some way to the outcome of this case. The first one is that I have been unable to trace any reference to Ihlee & Sankey after the date of this case and I have, from other sources, references to the fact that they ceased trading about the end of 1888. At this time, the business was re-formed as Ball, Beavon & Company Limited. The second is evidence of a licence agreement between Ehrlich and Pietschmann in their respective names of the Leipzig Musical Instrument Manufacturing Company and the Berliner Musik-Instrumenten Fabrik.

Herophon reappears

We have seen how the Herophon appeal was dismissed in the summer of 1888. It was thus with some element of surprise that I discovered an editorial comment in a music trades paper for 1890 in which the Herophon, its character presumably then whiter than white, was presented afresh to the public. In January, 1891, Alfred Moritz & Company of 37 Jewin Crescent, Cripplegate, London, EC advertised the Herophon with the following description subjoined:

"The square music sheet is fixed on the top of the instrument, the apparatus turning round while the music sheet is immovable. Any number of pieces can be played on the HEROPHON. The music sheets are easily changed in a few seconds. The instrument is simple, but durable; should there be any repairing, the same can be easily executed. About

OBITUARY

D. E. Lubbock

ONE of the earliest members of the Musical Box Society, Mr D E Lubbock, died on December 12, 1979. He was 76 years old.

Donald Elstob Lubbock, member number 18, was a regular and respected participant in all our early meetings and his wide knowledge and experience was sought by many.

However, his greatest contribution to the resurrection of the musical box was through his enthusiastic and painstaking reproduction of tune-sheets. During his years of membership, he faithfully reproduced in excess of 75 different types, making copies available to members at a nominal cost. He was by trade a printer and owned his own business.

During the past years he had suffered from declining health since becoming diabetic in 1974.

By his passing we are deprived of the companionship of a much-valued friend. We extend our condolences to Mrs Lubbock who shared with her late husband the appreciation of quality musical boxes. *The Music Box* understands that Mrs Lubbock will maintain the collection.

one thousand different tunes are on sale, which number is continually augmented. There are three kinds of Herophons: the ordinary one, the Saloon Herophon, and the Double-Reed Herophon. Six tunes and one case are included in the price of the instrument."

The advertisement, which makes a point of emphasising that the device is patented, continues:

"HEROPHONETTE (Small Size of the Herophon). The HEROPHONETTE has fewer reeds, but the music is of the same length as that of the Herophon. The sound of the HEROPHONETTE is not so loud, and is recommended to those who like soft music. The sale of the HEROPHONETTE is now allowed by the Leipzig Musical Instrument Manufacturing Company. Address: Berliner Musik-Instrumenten Fabrik, Berlin."

A mystery agreement

The agency for the Berliner Musik-Instrumenten Fabrik was later transferred to Martin Hirsch of 9 - 11 Wilson Street, London, E.C. who began business in 1895. He was advertising the Herophon at Christmas 1895 — the same time as Henry Klein announced the arrival of a brand new disc-playing musical box — the Symphonion Eroica which played three discs on 300 teeth and cost all of 65 guineas.

So some form of licence agreement must have been made between Ehrlich and the redoubtable Berliner. A careful search through Paul de Wit's *Zeitschrift für Instrumentenbau* has failed to disclose any clue.

Pietschmann & Sohn made one attempt to break into the lucrative musical box market with a disc-playing machine called the Celeste. But, as the Berliner Musikwerke Fabrik, Ch F Pietschmann's prime contribution to mechanical musikwork lies predominantly in the sphere of the organette. ●

CALENDAR 1980

May 1st, 2nd, 3rd
Hannover Organ Festival organised by the Musikhistorisches Gesellchaft.

May 9th, 10th, 11th
International Festival of Mechanical Music, Grenoble, France (details AAIMM).

June 7th, 8th
Musical Box Society of Great Britain. Annual General Meeting and Summer meeting, Kensington Close Hotel, London.

June 21st, 22nd
Festival International de la Musique Mécanique et des Automates, Vieux

Lyon, France (organised for the AAIMM c/o 34 rue Saint Jean. 69005 Lyon).

