

The **Music Box**

An International Journal of Mechanical Music



In this bumper issue

*Winchester Mechanical
Organ Festival*

*A Musical Box Shop in
Bern*

*The Emperor Model 15
Disc Musical Box*

*It's a Long Way to
Tipperary*

*Rare Pocket-sized
Compound Sets
Auction Record*

Johnny Verbeek

The Journal of the Musical Box Society of Great Britain

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Contents



Features

<i>Rare Pocket-sized Compound Sets Auction Record</i> by Arthur W J G Ord-Hume	87
<i>The Emperor Model 15 Disc Musical Box</i> by Alan Clark	92
<i>It's a Long Way to Tipperary</i> by Terry Broadbent	96
<i>This, That and t'Other No 12</i> by Arthur Cunliffe	100
<i>Register News No 87</i> by Arthur Cunliffe	102
<i>Winchester Mechanical Organ Festival</i> by David Dingwall	104

Society News

<i>The President's Message No 9</i>	109
<i>Letters to the Editor</i>	110
<i>New Members of the MBSGB</i>	111
<i>Johnny Verbeek</i>	113
<i>Stray Note – An Early Music Sheet by Luuk Goldhoorn</i>	113
<i>Dates for your Diary</i>	114
<i>Minutes of Meetings</i>	116
<i>Report of the Society's Spring Meeting</i>	118
<i>Midlands Group Meeting by Nicholas Simons</i>	122
<i>Teme Valley Winders by John Farmer</i>	123
<i>News from other Societies</i>	125
<i>Classified advertisements</i>	128

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'The key to this outstanding piece's unique attribute – the reference to carillon and vibration blades. ...'

Arthur
Ord-Hume

P87



'The grounds of Winchester's Norman cathedral were the setting for an excellent one-day mechanical organ festival held on Bank Holiday Monday 4th May.'

David
Dingwall

P104



'Julia's visit to J H Heller's musical box shop in Bern ...'

Arthur
Cunliffe

P100



'It's a Long Way to Tipperary was written in 1912 in a pub in Stalybridge, according to its creator ...'

Terry
Broadbent

P96



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Editorial

We have some more interesting articles and reports in this edition. Arthur Ord-Hume reviews possibly one of the most remarkable and beautiful little musical boxes ever. Made by an Englishman, John Rich, working in Geneva in the late 18th century. Alan Clark describes how he has to make his own discs for a manivelle because you can no longer find any originals. The amazing Winchester Organ Festival held in the Cathedral grounds last May is described and accompanied by lots of photos of the day. And there are reports from 3 fascinating Group meetings where the members hugely enjoyed themselves. We have introduced a new section telling you about some of our new members as well as remembering past ones. To encourage more involvement we have also expanded the section on diary dates to tell you more about forthcoming events.

So as to give members more notification of an important auction to be held in early November, we are going to press a little earlier than usual this coming autumn for the winter edition of *The Music Box*. We look forward to publishing your articles, which you should please get to me by 21st September. Please help to keep your magazine flourishing and interesting.

Richard Mendelsohn

Please submit all material to the Editor for publication in the form of Word documents, JPEGs or PDF files, at richardmendelsohn@btinternet.com
Material in the form of hard copy is equally acceptable, in which case please post it to me at my address at left.

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Rare Pocket-sized Compound Sets Auction Record

by Arthur W J G Ord-Hume

A unique musical automaton becomes the most expensive musical box in the world. Arthur W J G Ord-Hume describes an extraordinary piece sold for a record price.

The world of top-quality enamelled gold boxes is ever associated with the Swiss, and with Geneva in particular. Such works, often studded with pearls, are true objets d'art which command high prices amongst the top echelon of collectors. And when they combine high quality paintings with music and the added attraction of automata, they become of interest to a much wider circle.

So it was when, in May, the auction house Dr Crott of Frankfurt offered to the world of the fine and decorative arts a particular item. The sumptuous sale catalogue described Lot 189 in the following words: "Attributed to John Rich, London/Geneva ... An important and unique gold enamel musical box of museum quality, studded with half pearls: *The Orchestra*, with automaton and carillon musical movement with bells and vibrating blades. The box comes with its original silk-lined morocco case. 105mm x 63mm x 46mm, dated 1804."



The Orchestra attributed to John Rich of Geneva

Hidden in this description is the key to this outstanding piece's unique attribute – the reference to carillon and vibration blades.

For within this richly-appointed 18k gold case was the smallest compound musical movement so far known. That, though, was not all, for the 40 vibrating blades that made up the musical comb were not only, and as would be expected, individually attached, but were in 2

layers. It was a superimposed comb movement, only the fourth example of this genre ever found.

It was in the summer of 1984 that the present author, together with Dr Jan Jaap Haspels of the Nationaal Museum van Speelklok tot Pierement in Utrecht, was examining a batch of mostly incomplete but old pocket watches, when one piece appeared that was singularly different. It was a caseless part-movement containing a comb-playing musical mechanism. What was then unique was that the comb, made up of groups of teeth cut in pairs and each individually screwed on, was in 2 layers. In other words, one comb was fitted on top of the other, the square tipped blades spaced to allow alternate pin lines to pass in order to play the one melody.

Collectors and specialists alike attain considerable knowledge and experience in their fields but so often they become unable to identify a rarity when it involves an adjacent or subsidiary field. With a musical mechanism a description that overlooks the importance or mere novelty of a piece transfers that responsibility to the observer.

The Utrecht superimposed musical watch movement was of a hitherto unknown style and format, and it formed the subject of a major article which appeared in *Music & Automata* (Vol.1, No.4, September 1984, pp.210-15). This bore no identification marks other than the numerals '76'.

There is always the hope that in publicising a discovery such as this, specialists in associated fields such as horology will be alerted, and hence be on the lookout for other, similar examples.

The Utrecht example could not be

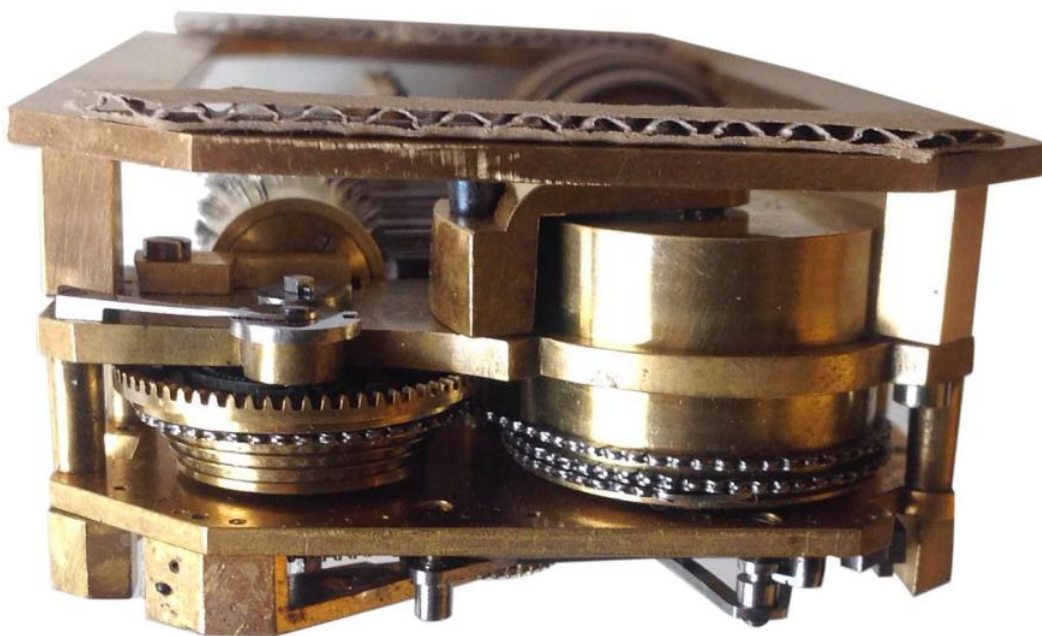
unique – or could it? And sure enough, a Mr S V Cleaver of Birmingham wrote to say that he, too, had just such a movement, slightly smaller and, as a musical watch, less complete than the '76'. The Cleaver movement seemed to be an earlier, perhaps developmental, relative of the former. This might have been substantiated by the number '36' found on the Cleaver example. This piece was duly described and illustrated in *Music & Automata* Vol.2 No.5, March 1985, pp.29-31.

So far, no maker's name had been associated, although the complexity of set-up would suggest a highly skilled and important maker. Piguet et Meylan was

musical watch with superimposed combs. Unfortunately, the watch does not bear any signature on the movement," he told me.

Now, though, we had our third example, again with 40 teeth cut in pairs secured with single screws in two layers. This piece was illustrated and described in *Music & Automata*, Vol.2, No.8, October 1988, pp.188-89.

Since then, matters have gone quiet, and no further examples have been recognised. I choose my words carefully here because my belief is that there have to be further examples in the known world.



Internal end view showing the spring barrel and winding fusée

suggested despite their predilection for the sur plateau style.

All eyes now turned, furtively, towards Geneva, for if there was any hope of finding a complete example, then in the fullness of time, it ought to surface in Switzerland. And sure enough the guess proved accurate when the present author was contacted by Osvaldo Patrizzi of Geneva's great auction house Antiquorum. "We do have in our stock a

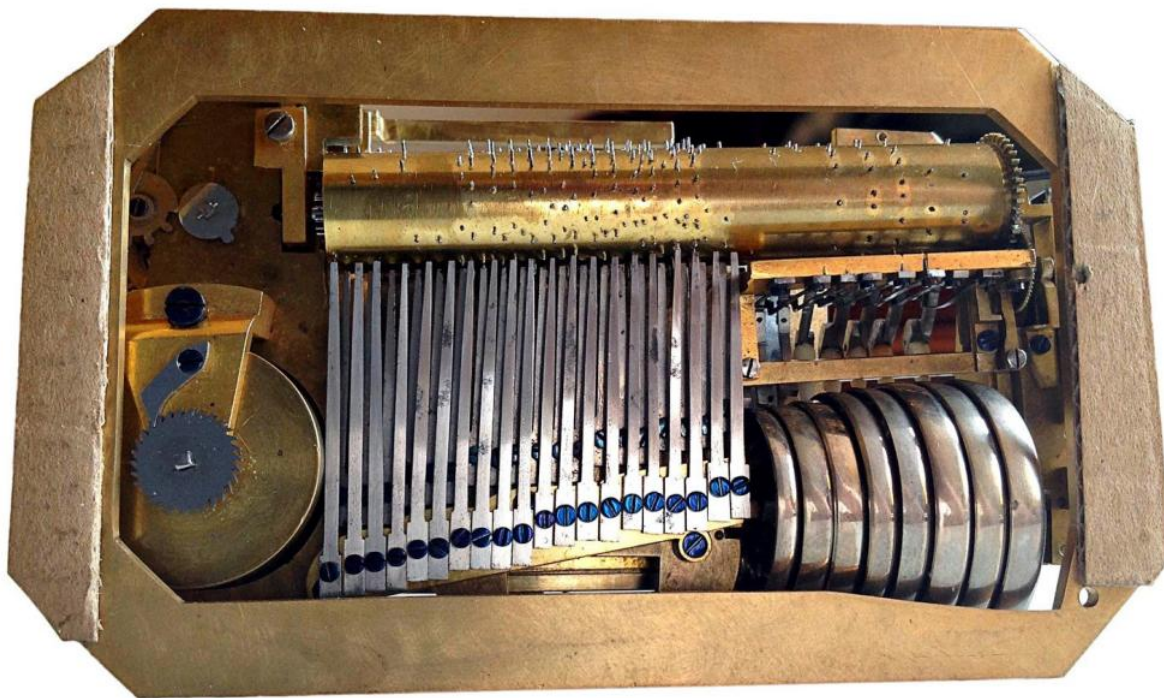
When the Frankfurt auction house of Dr Crott announced the outstanding piece illustrated here, the significance of the superimposed combs was not appreciated in the description. But even more significant was the fact that this was anything but a normal mechanism. The addition of an 8-bell carillon operated by the same musical programme cylinder must elevate this richly decorated

gold box to the status of containing the world's smallest compound musical movement.

As most collectors are aware, a compound movement is where 2 distinct and different musical mechanisms are contained in one whole and operated from the same programme source. More commonly this feature is associated with large musical clocks where an organ and dulcimer are combined, or an organ and

a set of tuned bells. In the instance of the Crott movement, we find the hitherto unheard of compound arrangement of 2 superimposed combs and a carillon. In this fascinating movement, the bells are of typical shallow hemispherical form as usually found in musical watch movements. They are cast in refined iron, which means they are normally extremely brittle and often found broken. Each of the 8 bells is nested on a co-axial shaft, striking being by 8 small ivory hammers.