September 24th, 25th, 26th, 27th.
Musical Box Society International. Annual meeting, Marriott Hotel, Stamford, Connecticut.

October 11th
Musical Box Society of Great Britain. Winter meeting, Kensington Close Hotel, London.

December (date to be confirmed)
Musical Box Society of Great Britain. Regional Meeting (details to be circulated).

Convention and Events Organisers are invited to send in dates for regular publication in aid

members throughout the world in planning their participation.



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Mechanical Music Hall (SDL 232). Well-known Music Hall tunes performed on a Penny Piano, Orpheus Disc Piano, street and player pianos, and a range of Symphonion, Regina and Polyphon disc boxes and cylinder boxes.

From the **WORLD OF MECHANICAL MUSIC COLLECTION** (now housed at Chessington Zoo), **Pipes, Barrels and Pins (SDLB 271—also on cassette)** 17 instruments incl. Kuhl & Klatt Mandoline & Xylophone Piano, Aeolian 116 Note Pipe Organ & Orchestrelle, Poppers Clarabella, Mills Violano Virtuoso, Weber Unika, etc.

Poppers Happy Jazz Band and the Ruth Fair Organ (SDLB 263—also on cassette) an LP devoted to 2 of the larger mechanical instruments.

World of Mechanical Music (CSDLB 292—cassette only). A further selection of music from the chief instruments in the collection.

From the **SCOTT POLAR INSTITUTE MUSEUM, CAMBRIDGE.** **Parry's Barrel Organ (SDL 234).** An LP devoted to John Longman's 'New Invented Patent Barrel Organ' of c.1805 which entertained the sailors on Arctic Expeditions in the early 19th Century.

Send : £4.75 for SDL prefix/£3.75 for SDLB/CSDLB prefix : POST FREE (you may deduct 35p for each item ordered after the 1st). **Overseas :** add 75p per item postage, plus 55p if paying in own currency.

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Letters to the Editor

Tuneful toys

Lyn Wright writes from Stourbridge in Worcestershire:

FOLLOWING Miss Hilary Kay's interesting talk on musical toys at the Bristol meeting, I enclose photographs of a jolly little toy, made in Germany, called the "Revotina or Musical Echo". It consists of a cardboard tube which is filled at one end by a metal disc which has 17 brass tongues covering slots in the disc, tuned to different notes and arranged radially. A central arm is rotated by a bevel drive to the handle so that when held in the hand and twirled like a policeman's rattle, the arm plucks each tongue in turn to produce a little ditty.

The cunning feature is that the arm is so shaped that when turning in one direction it picks up the tongue and drops it sharply giving a loud note, but in the opposite direction it presses the tongue down and releases it gently giving a soft note, hence the 'echo'. This modest toy boasts two patents, Wiers Patent No 19, and Deutsches Reichs Patent No 31652, which should arouse the editor's interest.

Passing to another subject, members must sometimes wonder how effective are some of the more outlandish private advertisements in *The Music Box*. One of mine for Mira discs received no answers at all from this country but months later a reply from USA did procure me some discs. A recent one in the Summer 1979 issue where I requested a home for four fat interchangeable cylinders — an unlikely hope — got a reply from a member not 50 miles away, and amazingly the cylinders fitted his machine, which was a fine Nicole Freres forte-piano overture box. That was the good news. The bad



news was that my cylinders had all the same programmes that his own had! At least, I know what box they fit, but how many of those are there about?

Finally, what has happened to the register of musical boxes kept by Arthur Cunliffe? Has it become defunct due to lack of co-operation by members who, perhaps, did not care to reveal what boxes they own? I should have thought it could be compiled quite successfully without any record of who owned the boxes or, indeed, any necessity for members even to put their names on data sent in. After all, it's the boxes we are interested in not the members who own them. Perhaps members would give their views about this.

A maker who couldn't spell his name

Florence Milsom writes from Ilkley in West Yorkshire:

IN SPITE of a long association with our society (membership number 21) this is my first letter to you. I want to tell you of my great interest in the article in the last issue, page 169, on Henriot. I think you might be interested to hear that I have a fine six-air box with brass bedplate stamped HENRIOT and with the serial number 12324 up the left side. It has 103 teeth and only the last bass tooth is shaped as in the illustration.