As for the music, it is now understood to be virtually axiomatic that the earlier and rarer the piece, the less likely it is to play anything recognisable. A diamond and gold musical seal of this period, known to the present author, distinguishes itself with a mere toneless plink-plonk, while an early 20th century 30/- coarse-combed bell box belts out Gilbert and Sullivan with a degree of perfection in inverse proportion to the difference in value and importance between the 2 pieces.



Mechanism displaying the musical programme cylinder at the top, comb teeth lower left and bells lower right

With its 40 teeth, each individually secured with a single blued screw in two layers, the musical movement occupies most of the depth of the case, the largest component being the lowest bell of the octave provided. The illustration shows that the bell hammers are mounted in a small frame which carries the action spring for each one.

The individual teeth of the twin combs are evenly tapered, unlike those in the first two superimposed-comb movements that have been found, so providing ample clearance for the alternate play-lines of the single-tune brass programme cylinder.

Although the auctioneers possessed the technical resources to place the musical performance on their web-site, attempts to write down the music intelligibly have drawn a blank. An otherwise astute observer to this commented,

“Well, what do you expect! It’s 200 years old!” The 16th century pieces by the Bidermanns and Langenbucher still play recognisable melodies you might choose to whistle along with. Mind you, they are larger instruments.

General Description

The Crott specimen is housed in a rectangular case having chamfered corners, and for its size this extraordinary box is heavy at 639 grams. It survives with its original silk-lined morocco case. The lid bears a fine central polychrome painting depicting a woodland clearing with a naked young man playing upon a flute to accompany the dancing of

two near-naked nymphs. To the right a winged cupid points his bow and arrow at the nymphs.

Opening the case lid reveals an automaton scene of an orchestra represented with elaborate engraving and polychrome enamelling. The scene displays a stage with open curtains and a pair of large vases flanking the proscenium against a light blue background, relieved with gold stripes.

The stage has an almost Palladian-



The case lid opened showing the stage, proscenium arch and cast of automated characters

style central pediment with four sculpted musicians, while on the left is the conductor with an articulated arm. To his

side is a seated male singer who moves his foot in time with the music. In the centre a lady musician with articulated head and arms plays the virginals. Her movements are reflected in the mirror placed inside the lid, and so are not just visibly dominant, but this serves to amplify the available movement in the scene. On the right-hand side a lady harpist performs, and she too has an articulated arm.

These 4 articulations are provided in the conventional manner for this form of Swiss automation, namely a pinion with eccentric link forming part of the going train.

To the immediate right of the pediment is a male winding square for the key, which turns the fusée-wound spring barrel. The fusée, clearly seen in one of the accompanying illustrations, appears to have 5 evenly-tapered steps.

Unlike the 3 other superimposed comb-movements, this is therefore a highly complex confection presented as a visual and audible entertainment. Significantly in the realm of superimposed musical movements, and also Swiss pocket-sized automata, there is no associated timepiece.

Again, unlike the other known examples of superimposed-comb movements, this one is provided with marks. This happy state of affairs is slightly tarnished when we discover that the names create more questions than they appear to answer.

First then, the obvious ones. The morocco case bears an inscription in the lid which reads: 'Mr. Duncan Camber (Zed. Turned[?]) lined Block + Silver clamps at Corner p. £2. Keys'. This would appear to be a customer's instructions or craftsman's job reference.

The next name is that of Carrisol scratched upon the mainspring. Interestingly this bears 2 clear dates written as '1804/12'. Jean Carrisol was one of the many outworkers serving the Genevois watchmaking industry who specialised in springs for musical movements. He flourished from the end of the 18th century to the early part of the 19th. Why the 2 dates, when only the earlier is attributed to the whole piece, is not known, but it does provide a latest date from Carrisol. Perhaps the later date indicated a repair occasion, or maybe we read too much into these marks and actually it merely refers to December of 1804.

As for the actual maker of the piece, there seems little doubt that it is part of the oeuvre of that most reclusive of all top-quality makers, John Rich. Believed to have been born in London, Rich was working as a maker of objets d'art, in particular singing bird mechanisms, musical scent bottles and automaton watches of the highest order, which

usually involved a musical mechanism. His earliest work appears during the fourth quarter of the 18th century, circa 1780, and he quickly earned a reputation that took his work to the oriental market, notably China, where his work has been associated with the Forbidden City.

His creativity and craftsmanship have been compared favourably with that of Jaquet Droz and Leshot, amongst the undoubted top makers of all time. Rich, no doubt as a result of his reputation for outstanding mechanisms and quality, went to Geneva at some time before the turn of the century and, according to Osvaldo Patrizzi: *Dictionnaire des Horlogers Genèveois* (Geneva, 1998, p.342) he worked there until just after 1805. Pieces by him have been found signed 'John Rich, London' or 'John Rich, London & Genève'.

But what was peculiar to Rich's work was that unlike most other makers, he did not sign his name on his work anywhere where it could be easily seen. The mark 'Made by John Rich' is hidden on the barrel, meaning that it may only be seen by somebody skilled enough to take apart the mechanism. Rich's attitude was clearly to ensure that only somebody possessed of the skills that approached his

own deserved to know who his master was.

The available literature on this outstanding maker is distressingly minimal. We know nothing of the man, his co-workers; even his death is unrecorded although circumstantial evidence suggests no earlier than 1806.

In presenting this remarkable box for auction, the Dr Crott auction house in Frankfurt estimated the value as 380,000-750,000 euros. Bidding opened at 350,000 and quickly went into a two-horse race with telephone bidders. It was finally knocked down for 1,080,000 euros which, allowing for currency fluctuations, is around £773,750. At almost £3/4m, this represents an all-time world record for a musical and automaton box. The price achieved, high though it was, marked the sale of a mechanism of singular rarity and distinction.

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ACKNOWLEDGEMENTS:

In preparing this paper I would like to express my thanks to Mr Luuk Goldhoorn in Holland, who first drew my attention to this unique mechanism. My thanks also to the Frankfurt auction house Dr Crott, which has generously provided copies of its catalogue illustrations with permission to reproduce them in *The Music Box*.



Detail from the lid top

The Emperor Model 15 Disc Musical Box

by Alan Clark

Alan Clark describes this uncommon manivelle musical box, and describes how he made a few more of those hard-to-find discs.

The machine

Last year I purchased this machine. At first sight I assumed it was a small organette, but on inspection it turned out to have a 27-tooth comb operated via the usual star wheels from a disc approximately 5½ inches in diameter. The machine is designed to look like what I assume is a café dance organ. The dancing lady figure in the centre of the organ is made of porcelain and turns as the winding handle is rotated. The decorative front is only made from printed paper glued onto the wooden case; luckily most of it has survived very well. The front and back views of the machine and the top of the disc are shown in Figures 1 to 3. Sadly the machine only had the one disc, and enquiries to Kevin McElhone indicated this was not an easy size of disc to find.



Figure 1 The Emperor Model 15 disc musical box

one drive hole, and are designated as D size, both printed on the disc, and on one of the tune lists shown in Kevin's book. *Emperor's* next larger disc (size E) is just over 5½ inches, has 2 driving holes and plays only 25 teeth using rather larger projections. So these very similar sized discs are definitely not interchangeable.



Figure 2 Rear view of the machine

The disc

This model of *Emperor* was not known to Kevin when he was writing his excellent book on disc musical boxes. The discs that fit this machine are just under 5½ inch in diameter, (139 mm), have just



Figure 3 Top view of the disc

Repairs

As purchased, the machine played, but had 2 broken teeth near the top end of the comb. The disc also had a few missing projections, which I replaced with soldered on ones. I worked out the tuning scale of the unbroken teeth on the

comb, and then had to examine the disc projections to try and work out which teeth were played as chords, or as pairs. It transpired neither of the broken teeth had been used in any of the chords, and both fitted into a simple melody scale. I replaced the 2 teeth with ones made from blued steel, soft-soldered in place.

I then had a complete, one-tune, working manivelle musical box, but with little immediate prospect of finding any other tunes. I have therefore made myself a few new discs. I was not going to include the next bit in this article, but I have been specifically asked by 2 committee members to include it.

My attempts at disc making

Although I have very little musical knowledge, and can only read sheet music one note at a time with difficulty, I decided to find out just how hard it would be to make a few discs with tunes that I might recognise. Half of the work was already done as I had analysed the

disc projections, and had a great long list of all the various chords that were played at the same time as the upper melody notes. I decided that if these chords were good enough for the musical experts who arranged the original tunes, they would be good enough for me.

The aim of this part of this article is to try and encourage those of you who would not dream of trying to do something musical to have a go and see how you get on. Making discs for this machine has 2 instant advantages over most other disc machines. Firstly the disc remains flat whilst it is being played, so the projections can be soldered or glued on, and no complicated disc projection punching machinery needs to be made. Secondly being a manivelle the disc can be played at any speed to suit the chosen music.

The new disc

I had no sheet steel of the same thickness as the original disc, but found some

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galvanised steel the next gauge thicker. This was ideal as the pressure bar on the machine did not fit very exactly, and the thicker metal would reduce the likelihood of the disc being accidentally flexed and the projections lost. The steel sheet was cut out using metal shears, filed to shape, the edges smoothed off, and the centre hole drilled and reamed to fit the centre post on the machine. Next I made a jig with a short central post that matched the centre post in the machine. This was mounted on a



Figure 4 A blank disc fitted onto the jig with one projection put in place in one of the slots

wooden board large enough to hold the disc. Then I made an aluminium guide bar which fitted against the central post and reached across the disc to a clamp. By resting this guide bar over the top of the original disc I could mark out the positions of the projections. This bar then had shallow slots filed into it to hold all the 27 projections at the correct sideways spacing, and in an upright position. A part view of this jig with the new disc is shown in figure 4.

The projections, and fitting them

The projections which were then to be soldered or glued to the disc were made from paper staples which had to be cut down and filed to the correct height using a simple jig. These projections resembled a letter L, where the long

arm was the one to be fixed to the disc. Once the musical arrangement had been decided, the required number of bars of music were marked around the circumference of the underside of the blank disc, and the guide bar fitted over the disc and clamped at the correct position for the last notes to be played. The projections were then placed on the disc and supported in an upright position in the correct slots. My choice of galvanised steel was not wise, and despite being good at soft soldering I soon gave up using soft solder. High strength super glue proved to be much easier and quicker to use. My method was to paint a very small amount of glue onto the disc in the correct place and then press the projection into place, and hold for a few seconds for the glue to bite. Once all the projections that were needed at that radial position were fitted, the guide bar was loosened and the disc carefully rotated to the next position back from the end of the bar. The projections were then fixed by running a small amount of glue around the edges of each of the arms which were against the disc. Figure 4 shows a blank disc fitted onto the jig with one projection put in place in one of the slots.

Choice of music, and its arranging

Most of the musical notes this machine can play are represented by only one tooth, but some notes, luckily, have 2 teeth. My first choice of tune was *Auld Lang Syne*, but this was impossible as the first bar contains the same note repeated 3 times. I should mention that the maximum repetition rate for notes with only one tooth is determined by the minimum spacing needed between the projections to allow the star wheel to rotate fully before the next projection moves into position. On this machine the circular tracks for the bass teeth projections are very near the centre of the disc, meaning that most of them can only be used once during a normal length of bar.



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Further examination of other tunes in the beginner's piano tutor book revealed other music which when transposed to match the range of the comb allowed some reasonable tunes to be set up on the discs. Quite often the accompanying notes suggested by the music could not be used, and some of the various chords used by the original arranger of my one proper disc had to be used. I was probably very lucky that the original disc was a very busy one with loads of projections.

Having set the projections for the last couple of bars, and given the glue some time to harden, it was easy to remove the disc from the jig and play it. Incorrectly placed projections could be prised off with a good strong knife, and replaced in the correct position. After setting all the projections I gave the disc a good playing and listened seriously to the music. On the original disc, where it had 2 teeth of the same pitch, and

where they were not being used to repeat the note, they were sometimes played together to give emphasis. In other places notes playing the octave of the melody were also added to increase the volume. Having listened to the music as suggested by the composer for use on the piano, and as set on the disc, it was not too hard to go back over the disc and add extra projections to fill out the sound as required. Figure 5 shows the underside of one of the new discs.



Figure 5 The underside of one of the new discs

I am not the person to assess the results of my labour, but the tunes are recognisable. One friend, having heard some of the discs played over the telephone, sent me some music which he thought might sound good if I could manage it. It was 24 bars long, and was not an easy fit on a 5½ inch disc. I only managed it by making the bars that had only long chords very short, and stopping turning the handle at the appropriate places through the tune. To all of you who have a small machine that plays its discs flat, and would like to hear it play your favourite tune, do have a go, but do make sure that the projections are well glued on before playing it. Alternatively this could be a method of making a prototype disc of your favourite tune so you can test it out and make easy corrections before sending it to your professional disc maker to have a durable version punched out.

It's a Long Way to Tipperary

by Terry Broadbent

This is the third in our series of articles about popular music during WWI. Arguably the most famous of all them is It's a Long Way to Tipperary, written by Jack Judge in 1912, and therefore available from the very beginning of the war, when it made an immediate impact as a marching song. Much debate has raged about whether he actually wrote it in partnership with a Harry Williams, but the answer is probably not. Terry Broadbent here tells Jack Judge's story.

Editor's note: We are grateful to Terry Broadbent and the NWPPA for giving us permission to reprint this article, which was previously published in the Spring/Summer 2012 edition of the NWPPA

It's a Long Way to Tipperary was written in 1912 in a pub in Stalybridge, according to its creator. It might have remained just another song had it not been taken up by the troops in WWI, becoming in effect the trademark song of that horrific period and thereby achieving iconic status. So how did it come about?

It's a Long Way to Tipperary

First verse

*Up to mighty London
Came an Irishman one day
And the steets are paved with gold
Sure, everyocne was gay
Singing songs of Piccadilly
Strand and Leicester Square
Till Paddy got excited
Then he shouted to them there.*

Chorus

*It's a long way to Tipperary
It's a long way to go
It's a long way to Tipperary
To the sweetest girl I know!
Goodbye Piccadilly,
Farewell Leicester Square!
It's a long long way to Tipperary,
But my heart's right there!*

Plus 2 more verses each followed by the chorus

The Authors: Sometimes the authorship of a song is clearcut. A good example is the Gershwin songs where Ira wrote the words and George composed the music. Sometimes one person writes both words and music. Other times two or more people put their heads together and jointly compose the words and music with no clear division as to who writes what.

When *It's a Long Way to Tipperary* was first published in 1912, and then in all future editions, the sheet music covers bore the words 'written and composed by Jack Judge and Harry Williams'. In reality it seems to have been mainly, or probably entirely, the work of Jack Judge alone, as we shall see. So who were these two?

Jack Judge: Jack Judge, christened John but always known as Jack, was born in Oldbury near West Bromwich on 3rd December 1872. Oldbury is now said to be in the West Midlands, but in those days it was proud to be in Staffordshire. His parents were Irish from County Mayo, and his grandparents came from Tipperary in Ireland. Originally Jack worked as a fishmonger in Oldbury, but after winning a talent contest as a young man he took to the stage full time as a singer and entertainer, making his living by touring the variety music-halls, singing the songs of the day as well as writing some of his own.



Jack Judge in playful mood

According to his own claim, Jack wrote the song during an engagement at the Grand Theatre in Stalybridge, which is 8 miles east of Manchester city centre. The story goes that it was written after a fellow artist bet him 5 shillings that he couldn't write a successful song in a day.

He reputedly wrote it on 30th January 1912, and it is known for certain that he performed it the next night in Stalybridge's Grand Theatre. He claimed to have thought up the words after seeing a drunken Irishman being ejected from a pub; the man having been told to go home responded 'it's a long way to go', thus providing Jack with an idea. It is said that his first title was *It's a long Way to Connemara* before he decided to change the name to *Tipperary*, his grandparents' home.

Harry Williams: So where does Harry Williams, who is credited as its co-author, come into the story, if Jack wrote the song? This has always been a matter of dispute. Little is known about Henry James Harry Williams, except that he was a neighbour of Jack's in Oldbury and that he was born in 1858 and died in 1924. *The Great Song Thesaurus*, a usually reliable reference volume published by Oxford University Press, has blundered into confusing J. Harry Williams with the American songwriter Harry H Williams, composer of *In the Shade of the Old Apple Tree*, believing the latter to be the joint creator of *Tipperary*. He definitely was not.

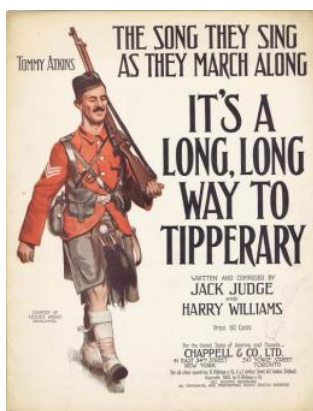
Williams was also credited as co-author with Judge of at least 4 other songs. Judge always claimed that Williams played no part in the writing of *Tipperary* or any other of their supposedly joint endeavours. In 1933 Judge wrote that he had given Harry Williams a share of the royalties in all his published songs in return for past financial assistance, but that Williams did not write one single word or note of *Tipperary*, or any other song bearing their joint names. However, Williams' descendants dispute this. As both participants are long dead it is unlikely that any more evidence will ever come to light on the matter. One can understand why Jack Judge, if he was indeed the sole author of the song as seems likely, was prepared to allow Harry

Williams to take credit as co-author in an exchange deal, because never in his wildest dreams could he have foreseen the huge success *Tipperary* would turn out to be; he probably expected it to earn just a few pounds which he would have been happy to share with Williams.

Publication: During the spring and summer of 1912 Jack Judge used to sing the song on the music-hall circuit as part of his act, and in October 1912 he succeeded in getting it published by the British publisher Feldman, who allegedly bought it for £5, with Judge and Williams co-attributed as writers. Later it was re-published by Chappell, a larger publisher. It is said that late in Harry Williams' life when he was in poor health, the publishers awarded him a weekly pension of £1, an amount they could surely spare after the song had made so much money for them. After its publication the song did the rounds, being sung by Judge and many different artists. Perhaps its biggest break came in November 1914 when it was recorded in the USA by John McCormack, the rising young darling of the operatic and concert stage (Victor 64476). This gave it worldwide publicity. A month later it was recorded for Zonophone by the Australian music-hall singer Florrie Forde, who was and remained a big star until her sudden death in 1940.



Florrie Forde



These recordings came very soon after the start of the Great War on 4th August 1914. The records of the song were taken to the battlefields along with wind-up gramophones, ensuring that it was soon learned by the troops. They took to it with alacrity, its message of homeland and sweethearts being just what they wanted. But even before the gramophone records appeared the song had caught the soldiers' imagination. The Irish regiment *The Connaught Rangers* sang it as they marched through Boulogne on 13th August 1914, a mere 9 days after the war started, and other units soon took it up. Before long it had spread through the whole army. Not only that, the German army discovered it and sang their own versions, as did the French army, each with their own translations. In the USA it was introduced into the musical show *Chin-Chin*, which opened at the Globe Theatre, New York in October 1914.

When America entered the war in 1917 their army sang it; the USA has a lot of people with Irish roots who always liked songs with references to their homeland. Numerous different gramophone records of *Tipperary* appeared during the war, and in the American versions intended for the US Army, the British names Piccadilly and Leicester Square were replaced by American locations familiar to their troops.

An important gramophone recording of the song is that by Jack Judge himself, issued in 1915 (Edison Bell 'Winner' 2875). Judge's record can be heard on YouTube by Googling 'Jack Judge singing *It's a Long Way to Tipperary*'. Look out for the website with the bronze-coloured gramophone horn. Jack clearly wishes it to be known that he alone was the creator of the song. He makes no bones about it; at the start of the record he introduces himself as 'The lucky author and composer of my song *It's a Long Way to Tipperary*' before singing the first verse and title chorus, then whistling it, in the

same way that Al Jolson used to whistle his songs. It's always interesting to hear a song sung by its writer. Judge seems to have had a warm, rich baritone voice.

A Minor Dispute: The song was introduced to the world on 31st January 1912 at Stalybridge's Grand Theatre, a fact that no one contradicts. There is a bronze statue in Lord Pendry Square, Stalybridge commemorating Jack Judge, with a WWI soldier looking on.



Jack Judge's statue in Stalybridge

What is disputed is exactly where the song was written. According to the *Stalybridge Local History Society*, Judge wrote a letter to the *Stalybridge Year Book* in the 1920s confirming that he wrote the song whilst staying at the town's Newmarket Tavern; a plaque to that effect was placed on the wall there. The pub is long gone but the plaque has been kept safe. But the citizens of Oldbury, Judge's birthplace, claim that the song was written there. A member of the *Oldbury Local History Society* suggests that Judge pulled a fast one by already having the tune in his pocket when he agreed the bet. He was always a betting man, and he would steer a conversation to writing songs. There is no doubt that he sang *It's a Long Way to Tipperary* for the first time in Stalybridge, and nobody in Oldbury disagrees. But it was not produced from a blank piece of paper.

The upshot of this minor and amusing skirmish is that on the centenary of the song's first public airing, a brass band

belted out the tune in Stalybridge town centre and it was sung there by a group of schoolchildren, whilst at Oldbury Library on the same day a community choir sang it to mark the triumph of their own Oldbury lad.

Piano Rolls of the Song: During the war *Tipperary* was so popular that all the major piano-roll companies would have issued a roll of it. At least 2 player piano renditions can be seen and heard on YouTube, one of them a Hupfeld roll played on a Blüthner player piano. Duo-Art issued a roll of it (5613) played by Felix Arndt in January 1915. It was billed by Aeolian as being from the musical fantasy *Chin-Chin*, then running at the Globe Theatre in New York. Ampico issued a roll of the song played by Pete Wendling (3569C), and the ordinary roll versions of it are far too numerous to mention. It also appeared on piano rolls in medleys of WWI songs. It is not hard to see why the song became so popular. It has a good steady rhythm, ideal for marching soldiers and brass bands. For the soldiers it evoked images of home, wherever that home might be. And it was eminently singable, with a really good rousing chorus. No one ever bothers about the verses, but that applies to most big hit songs. It's the chorus that counts.

Piano Variations: Most good tunes lend themselves to re-arrangement in a way that makes them seem almost classical. Even The Beatles' *It's a Hard Day's Night* has received this treatment, with exemplary results. *Tipperary* is no exception. In December 1915 the Gramophone Company released a record of Irene Scharrer playing Arthur M. Goodhart's *Five Variations on Tipperary* (12" record, 5/6d, HMV 05576). The effusive description in the HMV publicity handouts observed: 'Tommy's National Anthem dressed in its Sunday best. These musical variations gave new life to the tune. Miss Scharrer plays with wonderful strength and fire,

the massive and difficult runs of the grandiose versions: the delicate forms are fingered with dainty crispness. This is a record for everybody.'

It is a pity that as a Duo-Art recording artist she did not record the variations on a piano roll. Goodhart's variations were not the only such attempts at turning the piece into a more classical form; other versions by different composers appeared during the Great War and arrangements and variations for brass bands are still being made.

Other Judge/Williams Songs: As already explained it is doubtful whether Harry Williams played an active part in writing of any of these. For the record the main ones are *Have You Heard of Michael O'Leary?*; *How Are Yer?*; and *It's a Long Way No Longer*. Judge used to sing them as part of his music-hall act, but none of them achieved any further success; *Tipperary* was the only hit. Jack Judge also wrote a number of football songs for crowds to sing, prompted by the fact that he was an enthusiastic supporter of West Bromwich Albion

Later history of *Tipperary*: Although its peak years were during and soon after war ended *Tipperary* has been sung and recorded over several years by numerous artists of different types, guaranteeing its popularity to the present day. Surely there are not many people in Britain who don't know the tune of the chorus and at least a smattering of the words. It has always been a favourite with military bands due to its evocation of the 1914-18 era and is still to be heard regularly at military parades. No doubt it will be heard again in Jubilee year. Jack Judge died on 25th July 1938 in West Bromwich, having lived to see his creation retain its popularity over a 25-year period. Surely he cannot possibly have realised, when he first sang it in Stalybridge a hundred years ago, what an immortal song he had created.

This, That and t'Other

No 12 Julia's visit to J H Heller's Musical Box Shop in Bern

by Arthur Cunliffe

Arthur brings to light an old letter written by a Julia Jellison, who visited the shop of J H Heller in Bern, where in the 19th century he sold the most magical musical boxes, including one which was a glass decanter.

Recently there came to light a story about a lady named Julia Jellison, who was on holiday in Bern in 1873. This lady had sent a letter home describing the delights of the town, including a visit she had made to the shop of J H Heller. Many years later, her great granddaughter, having discovered this letter whilst searching through family papers, thought it would be of interest to all who are interested in mechanical music.

The letter gave an insight into what was going on in Bern, not only in the day-to-day life, but also into the musical box industry. There seem to have been quite a number of shops and manufacturers selling their wares in the town, but one in particular seems to have aroused Julia Jellison's interest more than all the others. This was J. H. Heller's establishment. Charlotte Wathey, who is Julia's great granddaughter, has kindly given me permission to reproduce this letter as has the *Mechanical Music Digest* who originally printed the letter.

"We have been out this evening to what is certainly the most remarkable thing we have seen since we have been here, the shop of Heller musical box manufacturer. But you must not suppose the boxes are common music boxes. There are plenty of those in the shops, but it boasts greater treasures.