The tune sheet is embossed and measures approximately 4½in by 3in, again with the serial number up the left hand side and in pencil in the right upper corner there is one number 972. There are various other pencilled numbers on the inside flap and bottom of the box. The box itself is very nice and has a fine inlaid top.

In your book *Collecting Musical Boxes* and also in John Clark's book, there is mention of ALLIEZ & BERGUER. I wonder if anything more has come to light about this firm? I have a four-air plain fruit-wood box — keywind and hooks to fasten — the tune sheet is on the inside back of the box, about 8ins by 2ins, and is marked with its serial number and the initials A B. The cylinder is about 15½ins and the comb has 82 teeth. The brass bedplate

is stamped in the left hand top corner:

GENEVE
9209
ALLIEZ & BERGUER

It will be the same maker I expect in spite of the "T" and "I" difference in the name.

I think articles on makers and so on like this are most interesting.

I would like to thank you very much indeed for all the work you have put into our magazine — I do not think any society can boast finer.

To me our society has grown out of recognition — but that is another subject. . .

Editor's comment: *How very nice to hear from one of our early members! Regarding the maker of your box, there is still confusion over the spelling of this maker's name and this is due in the main to that fact that it has been seen spelled so many different ways. As you rightly point out, Clark listed it as "Alliez", yet Christopher Proudfoot examined a specimen at Christie's sale in 1977 and positively identified it as "Allez". An example I have since seen does indeed spell it "Alliez". Britten in his Old Clocks and Watches and their Makers lists "Alliez & Bachelard" in 1829 as watchmakers, and Loomes in his Watchmakers and Clock-*

makers of the World (Volume Two) lists "Alliez & Berger" (sic) as watchmakers around 1850. We know that the maker Alliez & Berguer, however it is spelled, made some particularly fine musical boxes between about 1820 and 1840. If we check up on Berguer, we find that Sotheby's Belgravia sold a box in March of 1977 which was marked "Berguer & Fils" and bore the serial number 11139. It had an engraved metal tune-sheet with the date "15 juillet 1863". Britten lists four Berguers working in London prior to that date. Perhaps Pierre Germain or Suzanne Maurer might like to comment on the Geneva connections?

Regarding the size of the society, yes, I, too, often think back to those early days when Cyril de Vere Green and I used to know all the members and we all used to foregather for informal chats. Sadly, it is impossible to meet all the members today, let alone get to know them that well. But, and this is the hard fact of it, we need a big society if the aims and objects of the society are to be realised. By having more members we have more opportunities to make discoveries, to help fellow collectors and to contribute individually to a vast corporate fund of knowledge. On a more down-to-earth level, we need the resources which a large membership can produce in order that *The Music Box* can continue to be produced to a reasonable standard.

Saturnus

G van Dam writes from Holland:

IN *The Music Box* No 2 of Volume 9 page 75 there is a photograph with caption about the Saturnus, a Dutch street organ.

Although I do not know where it is today, I can trace its history about seven years further on as follows:

August 17, 1957: It won second prize in a street organ "concours" at Zwolle (see *Het Pierement* for November 1957, page 13).

October 1959: It was offered for sale in *Het Pierement*.

July 1963: It was again offered for sale in *Het Pierement*, this time by a different owner.

October 1963: It was seen at the organ fair at Heerenveen (see *Het Pierement* for November 1963).

After that it is never mentioned again in *Het Pierement*, but I have in my possession a colour print of the organ with the name "Stelleman-Eindhoven" (another Dutch rebuilder) upon it which I guess to have been taken in the middle of the sixties.

The name Saturnus is typical for Jaques Minning, a well-known Dutch organ builder and rebuilder between the years 1930 and 1964. In the years after the Second World War he always named his rebuilds after planets or constellations. Some others are Mercurius, Neptunus, Pluto, Uranus (now the Turk), Orion — all of which are still in use as street organs. Minning died in 1964.