Everything in the shop plays music. You take up a tiny purse and while you open it, it starts off a fairy tune. A tobacco pouch performs in the same manner. A glass beer mug attracts your attention and while you lift it to your mouth off it goes in a waltz. A champagne bottle and a decanter are similarly accomplished. There are handsome carved wood bread plates, and when cutting the bread you press down on them and they play a

tune. The clocks all round the walls in beautiful designs are also musical.

I wanted to look at a beautiful vase in a wooden stand, which plays eight tunes, and to do so sat down on a very handsome inlaid chair which immediately went into performing operatic selections and did not stop for some time. There was a handsome vase of flowers, on one of which sat a bird that shakes his wings and turns his head and sings and whistles and chirps in a wonderfully natural manner. In short there is every imaginable article made in the highest degree of elegance but concealing somewhere the mechanism which you would never suspect.

But the greatest feature which we went to see particularly was the orchestrion – a great instrument, as large as an ordinary church organ, which plays in exact imitation of an orchestra. It is most perfect and most wonderful. It played the Stabat Mater in a masterly manner and you could hardly supposed it anything but an orchestra.

But I could not begin to tell you all the things. We went to an upper room where the chairs, tables, sofas, etc., etc., were all inlaid with elegant wood and all musical. I never saw so many wonderful things."

We do know a little more about Julia. She was born in Maine in the USA in 1844, the eldest of a family of three. Her father left in 1849 for California in the gold rush never to return. This was the start of hard times for the family, and Julia became the bread winner. In 1873 to 1874 she made her first journey to Europe as a chaperone to a much better off cousin, and it was on this journey she relates the story of the visit to Heller's shop. She married in 1880 and came

to live in England, where after a long and successful life she died in Penrith in Cumbria in 1929 at the age of 85. Her story echoes that of many Victorians who found themselves able to take part in the Grand Tour of Europe in those days.

There can be no doubt that Heller's shop made a great impression on Julia, and I think this may have been the first occasion in her life she had come across mechanical music. Not surprisingly Julia always complained about having little money, so it is not known if she did bring back any musical memento from Berne. If she did, sadly it has not survived.

The Register is able to find much more about Heller's products as 68 are listed. Many do seem to be of the higher quality and more expensive type. Some without doubt were made by other manufacturers, especially the smaller movements housed in musical chairs, snuff boxes, decanters and other trinkets. At the other end of the scale he did market many orchestra boxes, interchangeable boxes, drum and bell boxes, revolver boxes, quator boxes and Organocleide movements.

I have chosen one of the novelty types of items from Heller's list to illustrate his output. It is a large 2-air musical decanter 38cm high which is fitted with a 31-tooth movement. The German airs translate as:-

1. *Forget me not.*
2. *I wonder if your little eyes are blue.*

The known provenance of this decanter is that it was sold by Phillips in the year 2000 and came from the estate of Sir Francis

Winnington Bart of Brockhill Court Worcs. One cannot wonder if this too was bought during a Grand Tour from Heller's shop. It is not beyond the bounds of possibility.

Figure 2 shows the Heller decanter serial number 639, whilst Figure 3 shows a close up of the base. Figure 1 illustrates the large stopper. Please excuse the quality of the pictures, but glass seems to be very difficult to photograph.



Fig 1 The glass stopper

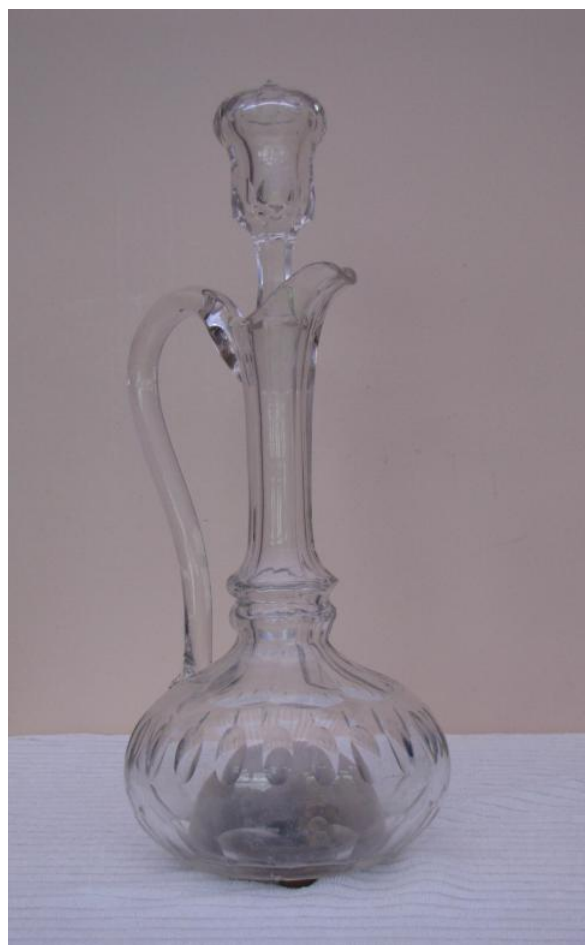


Fig 2 Musical decanter No 639



Fig 3 The label on the base

Register News No 87

By Arthur Cunliffe

The Register continues to develop, and now there are over 10,500 boxes filed on the database. I will use this edition of Register News to illustrate a couple of items chosen at random because I believe a long list of boxes would quickly become tedious.

The harmonica was first developed as an instrument around the year 1820, but the subsequent developments took until the year 1857 to turn it into an instrument we would recognise today, when Matthias Hohner made some drastic changes to its design. The Hohner firm is, amazingly, still going today, and it sells over 90 different models. Nothing appears to link the harmonica with musical boxes until a box made by Cuendet, serial number 28334, turned up with a melody by Millocker, which translates as the *Harmonica Waltz*. It is a late type 3 bell box. I am sure all the manufacturers of musical boxes must have known about mouth organs, but to date this is the only one making any reference to them.

The American Civil War between 1861 to 1865 saw many civil war songs which were featured, not only on boxes made for the American market, but also on European movements. Here are some of the songs that featured:-

Dixie, or I Wish I Was in Dixie - by Emmett (1860).

John Brown's Body – by W Pattern. Also known as *The Battle Hymn of the Republic* (1861).

Carry Me Back to Old Virginny - by James A Bland (1881).

Hard Times Come Again No More – by Stephen Foster (1854). This predated the Civil War, but it still featured on musical boxes.

Maryland My Maryland - (1861) sung to the tune of *O Tannenbaum*.

Tramp, Tramp, Tramp – by G F Root (1864).

When Johnny Comes Marching Home - by P Gilmore (1863).

Bonny Blue Flag - by Macarthy (1861). The melody for this marching song was taken from the *Irish Jaunting Car*.

Happy Days in Dixie – by K Mills (1896). This was the first example of ragtime music, but it was not a Civil War song.

All these tunes have been found on boxes from a variety of makers, and I have no doubt there will be more. There are hundreds of boxes on the Register that are pinned to play *The Blue Bells of Scotland*, but only one listing the tune as *The Celebrated Melody of Scotland*. The box was made by Karrer, and I wonder if there are any more as yet undiscovered? Please send me an email if you know of others.

The term 'pouces' is often seen on tune sheets, and if you take 1 pouce to equal 2.54 centimetres, which is 1 inch, you will not be far out. However, I have recently discovered a different term used alongside pouces, and that was 'liy'. I am guessing it must be in connection with cylinder measurements, but up to now I do not know what it means. Again, please let me know your findings if you can help at all. The internet comes up with a solution that it is a term used by the youth of today meaning 'Leave it yeah', so there you are!

Mermod boxes are not very plentiful in this country, although over 100,000 were made, but most remain in America. They do turn up on eBay in America quite

often but seldom in this country or Europe. They made quite a variety of movements, with the larger interchangeable boxes being musically particularly pleasing. They featured a fairly standard set-up with a tune indicator, speed control and a safety check device. The latter must have saved many a box from destruction, so when one is found it is probably in reasonable mechanical condition. Many Mermod movements feature detachable ratchet winding, which was suitably geared for easy winding.

On this occasion I have selected a Mermod cylinder box serial number 71594 to illustrate their work. The box has a 23cm cylinder with 62 teeth in the comb, and it illustrates very well the features Mermod regularly built into its products. Detachable ratchet-winding, safety check, speed control, tune selector and a horizontally mounted governor all feature on this box, yet it is only an ordinary 8-air box. The Register number R-426 shows that it must have been first noticed 45 to 55 years ago, and indeed there are some interesting details known about the box.

The box first came to light in an early Society meeting when it was put up for sale. A member bought it and kept it for some time before selling it to an antique dealer in Cheltenham. From there it was bought by another member who then sold it on to a third member. After a year or two the first member decided he really could not live without the box and succeeded in buying it back again. This story illustrates how in the early days of the Society, members bought and exchanged boxes quite freely.

The tune sheet is like the one illustrated in the Tune Sheet Book No 18. The tunes include two from *The Mikado* by Sullivan (1885), and one from *Mignon* (1866). *My Old Dutch* was composed in 1892, so it is likely that the box was made a year or so later. *Monastery Bells* (1852) and *Wot Cher* (1891) are well arranged as is *Funiculi Funicula* by Denza in 1880. The last was composed to commemorate the opening of the first cable car on Mount Vesuvius and it quickly became a popular song. Luigi Denza was born in Italy in 1846 and died in London in 1922. He studied music under Mercadante at the Naples Conservatory, and in 1884 he moved to London to become Professor of Singing at The Royal Academy of Music. He composed many popular songs. Most of the above information has been extracted from the Register and related files.



Fig. 1 Mermod box Serial No. 71594



Fig. 2 The tune sheet for the Mermod box

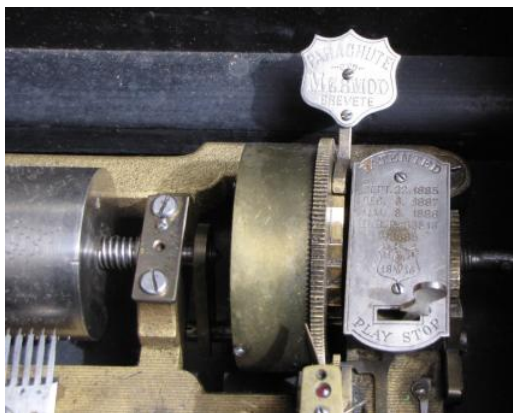


Fig. 3 The safety device

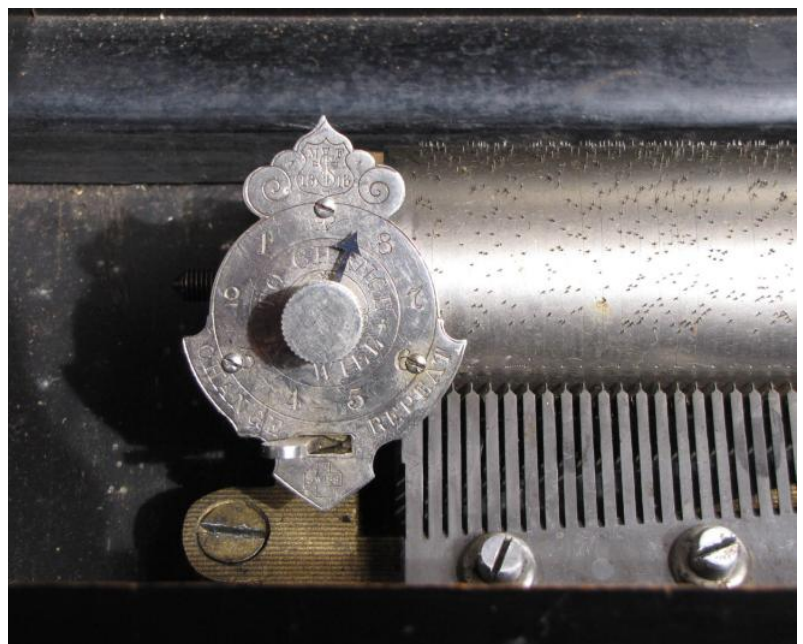


Fig. 4 The tune selector

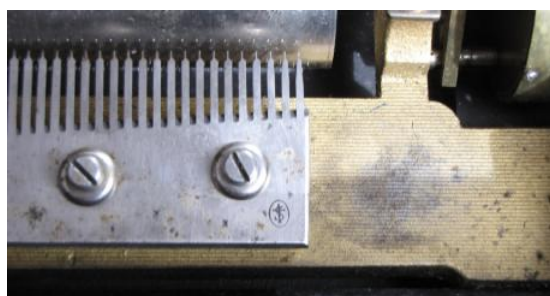


Fig. 5 The trade mark on the comb

Winchester Mechanical Organ Festival

by David Dingwall

David Dingwall reports on a recent event involving a number of MBSGB members.

The grounds of Winchester's Norman cathedral were the setting for an excellent one-day mechanical organ festival held on Bank Holiday Monday 4th May. The idea for the event was first proposed by the MBSGB President, Alison Biden, because the Dean of Winchester Cathedral is himself the owner of a hand-turned organ made by Paul McCarthy. The idea was to have a number of organs within the cathedral grounds to play to visitors with the aim of fundraising for the cathedral.

The event was mainly organised by FOPS member Graham Kidd with the help of Alison. Together they arranged a superb event which was very well supported by the public throughout the day. It was heartening to see large crowds stopping and even sitting to actually listen to the instruments. So often these days organs at steam rallies for example barely attract a cursory interest.

At 11am prompt, the organ festival was officially opened by Bruce Parker, a former news anchor for regional news programme South Today and a Trustee of the Friends of Winchester Cathedral. Bruce then started the music by turning Alison's 26-note Gebruder Bruder barrel organ.

The event raised £1069 towards the Cathedral Window Restoration Fund, a great result. The Winchester event could set an example for similar events in Britain to help promote mechanical music to larger audiences.



Hand-turned organs in the Inner Close

Hand-turned organs and smaller instruments

In the Inner Close a group of hand-turned organs and smaller instruments could be seen playing to listeners in sequence. These included the 27-keyless Robert Hopp and 20-note Raffin Reed organ belonging to Dave and Joan Wright, 31-note Raffin owned by John Webb, 31-keyless self-built organ of Gordon Bartlett, 20-note Hofbauer of Brian Chapman, 20-note Seraphone organette belonging to Ros Longhurst and Alison's Gebruder Bruder organ.

Many visitors took the opportunity to speak to the organ grinders about their instruments. Some even took a turn and received an official certificate of Organ Grinding Proficiency! On another side of the Close were the

22-note Trueman organ *The Old Watermill* presented by Graham Kidd, Paul McCarthy's 17-keyless McCarthy and Dave and Jean Clothier's 22-keyless McCarthy *Endurance* and 14-keyless McCarthy Babe organ *Daisy*.

A wide range of organ sizes and styles were chosen for the event so as to offer an interesting and entertaining spectacle. They were also dispersed so that more than one could be played at the same time.



The crowds stand absorbed by the grand sound of the Ruth & Sohn concert organ



Photo Mervyn Edwards

31-keyless hand-turned Dutch style street organ

Built by its owner, Gordon Bartlett, following Dutch practice. The music is in the form of perforated paper rolls, but unlike a pianola it works on pressure rather than suction. There are 31 pipes in just a single rank to keep construction simple. The size of the organ was designed to travel in the back of the owner's estate car. The ubiquitous monkey started life as a shop window display automaton, advertising Peter Pan Scotch Oats. It is one of a batch made in Glasgow in the late 1940s, operated by electric motors salvaged from US Air Force bomb-targeting equipment, and it now works directly from the organ mechanism.



Photo Mervyn Edwards

Lesley Worrall plays a 20-note Hofbauer street organ

German built in the 1960s. It has 31 pipes and plays paper rolls. Owned by Brian Chapman.



20-note Carl Frei hand-turned organ Victoria

Built in Waldkirch in the 1980s by Carl Frei Jnr, it uses the 20-note scale invented by Carl Frei Snr on 31 pipes. It is thought that the decorative front (detail shown above) was carved by Franz Lang in Elzach, near Waldkirch and most likely decorated by Heinz Opitz in Waldkirch.

Owned by Alan and Brenda Dunn.



27-keyless Robert Hopp street organ

Built in 1988 by Robert Hopp, who had been apprenticed to a master organ builder in Munich. Pierre Charial, an organ card puncher, introduced Robert to mechanical music and he became an organ restorer, working on Limonaire, Gavioli and Bruder organs. All his organs are typical Orgues de Barbarie with fully chromatic scales to accompany French singers.

Owned by Dave and Joan Wright.



26-note Gebr. Bruder Barrel Organ

Built in 1878 in Waldkirch by the acclaimed firm of Gebruder Bruder. This was the oldest organ participating on the day. It has 4 wooden barrels (3 original, and one of a later date) each playing 10 mainly popular German tunes. In 2014 it returned to the town of its birth for the 11th Triennial Waldkirch Organ Festival. Owned by Alison Biden.



20-note Raffin reed organ

A reed rather than pipe organ and built 1988, it plays from paper rolls. Owned by Dave and Joan Wright.



Photo Mervyn Edwards

20-note Seraphone organette

Built at the end of the 19th century by Maxfield in England. Here played by Lesley Worrall. Owned by Ros Longhurst.



Photo Mervyn Edwards

31-note Raffin konzert organ

This hand-turned organ was made by internationally recognised master builder Josef Raffin at his workshop in Überlingen in Germany. It plays paper rolls and has 5 registers. Owned by John Webb



22 keyless McCarthy fairground organ Endurance

Built by Paul McCarthy of Basingstoke, this organ plays from punched cardboard books, and is displayed in a purpose-built trailer made by Brian Wells of Banbury. Why Endurance? The owner writes "When I was young we were associated with Dave Hunt's Burrell Showman's Engine 'Endurance', restoring it in the 1950s and then rallying around the Dorset area. I just used to love the sound of the fairground organs at these rallies and thought I would love to buy one. The organ front was painted by local artist Ian Cooper; the painting includes my late father and the late Dave Hunt." Owned by Dave and Jean Clothier.



This stunning 52-keyless Alfred Bruder organ was making its debut with its new owner, Brian Hunt, who had taken delivery of it only 2 days before. Brian purchased it from Rein Schenk in Holland. It was built by Alfred Bruder in Waldkirch in 1922, one of the last of the Bruder dynasty of organ builders, and it plays on the Model 33 Ruth scale. Whilst Alfred Bruder's output was small, his workmanship was always of a very high standard. Only a small number of his instruments survive. First used in fairgrounds in Germany, the organ was taken to Holland in the mid-1970s. Under Rein's ownership greatly expanded the repertoire was greatly expanded with a large number of arrangements from Carl Frei senior. Rein has built up a collection of Carl Frei patterns over many decades, thereby saving many of his patterns from destruction. Brian is immensely proud of his latest acquisition and we all wish him every success with the Alfred Bruder.

Beautifully restored, with the assistance of Leon Van Leeuwen from the G Perlee organ workshop in Amsterdam, this organ makes the most full and wonderful sound to which one can stand and listen for hours on end.



Photo Mervyn Edwards



49-key Marengi fairground organ – Idéal Orchestre.

Leaving the Paris factory of Charles Marengi & Cie in about 1904 the early history of this organ is unknown. Clues found on the instrument and some of its early perforated cardboard music suggest it might have played in a Belgian café or small dance hall. There is also evidence that it was once put on a 3-wheeled hand cart and used as a street organ.

It was purchased in 1962 by a British collector, William Barlow, but he only kept it for a short time before selling it on. It ended up in 1965 acquired by Madame Tussauds, the waxworks exhibition firm, who moved it to Wookey Hole in Somerset in 1974. Here it joined the fairground art collection which Tussauds had recently purchased from Lady Bangor, and it played continuously as part of the 'Fairground by Night' display. In 1997 the show closed and the exhibits were auctioned off. The organ was purchased by the current owner, Richard Evans, who had it completely overhauled by organ restorer Tim Blyth and redecorated in its original Louis XV style by fairground artist Vicky Postlethwaite.

Views of the mechanism both with and without the music



Paul and Alison Kirrage's **Model 36b A Ruth & Sohn fairground organ** always draws large and appreciative audiences. The impressive west window of the cathedral towered above, making a magnificent backdrop to this superb organ. Built in Waldkirch in Germany by A. Ruth & Sohn it was delivered new in June 1922 to a French show lady, Madame Debaire, probably for use on the show front of her travelling waxworks exhibition. It was then acquired by a German travelling showman, G.Löfelhard, around 1930, and played at fairs across Germany alongside his motorcar roundabout. After WWII the organ went to Holland and had several Dutch showland owners, the last being Jan Hoefnagels who, at some larger fairs, would have it play alongside his modern dodgems track. Paul and Alison have commissioned a number of new arrangements from Kevin Meayers. They have chosen pieces which will both be recognised by a wide range of audiences, and will also perform well on the organ. So selections from 'Pirates of the Caribbean' and 'Cabaret' are very well received as are more traditional mechanical organ repertoire pieces like 'Anything Goes' and 'Ain't She Sweet'. We mustn't forget however that the Ruth is equally at home playing the older German fairground organ repertoire, and there are some excellent Gustav Bruder selections and Ruth factory arrangements.



Taking a professional interest? Organ builder John Page watches while the Harlekijn plays. Photo Anna Page



At the opposite end of the cathedral grounds was a **52-key Dutch street organ Harlekijn** playing traditional continental music using cardboard music books by various arrangers, but chiefly from the celebrated Dutch arranger Tom Meijer. This Dutch street organ, known as a draaiorgel, was built by Theo Heesbeen in 1990 using parts from older organs. It was purchased in 2003 by the current owner, Graham Spencer, in a sorry state, and it has subsequently been rebuilt by Robert Harris of Weymouth in 2012.



The President's Message No 9

It's all happening here!

I don't *Tweet* and I can barely handle *Facebook*, but one of the buzzwords I have picked up from social media is the expression: *trending*. Hopefully through this issue you will learn about some of the topics which are currently *trending* in our Society.

It has been an extremely busy and interesting time since my last message. The most significant, yet probably least exciting, event will have been the AGM, which passed without incident. A précis of the proceedings will be found elsewhere, but it was gratifying to note that the 2014 accounts balance sheet shows an improvement in the financial trend, and that there has been an increase in new members joining. Overall, the rate of decline in member numbers appears to have slowed. Also, I am delighted to welcome back 2 'old' members after an absence of a couple of years.

Since I last wrote I have been to Spain, where I had the pleasure of meeting our sole Spanish member. I have also had the pleasure of entertaining some of our American members – a reminder, if one were needed, of one of the benefits of sharing such a delightful interest; you make some very rewarding friendships with people all over the world.

Gatherings afford a good opportunity to meet up with like-minded people, and generally have a good time enjoying mechanical music. The forthcoming meeting based in Derby, but featuring venues in Staffordshire, promises to be another excellent event, packed



Anna and John Page, the well-known organ builder, and their daughter with President Alison Biden standing behind her Gebruder Bruder organ at the May Winchester Organ Festival. Anna said afterwards "It was fun to be incognito for a while..." Photo Anna Page

with entertainment and interesting presentations. If you have not been to a meeting in a long time, or never attended one, this is one to get into the *swing* of things. We look forward to seeing old and new faces alike.

Another occasion offering a chance to get together, socialise, be educated and entertained, is a one-day meeting organised by Kevin McElhone at the Musical Museum in Brentford, London. Although this is to meet the demand for members living in or close to London, in lieu of a local group, as with all MBSGB meetings it is open to all members and their guests. Once again, we look forward to seeing some of our less frequent attendees.

Both our French and German sister societies have celebrated their 40th anniversaries this year. MBSI is 68 years old, and MBSGB now in its 53rd year of existence. The world has changed dramatically since all these organisations were founded. There are considerably fewer young people

training to be engineers than a short while ago, and wider choices for occupying one's spare time. Despite the radical reduction in traditional hunting grounds for new enthusiasts, it is not all bad news. New ideas and interests have taken hold, and mechanical musical instruments are finding new, unanticipated audiences.

One such came to our attention during the Society's April visit to the Museum of Power, where we met some *Steampunks*. These are people who take a natural interest in mechanical musical instruments, embracing as they do their fascination with ingenious technology from the Victorian era, combined with the ability to entertain. Their world is a far cry from erudite study, but as we advance through the 21st century, with an on-going body of scholarly work on mechanical music and instruments already established, perhaps it is time to look around and engage with some of today's dynamic trends. Exploring how mechanical instruments can be of relevance to an otherwise potentially alternative section of modern society may lead to harnessing its youth and vigour to help carry our interest forward. There is no reason why, like others before them who were initially intrigued by the ingenuity of musical boxes but went on to become life-long addicts, they should not develop a deeper appreciation of the instruments through greater exposure to them. It is important not to forget that organisations are organic. Keeping an open eye on new trends and an

open mind as to whom we engage with will hopefully help guard against interest groups like ours becoming introverted and fossilised. (See Letters page for more on this.) Finally, the Society has recently

become the subject of a documentary film. This in itself would be exciting enough, but it has been most gratifying to see the interest and enthusiasm of our young film maker, Florence

Kennard (now a member), develop as she got closer to the subject. Thank you to all those of you who responded to my plea and gave her additional support and encouragement.

Letters to the Editor

Hello there!

I was given your contact details by Sally Bee at the Museum of Power, who mentioned that she had a marvellous time chatting to your folk about musical boxes, and she may have mentioned that there are a group of us Steampunks that would welcome you with open arms! We'd love to find out more about musical boxes and hear the wonderful sounds they create.

We are holding a little event on August 22nd and 23rd in New Malden, *The Surrey Steampunk Convivial* – and were wondering if you might like to come and bring some of your musical boxes for a talk/demonstration? It is a Victorian fancy dress do – everyone will be dressed up in Victorian/Steampunk/Pirate type outfits, which should be great fun!