His son Martin Minning (who died on June 30, 1978) took on this tradition with names like Tweelingen (Gemini) and Boogschutter (Sagittarius).

The last one, built totally new, is an example of fine craftsmanship with a very distinctive sound. It can be heard every Saturday in Woerden near Gouda.

I hope you will get more information from others, for I too am very interested in the fate of the Saturnus and, by the way, of all Dutch street organs.

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Society Affairs

Bristol Meeting

THE Christmas regional meeting of the Society was held on Saturday, December 1, 1979, at the Grand Hotel, Broad Street, Bristol. Organising secretary was local member and committee member Jim Colley who succeeded in organising a varied and interesting programme.

The first talk of the meeting was given by Hilary Kay of Sotheby's Belgravia. Her subject was "Tin plate music" and she dealt with the development of the tin toy with the accent on those which produced music. Her wide knowledge and experience plus her demonstration of items from her own and Jon Baddeley's collection (the latter in conjunction with Jeremy Cooper), was warmly received by the 120 members and guests present.

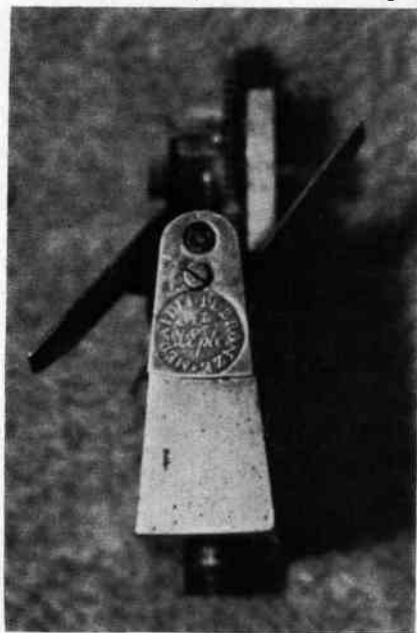
After coffee, David Shankland spoke on "A taste for Automata" in which he outlined the development of these automated pieces and demonstrated items from his collection. The meeting seemed particularly to appreciate his drinking bear as well as a smoking android.

The next speaker was Dr Peter Whitehead who described the history of the company which the late Canon Algernon Wintle set up to restore and rebuild street barrel pianos. Peter Whitehead has conducted a deal of research into the canon and his activities.

During lunch there were shades of our York meeting when there was a false fire alarm (created, it is said, by our past secretary's pipe smoke). This time it was for real as a boiler in the

hotel took fire externally and set off the alarms. This had no effect on the luncheoners other than to make them look uneasy.

Luncheon over, there was a sight-



From R Ison comes this picture of a scarce trademark stamp impressed into the governor cockplate. Stamp reads "Ate L'Epée MEDAILLE DE BRONZE" and possibly refers to the 1878 Paris Exposition.

seeing tour of this great city by motor bus which took in the Avon Gorge and its fine suspension bridge and breathtaking views. After that, we repaired to the premises of Roy Mickleburgh to view his remarkable and outstanding collection of mechanical musical instruments housed in, around, above and below his large music shop in central Bristol.

This collection, lavish and extensive, was formed over very many years by the Mickleburghs and included many rarities, all in fine order. *The Music Box* is planning to feature some of these pieces in a forthcoming issue by the invitation of the owner.

A buffet dinner was held after which several films were shown. One of these was an historic and rare featurette made in the days of the silent cinema by Gaumont of Canon Wintle's East Anglian Automatic Piano Company at Lawshall Rectory. Made in the period 1924-28, we saw a youngish Wintle and his staff unloading pianos from another era from solid-tyred lorries and pinning barrels with once-popular music. The film was introduced by secretary Dr Peter Whitehead.

On the Sunday morning, members and guests toured Brunel's great iron ship the *SS Great Britain* which is undergoing restoration in the actual dock in which it was built almost 150 years ago. One member spotted the enormous propeller and was heard to comment that the ship must have a huge mainspring.

So ended a most successful regional meeting for which President Jon Gresham warmly thanked Jim Colley the previous evening.