Steampunk is loosely based around Victorian-based science fiction ... so

imagine HG Wells *Time Machine*/ *The War of the Worlds* meets Jules Verne's *20,000 Leagues Under the Sea* ... the world of Steampunk is rooted in a retro-futurist vision of what the present might be like if the Victorians had imagined it.

The *Steam* part of it comes from the steam power that was prevalent during the Victorian period – a period when it seemed that steam power could make almost anything possible ... even steam-powered rocketships to the moon ...

Perhaps the punk part can be thought of as being the rejection of the mass-produced, plastic, manufactured, consumerist offerings that the large corporations provide for the masses. Many *Steampunks* will take these (albeit useful) items of blandness, and transform them into wonderfully crafted items that maintain the original functionality, yet are

adorned with rich woods and brass, dials and gauges. Or sometimes they will take household items and turn them into something that looks as if it could work. There is a love of the old-fashioned way of doing things, and old technology in general.

If anyone is interested in bringing their musical devices along to a *Convivial* for exhibition, talks or demonstration, please get in touch with Ben Henderson
ben.henderson3@ntlworld.com

Warm regards,

Ben Henderson

07787375145

www.steampunkconvivials.com

Ben later wrote that the Steampunks end their gatherings with a recorded musical box rendition of God Save The Queen, and they also have a midi-operated barrel organ at their events. There are also Steampunk events in Lincoln.

Sir, Thank you for publishing my article on *Why British Fairground Organs Need Us* (Vol 27 No 2). For the purposes of historical accuracy, I'd just like to point out that in the photo caption on page 48, the date given for the construction of the Wonderland organ is 1908/09. That date is not correct. The original Marenghi organ was built around 1908 for Pat Collins' No. 2 Wonderland bioscope show. The present organ behind the facade is in fact a Chiappa organ which was

a one-off instrument the firm built at a later date. It was started in the early 1920s and was completed for showman John Collins in 1947 and subsequently fitted behind the Marenghi facade. This is the organ which is known as the Wonderland.

David Dingwall

Sir, I have only recently jointed the Society, but I can say without doubt that the journal is the best I've

ever seen when compared to those I receive from other societies. The picture quality and general layout is excellent. Then to top it, the Summer edition has a magnificent photograph of the *Wonderland* organ on the front cover! This has to rank as one of the best covers of any magazine (but then, as a fan of this organ, perhaps I am a little biased). Anyway, to the point of my message. I've referenced a past edition of *The Music Box* when writing about the *Wonderland*

organ, so I can understand when sometimes people get a little uptight about correct facts and figures in publications. So you can imagine my concern when I noticed the photo on page 48, illustrating the thought-provoking article by David Dingwall. The caption reads "The Wonderland organ constructed by Chiappa Ltd in London in 1908-9." Although there seems to be no concrete evidence to the exact date of construction of the organ's façade, Father Greville was quoted as saying the bioscope show for which it was built (Wonderland No. 2) was given to Pat Ross Collins as a wedding present in January 1908 (ref. 'The Travelling Cinematograph Show' by Scrivens & Smith). There is certainly a photograph of the Wonderland No. 2 show in the World's Fair of September 1908. So the caption implying construction running into 1909 isn't quite correct. Also, the Chiappa organ behind the façade was constructed much later.

According to Kevin Meayers, who has researched Chiappa and spoken to Mr Victor Chiappa and his son Albert, the 98-key organ currently behind the façade was built in 1921 as a 'fill-in job' for Chiappa employees when they had some spare time. The organ stood in the factory for many years before being fitted behind the current façade in 1948. You might be interested in some of the details Kevin sent me, as he has studied this organ in order to mark books of music for it:

'Mr Victor Chiappa was very proud of this organ, I guess his father was too. Some of the pipework was made by Schonstein in Germany, and I have seen the invoices. Most though was made at Eyre Street Hill. I have made many books for the organ and know the

specification very well. The case was made by a company who specialised in making shop fittings, whose owner was a friend of Mr. Chiappa. There are some old ranks in the organ, and the Trombone Chant is from another organ, but I would say not Marengi, perhaps Limonaire. If they wanted to, Chiappa could have bought all the pipework from Gaudin in the early 1920s; they had a good relationship with both Charles Marengi (Victor Chiappa represented the family at his funeral) and Gaudin Frères. There was no need at this time to scrap organs; they would do all

they could in the 20s to re-sell. The organ was made with a complete set of new feeders/bellows. When the organ was being prepared for Mr Collins it was found that mice had badly damaged the feeders while in store. They were removed and a blower fitted for use in the ride."

I hope you don't mind me pointing out the caption. I'd hate to be thought of as a 'rivet counter', as they say in steam circles, but I thought you might be interested in some of the background information to this fine organ.

Dave Cresswell

New Members of the MBSGB in June 2015

We welcome the following new members who have joined the MBSGB since the last journal was published:

3212	Massimiliano Perondi	London
3213	David Forster	Canada
3214	Michael E. Husband	London
3215	Robert Cowen & Maureen Collinge	Surrey
3216	Mrs Helen Smythe & Mr Dean Smith	Essex
134	Alan Clark	Kent
2752	Peter Kerr	Hampshire

If you would like to get in touch with members near you, please contact the Correspondence Secretary, whose contact details are shown on page 3. If you would like to start a new local area group, please contact Kevin McElhone on 01536 726759 or kevin_mcelhone@btinternet.com [note the underscore _ between his 2 names] and he will be able to advise you about other members in your area.

You will get much more from your membership if you come along to local or national MBSGB meetings, and there you will make new friends and hear wonderful instruments, and can ask for restoration and other advice. If you are not sure the first time, then just book in as a day-visitor with the meeting's secretary. Now that there are 4 Local Area Groups we hope that more members will come along and join in.

A unique Society member – José Luis Quintana

All MBSGB members are unique and special, but José Luis is especially unique, because he is the MBSGB's sole member in Spain. Alison Biden remembers welcoming him by letter to the Society a couple of years ago, and when she discovered she was going to be whisked off there by her husband for a surprise (well, almost surprise) trip to celebrate their 40th wedding anniversary, she decided to look up José Luis. Without an email address this entailed writing the old-fashioned way. The result was John Farmer receiving a rather odd email from an unknown young Spanish lady. Wondering if it was some strange piece of junk email, as a second thought he forwarded it to Alison. Resembling something like a Feydeau farce, the confusion was finally unravelled; the young lady was responding on behalf of her father-in-law, José Luis, who had had difficulty contacting Alison due to a mis-translation of her own email.



Alison Biden seated between Julia and José Luis Quintana. The gentleman on the left is a friend of theirs

The contact was felicitous, because José Luis was able to sort out his problem renewing his membership on-line, and was also delighted to get help with having one of his musical boxes repaired.

Alison and husband Mike met José Luis and his wife Julia shortly before returning to England. The Quintanas have a number of business interests, and live in Northern Spain. José Luis' collection comprises 4 musical boxes, although he aspires to acquire more. He describes them as modest, despite one of them being a relatively rare *Celesta* disc musical box. He explained that he joined the Society because he is captivated by the music of mechanical instruments, and he enjoys reading about them in our journal, overcoming his limited English.

We hope José Luis is setting a new trend – he already seems to have got some of his friends interested – and that soon he will enjoy the companionship of other enthusiasts, although he will then no longer be quite so unique!

A bright new young filmmaker joins the Society



Florence and her collection of Reuge Composer Bust Musical Boxes

Florence Kennard makes films working with museum-based archives as well as personal collections of unique and wonderful objects. She was a resident documentary film maker at the British Film Institute in 2013/14, and she is currently working towards her Masters degree. She comes from a film-editing background, having worked as an editor for BBC and ITV animated children's television, and for the social research project *Big Sofa*.

Florence is making a short film about mechanical music to bring the musical box to life and give an insight into the world of self-playing

instruments. She is working closely with the MBSGB, and the Society has agreed to be filmed along with various collections of music boxes, singing birds, pianolas, organs and other self-playing instruments. The film will focus on the cylinder musical box, and also the self-playing piano – 'which I will bring to life through a combination of techniques including observational documentary, interviews with enthusiasts and fictional reconstructions.' Florence has been developing her film over the last 6 months and so she is now asking you to help her raise funds so it can be premiered in September! Take a look at these links:

<http://vimeo.com/flo> or <http://florencekennard.com>

or contact Florence at florencekennard@gmail.com to make a donation.

Congratulations to our German sister society, Gesellschaft für Selbstspielende Musikinstrumente, founded in 1975, on its 40th Anniversary

<i>DATES FOR YOUR DIARY 2015</i>	
1 st to 5 th September	MBSI Annual Convention - Los Angeles, USA
12 th & 13 th September	Longiano Organ Festival - Italy. See http://www.ammi-italia.com/index.html
18 th to 20 th September	MBSGB National meeting. Polyphons, orchestrions and classic cars in deepest Staffordshire. Three new venues for visits. Full details in flyer with current issue of <i>The Music Box</i> . Details from Nicholas Simons, njas@btinternet.com 01332 760576
26 th September	MBSGB First meeting of new London Group. Brentford Musical Museum www.musicalmuseum.co.uk 10.30am to 4.00pm. Please contact Kevin McElhone for further details: kevin_mcelhone@hotmail.com 01536 726759
4 th October	Cotton Enthusiasts' Day. Cotton Museum, Nr Stowmarket, Suffolk IP14 4QN. 10am start
10 th & 11 th October	Milton Keynes Organ Festival. Milton Keynes Museum. McConnell Drive. Wolverton MK12 5EL
11 th October	MBSGB Wessex Group. Itchen Abbas Village Hall. Please contact Alison Biden. ali_biden@hotmail.com 01962 861350. 11am start.
17 th October	MBSGB Midlands Group. Daventry. Please contact hosts Doug and Val Pell, douval@talktalk.net Tel 01327 703289. 11am start. Light refreshments will be provided
18 th October	Oktoberfest. Classic organs and model steam. Mizens Railway, Barrs Lane, Knaphill, Woking GU21 2JW 12pm start
1 st November	Amersham Fair Organ Museum. Open Day. www.fairorganmuseum.org.uk 01494 433948. 11am start
21 st November	St Albans Museum Dance Organ Day. St Albans Organ Theatre, 320 Camp Road, St Albans, AL1 5PE 11am start
5 th December	MBSGB Teme Valley Winders Christmas meeting. Eastham, Tenbury Wells, Worcs. 11am start. Details from John Phillips. 01584 781118
6 th December	Amersham Fair Organ Museum. Open Day. See above
2 nd April 2016	Jonny Ling Open Day. Wide ranging collection including pianos, organs and orchestrions. Diss, Norfolk. Please contact Jonny on 01379 783350 or jonnyabcuk@yahoo.co.uk

Brentford Musical Museum: *A Musical Adventure* - Saturday 26th September 2015 starting at 10.30am

This will be the first meeting of the new London-area group of MBSGB, which we hope will then meet twice a year. It will be in the Main Concert Hall on the upper floor of the museum ending about 4pm. There will be a charge of £5 per person for the day towards the hire of the room. Non-Members are welcome to this first meeting, but should join if they wish to attend further meetings. Come along and meet others in your area who share your interest, and also some of the Society's officers.



The Musical Museum's Mighty Wurlitzer

The theme will be *A Musical Adventure or Something Unusual*. The programme is still under development, so come along and be surprised! At least one item from the museum's own collection will be featured, with an exclusive talk by one of the trustees. Please bring along your instruments, including those for tune identification.

Contact kevin_mcelhone@hotmail.com or

01536 726759 if you have any questions. More details at <http://www.musicalmuseum.co.uk/>

Autumn Meeting 2015 - Polyphons, Orchestrions and Classic Cars in Staffordshire

Our next National Meeting will take place at the Mickleover Court Hotel just outside Derby. The hotel provides us with excellent facilities, including a large conference room, extensive secure parking and a health spa with swimming pool. We have stayed there before. The meeting will take place over the weekend of 18th to 20th September, and will include a full programme of events and visits.

On Saturday we travel to 3 venues by coach, all not previously visited by the Society. Firstly, we visit *Pipes In The Peaks* in Thorpe in picturesque Dovedale in the Peak District. Here we will be treated to a demonstration and concert on the ex-ABC Derby Compton cinema organ, plus a number of



Pipes in the Peaks

other instruments. Classic cars are also in residence. From Thorpe we travel into Staffordshire for lunch at the famous *Yew Tree Inn*, where you will be transported into the past with entertainment from a large number of disc musical boxes, doing what they were designed to do all those years ago. The pub also has a small museum and traditional pub games also available for your enjoyment. After a relaxing break we travel on to the *National*

Memorial Arboretum for a short visit.

On Sunday we have our usual programme of talks and demonstrations in the hotel conference room in the morning. We hope to include a showing of the new film about mechanical music made by Florence Kennard. We then travel to a nearby musical collection,

where lunch will be provided and members will be able to relax and view the collection into the afternoon. A number of vintage cars will be on display during the day.

We do hope you can join us for this very full meeting. Booking forms are included in this magazine. Rooms have been reserved at the hotel until mid-August, so to guarantee your place please book by 14th August.



Entrance to Yew Tree Inn

Bar of the Yew Tree Inn



11th Festival Internazionale dell'Antico Organetto

Longiano 12th and 13th September 2015



Dordrecht in Steam

We have been advised by BOGA members Dave and Joan Wright of an event taking place in Dordrecht in Holland, over the late May Bank Holiday in 2016. Dave is canvassing interest for a potential organised trip to this event called as *Dordrecht in Steam*. Anyone interested can get in direct touch with him, without any commitment or obligation. Contact details: davec.wright@btinternet.com, or phone 01963 824801. This event takes place every other year, and is primarily aimed at steam enthusiasts, although there is some organ and musical content. To get a feel for it, search *Dordt in Stoom* 2014 on YouTube, for numerous videos of it, or visit http://www.dordtinstoom.nl/home_english.html



Johnny Verbeek

The mechanical organ movement was saddened by the recent death of Belgian organ builder Johnny Verbeek, following a battle with cancer. The name Verbeek is known the world over for organ building. Born into the famous organ building family of Verbeek, Johnny was the 4th generation of his family to take up organ building. Many of today's large mechanical music collections were amassed thanks in part by Johnny's good business links with American collectors and also from other countries including Japan.



His full obituary will be published in the next edition

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PLEASE CALL BEFORE TRAVELLING TO CHECK OPENING TIMES

Stray Note - An Early Music Sheet by Luuk Goldhoorn

In the Journal of the *MBSI* (Winter 1990) Ralph Heintz published an immense list of music sheets for musical boxes. Most can be dated after 1900 by when the industry had passed its hey day. The front pages of the earliest sheets show the title and composer, surrounded by decorations. Pictures were used only after 1860, and only rarely with children and a musical box. Here is a nice example with 4 girls and a musical box. The music was composed by Victor Robillard, a composer now totally forgotten, but he did write at least 483 musical works, among them songs and also operettas. Victor



Robillard lived from 1827 to 1893. His composition *La Boîte à Musique* was first published in 1862. As the publisher of the sheet shown here was different, it has to be dated

a bit later. As the depicted box is one of the key-wind sort, I think it is probably not very much later. Remarkably the sheet doesn't show a left-hand score so maybe it was intended to be played on a violin and a flute and not on the piano.





THE MUSICAL BOX SOCIETY of GREAT BRITAIN

Précis Minutes of the Executive Committee Meeting held on 24th April 2015 at the Best Western Atlantic Hotel, Chelmsford.

Present: Alison Biden [Chair], John Phillips [Vice-president], John Farmer [Acting Treasurer], Nicholas Simons [Acting Correspondence Secretary], Kevin McElhone [Membership Secretary] and David Worrall [Recording Secretary].

Apologies: None received.

Business Discussed: - As set out hereunder.

Society Assets: Progress on compiling an Inventory of Society Equipment & Stock reviewed; ongoing.

Treasurer's Office & Banking: Resignation of Michael MacDonald noted with regret; John Farmer appointed Acting Treasurer; relevant bank mandate changes authorised; online access for second signatory authorised.

MBSGB Publications: The British Library now has a copy of all MBSGB publications.

Musical Box Tune Sheets by HAV Bulleid: Permission to publish new material as 4th Supplement received from MBSI.

Editor: Present editorship arrangements reviewed and confirmed.

Printing Contract: Search for more cost-effective solutions remains ongoing; printing of 'The Music Box' to remain with Flo-print for the time being.

Governance of The Society: No reaction from members to the Incorporation Article published in the Winter Edition of 'The Music Box'; draft Articles of Association awaited from adviser.

Website & Advertising: Changes to the Website reviewed; Advertising reported to be in better order again thanks to efforts of the Advertising Secretary, Mark Singleton.

Subscriptions for 2016: Agreed to recommend to the 2015 AGM that these remain unchanged.

2015 AGM & Auction: Arrangements agreed; Officer Nominations - none received under Article 4.4; EC Nominations under Article 6.5 agreed and published in the Notice of AGM included with the Summer edition of 'The Music Box'.

MBSGB Property: Arrangements to auction the few items it now held from the Stroud Bequest at the 2015 AGM Auction agreed; situation regarding the items held by Mr Bellamy not yet resolved; EC to give full report at 2015 AGM together with its recommendation for next action(s).

Future Society Meetings: Arrangements for the Autumn 2015 Meeting to be held in Derby, 18th-20th September 2015 at the Michelover Court Hotel discussed; details to be in flyer with summer edition of 'The Music Box'; possible venue for the Spring 2016 Meeting being investigated is Bristol.

Local Group Meetings: possibilities of holding local group meetings for members in the London and South East areas discussed - ongoing.

Next Meeting: Friday 18th September 2015 at The Michelover Court Hotel, Derby, at 3pm.

Status of the Stroud Bequest - June 2015

It has previously been reported that our late member, Ken Stroud, left his collection to the members of the MBSGB. Part of this collection was sold at this year's AGM Auction, and achieved the total selling price of £1,072. At time of publication the items of its property listed below are still being withheld from the Society.

Chautauqua roller organ + cobs	Cabinetto 25-note organette + rolls
Draper's Orchestral 14-note organette + rolls	Edelweiss 8 inch musical box + discs
American orguinette 14-note + rolls	Polyphon 8 inch musical box serial No.124399, Serpentine case discs
Polyphon 11 inch musical box + discs	Upright Symphonion musical box + 12 discs, modern Wendell copy
Musette 16-note organette serial No.4587 + 10 rolls	Musical photograph album A5 size - in need of repairs
John Smith 20-note busker organ + 8 rolls	Musical photograph album in worn plush A4 binding
Amorette 16-note organette + discs	Gramophone Poly Portable Guineaphone
Serinette 10-note - modern copy made in 2006	Gramophone Bingola
Cylinder musical box by L'Epée No.1216 with bells	Gramophone Excelda Portable
Monopol 7 inch musical box + discs	Gramophone Mikiphone in metal case.
Phonograph Columbia Model Q + 10 cylinders	10 books on mechanical music and a gramophone
Pygmyphone	Folder of old gramophone instructions and catalogues
	Quantity of 78 and 45 rpm records + 2 videos



THE MUSICAL BOX SOCIETY of GREAT BRITAIN

Précis Minutes of the 2015 AGM, Roade Village Hall, 6th June 2015

Present: President Alison Biden opened the meeting at 11.01 am. 41 members were in attendance, including 6 Committee members, and 4 guests.

Apologies: 12 sets of apologies were received

President's report: Most of the news was published in the journal. Praise for the support of the Committee, drawing attention to the change of Treasurer. Bob Ducat-Brown was thanked for maintaining the Society post box and looking after the website and Mark Singleton was welcomed to the team.

The Hon Secretarial Reports: These were read with little comment and few questions before being formally accepted. More new members have joined this year compared with this time last year. The Correspondence Secretary informed the members of the film being made by a young film maker, Florence Kennard, with supplementary information supplied by the Chair. The meeting resolved to donate £100 to her funding bid from the Society, and individual members made additional personal contributions.

Meetings: Nicholas Simons and John Phillips were congratulated on the good job they had each done on the two meetings in the past 12 months in their respective roles as Acting Meetings Secretaries. Teme Valley Winders were congratulated on reaching their 10th anniversary.

Accounts: Copies having been circulated, Treasurer John Farmer explained the significant increase in income due to last year's auction and small surplus on meetings. Costs for The Music Box reduced despite fall in advertising revenue, due to Acting Editor Christopher Proudfoot avoiding charges for artwork, and small reduction in cost negotiated with the printer. Confirmed: bulk of the Stroud bequest had not been handed to the Society, but is retained on the Society's books. The Treasurer's report and accounts for 2014 approved unanimously.

Journal: Mr Mendelsohn had been engaged to edit the journal; meeting approved continuing with the arrangement until further notice.

2014 Auction: generated £848 for the Society.

Registrar: Arthur Cunliffe sent a report culminating in his aspiration to get to 14000 boxes registered.

Publications: Copy of *The Disc Musical Box Book* had now been lodged with the British Library, and David Worrall had sorted out the discrepancies in the Society's ISBNs. Various copyright matters under scrutiny. MBSI granted MBSGB permission to produce a fourth supplement to the *Tune Sheet Book*, using MBSI copyrighted material.

Advertising: Mark Singleton thanked for hard work to restore Advertising revenues.

Changes to the Constitution and bye laws: No proposals received or considered.

Elections: No changes from last year, other than Treasurer: John Farmer, and Correspondence Secretaries and Auction Organiser exchanged roles. New Advertising Secretary Mark Singleton. Full list of Officers and contact details, see contact page.

Subscription rate: 2016 rates remain unchanged; **2016 AGM:** 4th June, 2016, Roade Village Hall.

Any other business: Member given advice on solving difficulties with journal back issues CD; interest in more foreign trips expressed. A number of forthcoming events publicised notification of recent death of Belgian organ builder, Johnny Verbeeck; Alan Smith thanked MBSGB on behalf of MOOS for the Stow Maries event.

The meeting closed at 12.35.

Report of the Society's Spring Meeting

Held in Essex on 24th to 26th April 2015

The MBSGB chose to visit Essex, a corner of Britain often overlooked by the Society, for its Spring 2015 meeting. Based in the Atlantic Hotel in Chelmsford, the format was a departure from the norm, with the Society entertaining members of the public with demonstrations of mechanical musical instruments, as much as entertaining themselves. Friday evening at the hotel was a low-key affair, with members having the opportunity to catch up with friends in the relaxed atmosphere of the hotel bar. This was in direct contrast to Saturday, which was spent at the acclaimed Stow Maries World War I aerodrome, where it was all systems go to present a packed programme of demonstrations to the public, whilst not neglecting to cater for the enjoyment of our members.

Overcast skies and intermittent heavy rain did not augur well, and caused a few logistical problems surrounding our arrival on site. Despite this there was a good crowd of members of the public complementing the aerodrome's own volunteers and MBS attendees. Alison Biden opened proceedings in the Mess Hall with a presentation of popular music of the era, with examples played on some of the instruments brought along. The topic of popular music of the WWI era also afforded the opportunity to listen to ragtime tunes played on the various mechanically operated pianos on site. Although contemporaneous with the era of disc musical boxes, examples of ragtime music on discs are rare, and it was a pleasant change finally to hear music in this style at a meeting.

The resident attendees were joined at Stow Maries by visitors Alan Smith and Jonny Ling, together with Alan's new organ, De Jonker, a 72-key organ built in 1926 with a Carl Frei scale. Enjoying its first outing under his ownership, the gloriously decorated front, which eschewed some of the harsher, more acidic colours associated with organs in favour of softer tones, was perfectly complemented by the music it produced. This was so well received that Alan later accepted an invitation from the aerodrome's manager to return 2 weeks later. Jonny also had a new toy to play, a Hoffbauer Harmonipan. The City of London Phonograph and Gramophone Society was represented by Robert Girling and Keith Harrison, and later by Christopher Proudfoot, whose exceptionally educational and entertaining presentation on early 20th century gramophones was one of the highlights of the meeting. We were also pleased to welcome Ralph Baker from the British Organ Grinders Association, and Tony Goody from the Mechanical Organ Owners Society.

Towards the end of the morning, members of MBSGB were summoned to the memorial commemorating those airmen who had died while defending our country during the Great War. After a Society photocall, a few words in remembrance were said before the President laid a spray of red roses on the memorial. After a minute's silence, John Farmer struck up the RAF March, composed in 1918, on his Stuber 26-note organ, followed by Kath Turner playing the National Anthem on her Raffin.

Lunch time afforded an opportunity for people to explore the site, and the displays and demonstrations set up in the Dope Room. On site were a number of vintage vehicles and old planes, as well as 2 planes belonging to Peter Jackson, director of *Lord of the Rings*. These are not replicas, but recent productions of the same plane built in WWI (i.e. it has been in continuous production since then). It was also possible to spend a considerable time browsing the small museum displaying personal items belonging to the airmen, getting an idea of what life was like for them 100 years ago. John Swinbourne, with the 4 pianos on loan to the aerodrome, was also available to demonstrate his 65-note Aeolian push-up which he adapted to play a modern Yamaha organ. There were also a 65-note Orchestrelle Metrostyle, a universal player piano, and a Duo Art.

The MBSGB displays in the Dope Room showed a timeline of the development of mechanical musical instruments, complemented by live examples. These ranged from an exquisite bird tabatière, through various incarnations of cylinder boxes, organettes, a few disc machines, to one of our very own Racca style musical souvenirs. There was also a static display about the Great War and mechanical music covering 6 panels of display boards. Nicholas Newble also provided a recording of orchestrions to show examples of instruments which were too big to transport.