KASTNER'S AUTOPIANO

MANY were the attempts at producing note-accenting in piano rolls and the early player piano inventors devised a large number of systems before the most practical of them all (even if still somewhat short of perfection) — Aeolian's "themodist" was adopted almost world-wide.

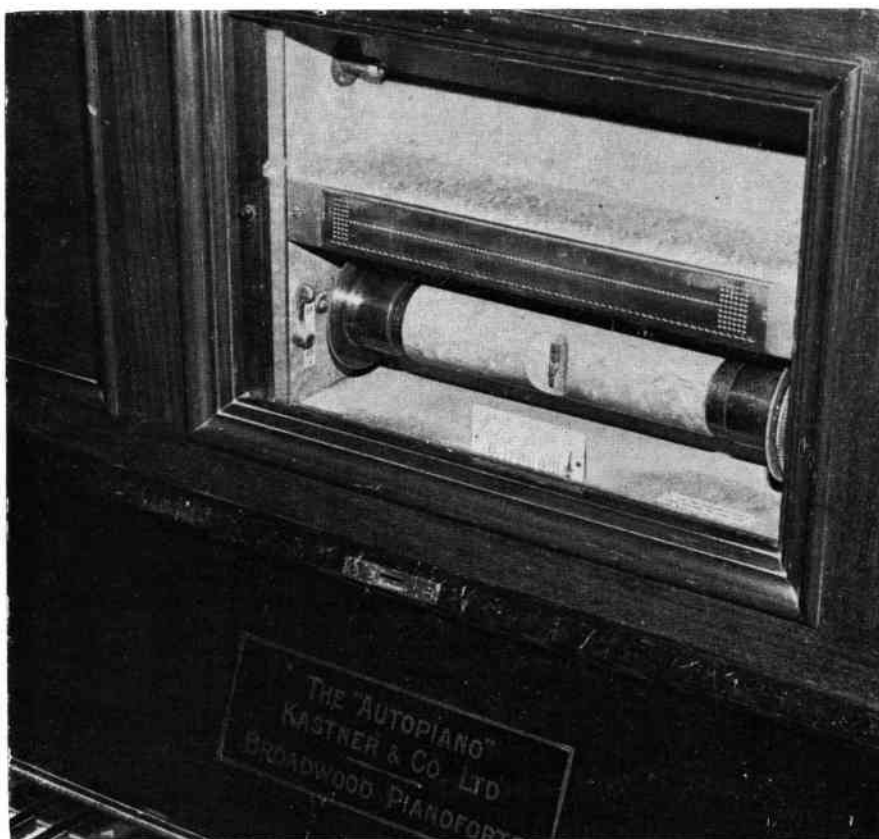
Among one of the earliest and, strange to relate, no doubt the most successful, was the work of Maximilian Macarius Kastner, born in Germany in 1876 and killed in an accident in 1926.

Kastner was the inventor of the Autopiano expression system, the secret of which was the "Kastonome" device, a complex and infuriatingly difficult device to service which was illustrated on page 214 of Volume 8. This achieved its function by use of a pouch the seat for which was a second, ring-shaped pouch. Each note of the piano and every valve of the stack was capable of "Kastonoming" and the impulse to inflate these secondary pouches came from a complex series of pneumatic instructions introduced from the piano roll via the tracker bar.

On this page are two pictures of an unusual Kastner Autopiano in the collection of Mary Belton of Brighton. This one is a dual-standard 65-88-note instrument with a very wide tracker bar to contain all the ancillary openings.

All Kastonome-action pianos pre-date 1914 after which date the company went through several restructures and although the name Autopiano was preserved (the company was actually renamed The Auto-Piano Company), it used a more conventional player using the Arrow action made by the Direct Pneumatic Action Co, theming being via the "Triumphodist" — a themodist by another name!

After 1917 the company became



Triumph-Auto and much later amalgamated with Barrett & Robinson which produced the very

last player to be made in Britain before the war broke out — the tiny Maestrel. ●

LIST OF MEMBERS

- 1613 Mr & Mrs David A Morgan, 3442 Frontier Drive, St Charles, Montana 63301, USA
- 1614 J H Haigh, 44 Shooting Field, Steyning, Sussex BH4 3RG
- 1615 Donald Howarth, 3 Church Street, Nether Heyford, Northamptonshire
- 1616 Brian F Mitton, 46A Cecil Street, Carlisle, Cumbria CA1 1NT
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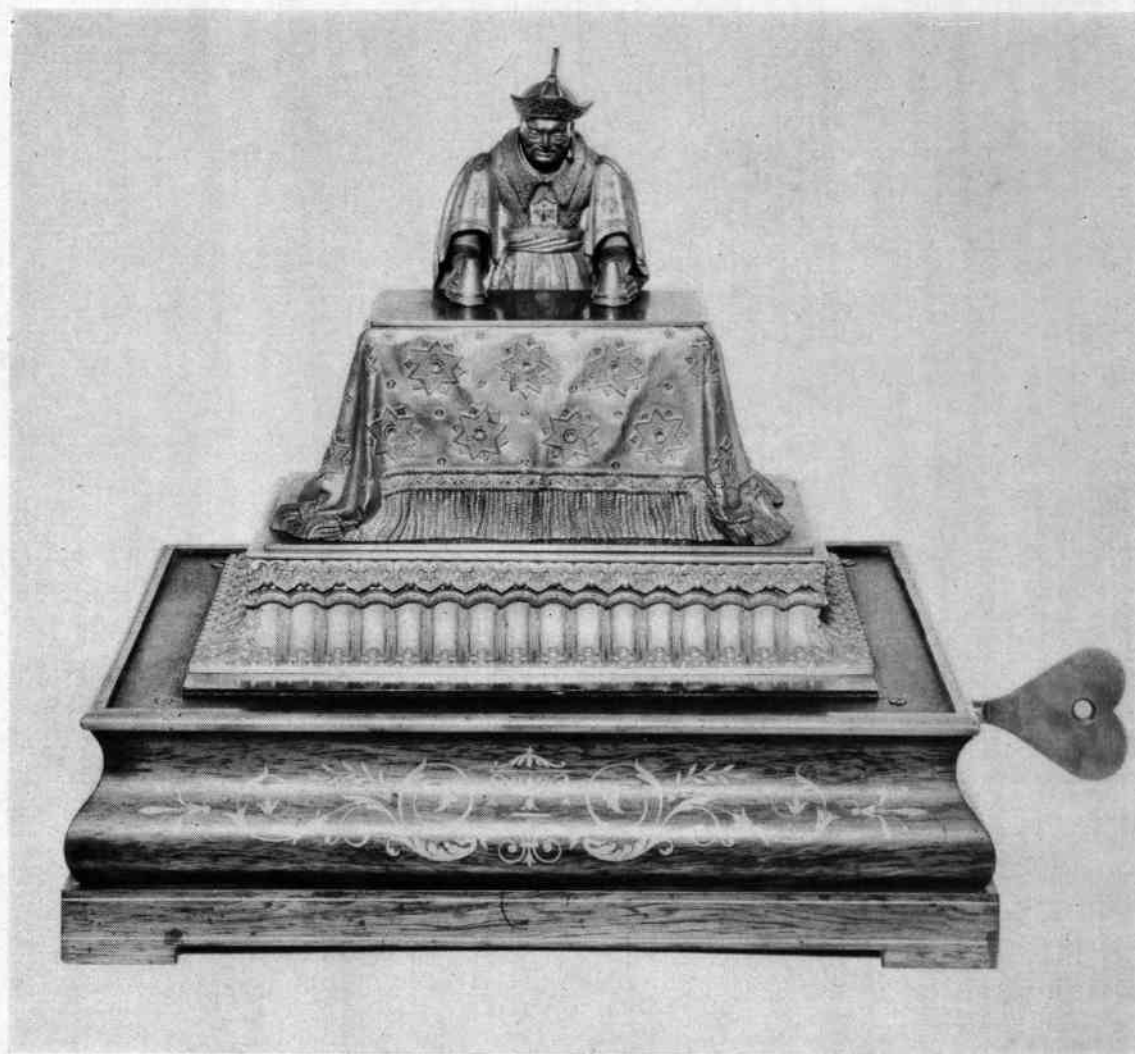
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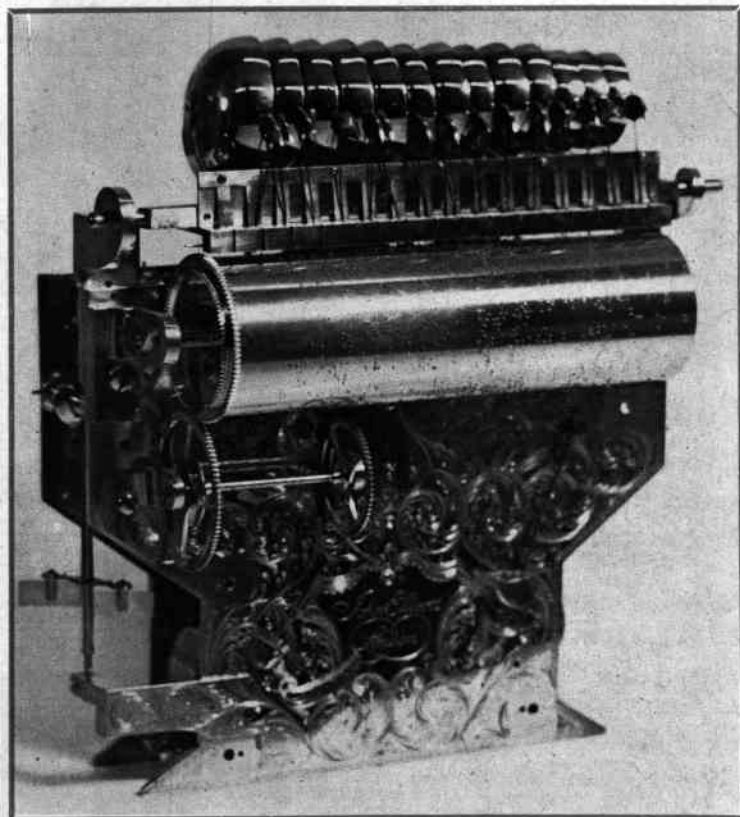
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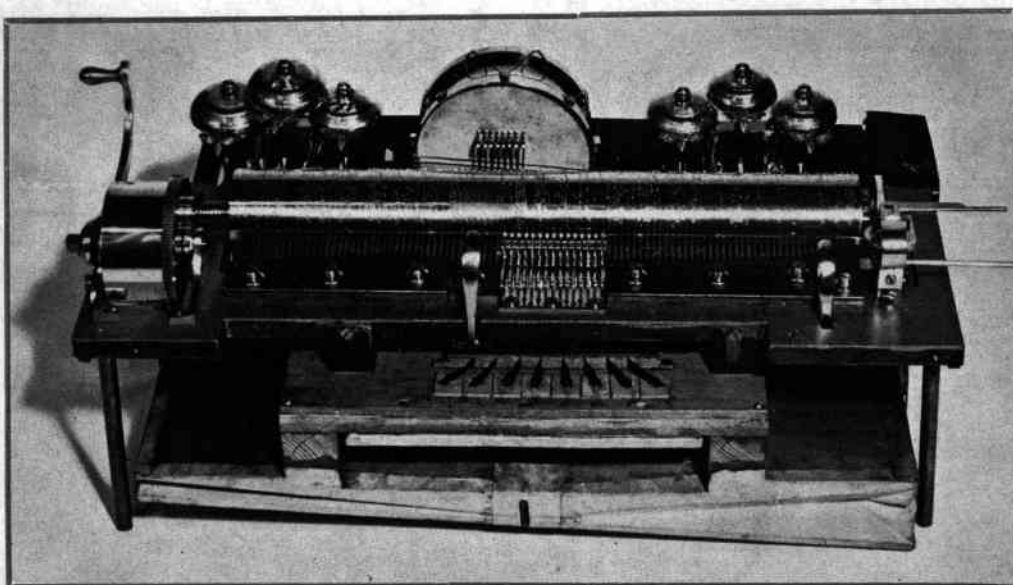
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