The afternoon's entertainment commenced with a Magic Lantern show presented by Terry and Ros Longhurst, which delighted

members and public alike, and led to a request for the Longhursts to participate in an event scheduled for August. Such was the interest shown in both presentations that the afternoon overran, leaving less time than desired for a final tinkle from the pianos, courtesy of Nicholas Simons, although most people appeared to have found time ahead of schedule for their tea, scones and cake.

Saturday evening we were joined at dinner by Russell Savory, the operations and aerodrome manager for Stow Maries, his colleague, Fiona Clegg, and Ralph Baker from BOGA. Those fortunate enough to be seated near Russell discovered he is an exceptionally inspiring person. After dinner Russell spoke for about 20 minutes about Stow Maries, its historical importance, and significance as a wild life sanctuary. Russell is a regular contributor to the BBC's *Springwatch* and similar programmes. John Phillips then thanked Russell on behalf of the Society for the day's hospitality and presented him with a framed photograph taken by the memorial.

The formal proceedings over, some of the more undisciplined members broke into an impromptu recital on their Thuringer Konzertinas to the delight and surprise of our guests.

On Sunday morning we visited the award-winning Museum of Power in Langford - again to present and demonstrate musical boxes and organettes, whilst 3 or 4 organs were played intermittently around the museum, and Nicholas Simons once again gave a recital on the player piano. The acoustics of the museum were such that all the instruments were demonstrated at their best. Members thus had 2 forms of entertainment on offer: both listening to the music and an engrossing tour at leisure round the museum.

The museum houses a wide-ranging collection of industrial, agricultural and domestic machinery, equipment and tools of various power sources, many of them being working examples. These include: a working belt and shaft workshop with at least a dozen machines of various types operated by belts driven from a single shaft; gas

engines used in agriculture and industry; early electric domestic appliances; and the magnificent inverted vertical triple-expansion steam pumping engine *Marshall*. This latter is one of 3 such pumping engines installed at Langford to supply water to the Southend area.

It was a visit with more than a touch of personal nostalgia for many in our party; quite apart from seeing domestic appliances of childhood years, to several members the belt and shaft workshop was reminiscent of those into which they went as apprentices just after the Second World War. However it was the steam pumping engine that was the most nostalgic exhibit for one member - it was designed and built by The Lilleshall Company of Oakengates in Shropshire, the company for which his grandfather had worked for 60 years, and his great grandfather before that. The engine was installed by Lilleshall Company engineers and commissioned in January 1931 but, sadly, this was also the year during which their works closed and 1,000 men, many of whom worked on this engine, lost their jobs, some never to work again.

Many members of the public lingered over the musical boxes, etc., asking questions about them and the organs. One gentleman, a retired engineer, was contemplating the restoration of a disc box and was pointed in the direction of one of our members with experience of such matters, who was not only able to explain the processes, but show him on one of the display boxes. Debbie, the museum's manager, and her colleague Sally, both went out of their way to make us feel welcome, and as we left, pressed us with several invitations to return again soon.



Steam pumping engine at the Museum of Power

The Musical Box Society of Great Britain

Commemorates the centenary of WW1 – Saturday 25 April 2015 at

Stow Maries Aerodrome

www.mbsgb.org.uk

www.stowmaries.com



Vice President John Phillips presents Russell Savory with a framed photograph as a memento of our visit to Stow Maries



Russell Savory and Fiona Clegg having fun with the Konzertinas



Jonny Ling and his new 'toy,' a Hofbauer Harmonipan



Nicholas Simons at the keyboard, while Doug Pell looks on



Nicholas Simons at the keyboard while Doug Pell looks on



Old meets new: John Swinbourne's 65 note Aeolian pianola modified to play ... an electric organ

Report of the Midlands Group - April 2015



The Midlands Group admiring Roy and Dennis' Model T Fords

Sixteen members assembled at the home of Roy and Pam Evett just outside Leek in Staffordshire. It was a bright and sunny day, and the prominent positioning of the house gave us far-reaching views over the countryside and the nearby canal. The early arrivals were made welcome in the spacious conservatory with a cup of coffee.

Before we even got through the front door, we were greeted by the sight of not just one, but 2 *Model T Fords* on the front lawn. These are recent purchases by Roy and his brother Dennis, who lives nearby, and were both imported from the USA following a recent visit. There appears to be a connection between classic cars and automatic music, as anyone who has visited certain collections will agree.

When everyone arrived, Roy gave us a guided tour of the house. He has a splendid collection of cylinder and disc musical boxes, and all of them play perfectly. Roy

and Dennis are expert restorers of musical boxes, and later we were shown round the very well-equipped workshop, but more about that later.

We were then shown to the small marquee, or was it a large gazebo, erected on the patio. This was set out for our talks and demonstrations, but first it was time for lunch. Talks were given by 7 members and ranged from a Symphonion mechanism, a Polyphon in a heavily carved case, a modern reproduction serinette, a marine chronometer, to a novelty mouth-blown card disc-playing set of whistles.

After tea it was time to inspect the pieces undergoing restoration in the workshop. Roy has built the perfect workshop adjacent to the house, where he and Dennis regularly meet to work on their projects. There are 2 rooms, with the clean room having a workbench overlooking the long garden. He even has

central heating and the usual facilities so he can stay at work all day if he pleases. The workshop was certainly the envy of his visitors. We also took the opportunity to delve into the mysteries of the *Model T Ford*, with its rudimentary design and unusual gear-changing mechanism. The photo shows us enjoying the sun with Roy's centre door sedan on the left and Dennis' 4-seat tourer on the right.

We all thanked Roy and Pam for opening their house to us. A great day was had by all, and we look forward to returning some day soon. In the meantime the next meeting of the Midlands Group will be in Daventry, by courtesy of Doug and Val Pell, on Saturday 17th October 2015. Please see the contact details in Dates For Your Diary. It is hoped that Doug will be operating his own added attraction, the garden railway, so it will be good to see you there.

Nicholas Simons

Teme Valley Winders

10th Anniversary meeting – 13th June 2015



10th Anniversary crowd

Despite a very wet start to the day, over 40 people attended this celebratory meeting, including representatives from the Player Piano Group, the North West Player Piano Association, and the City of London Phonograph and Gramophone Society, together with friends of some regular Winders. Refreshments were available on arrival and then John Phillips thanked everyone for coming and introduced the first presentation from Peter Wagstaff.

Peter's subject was unusual for the Winders, and was about his passion for collecting *Attaché Case* portable radios. These were first



Attaché case radios

introduced in the early 20th century and continued through to the 1950s and 60s when transistor radios took over. The early examples were not very portable, mainly due to

the very heavy batteries required to operate the valves and their heaters. As time went by the valves got smaller and less demanding on power so the size and weight gradually dropped. The main manufacturers were *Pye, Ever Ready, Vidor, Bush* and *Ferguson*. In the early days the components were mounted on tag boards which led to a rather untidy and

space-consuming arrangement, but the introduction of printed circuits in the 1950s improved things considerably. The first transistorised models appeared in 1956, but continued with the familiar attaché case for several years. Peter has about 40 examples, mostly red, because that was the colour of the model which first attracted him.

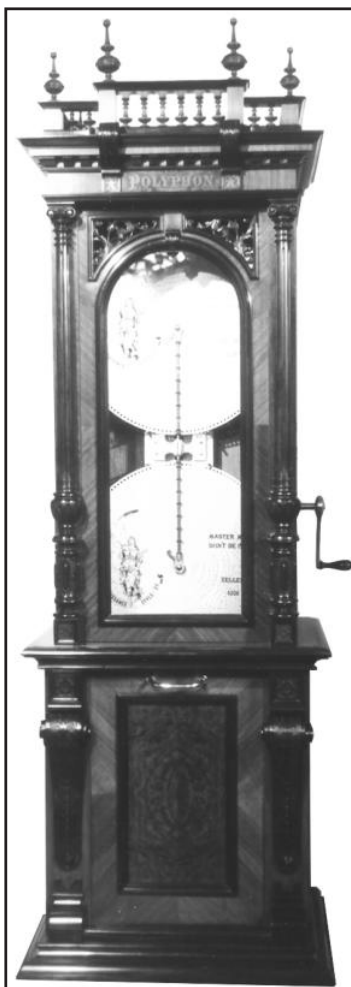
John Farmer was next and played the two musical boxes he had taken to the first Winders meeting in February 2005. The first was a Nicole Frères, serial no 23102, having 6 tunes, 5 of which are quadrilles by Louis Jullien (1812–1860) from *Alma ou la Fille du Feu*, the other tune being *la Fille du Regiment* by Donizetti (1797–1848). The second instrument was a Helvetia disc box from about 1920 with an art deco transfer on the lid. Several well-known tunes were played. John Harrold followed with a barrel organ from around 1867 by Antione Corvi of Paris who later worked for Gavaioli. When John acquired the organ most of the original case was missing, although the front panels with decoration and the maker's name were intact. The rest had been replaced by pieces of hardboard. John then made a

new case incorporating the original pieces. The barrel was obviously made later, having tunes from the WWII era such as *Lighting up the Streets of London*. It also includes the Popeye theme tune.

John Phillips then took the stage and showed a variety of singing birds in cages, one example being coin operated with 2 birds, and in traditional singing bird boxes, some early ones and later Reuge models, and one in the front of a large musical box, the tune being played by miniature pipes. He also showed an early serinette and a modern version. Back to the piano, Kevin McElhone had acquired a piano roll of Strauss's *Perpetuum Mobile*, which was the music accompanying the BBC's film *London to Brighton in 4 minutes* made in 1953. Thirty years later they filmed the same route again and produced a side-by-side film showing the two together. John Farmer had downloaded this film from YouTube, and it was shown on the big screen while Kevin played the roll. Everyone then hurried to get their lunch which was an excellent hot and cold buffet from a local caterer, with liquid refreshments provided by our hosts. For ongoing entertainment during lunch, Doug Pell had made a DVD from film of previous Winders meetings.



John Harrold with Corvi organ



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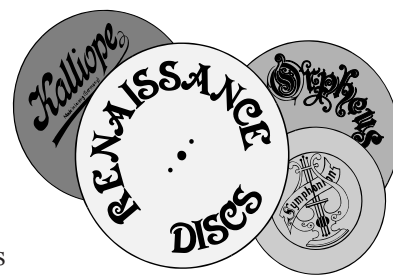
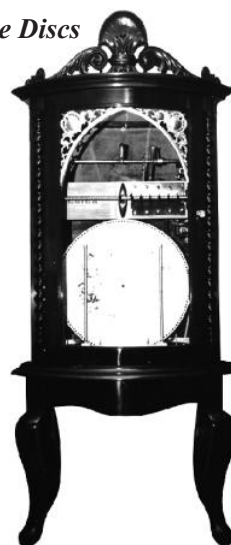
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After lunch, Nicholas Simons took to the piano and played 2 rolls from Julian Dyer, namely *Allons Vite* by Ganz, and *Moya Maruschka* by Vilnov, arranged by Adam Ramet. More piano rolls were played by George Fleming (PPG) with *The Radium Dance* from *Piff! Paff! Pouf!* recorded on piano roll by Felix Arndt, *A Handful of Keys* by Fats Waller, and *Miss Anabelle Lee* as played by Pauline Alpert. John Phillips then demonstrated the 'e-roll' MIDI based system fitted to his Duo-Art piano by playing *The Flight of the Bumble Bee* as played by Rachmaninov.

Switching to gramophones, Richard Taylor demonstrated a Swiss-made Mikiphone pocket gramophone from around 1927. The unit fits into a small round tin and was designed to be taken on picnics. The record played was *Come Around and Hear the Gramophone*. Bob Dyke then

demonstrated his Mira 15 1/2" disc musical box which has 2 combs and a xylophone. He played *Just my Style*. Kevin McElhone then showed just how much music you can get out of a 30-note 'pling-plong' mechanism by playing *Ballzenen* by J Helmesberger Jr. and *Andante*



John Phillips with a 'flock of singing birds' in F (KB161) by Mozart, both music strips being in the order of 10 feet long or more, and arranged by Hans Martin Meyer. Kevin said they took about 6 hours to punch – there's dedication for you! Rounding off the day, Pam Evett demonstrated an electronic talking

toy which tells stories, and Roy Evett demonstrated his singing turkey which squawks when grasped around the neck, and then the 'Accordion Boys', namely John Harrold, Steve Greatrex, Doug Pell, Keith Reedman and John Farmer played their Thuringer automatic accordions/concertinas. This is probably the first time we have seen three 40-note accordions playing together.

The next meeting of the Teme Valley Winders will be the Christmas meeting planned for Saturday 5th December 2015 at 11am with a break for lunch (bring your own sandwiches; Hilda will provide liquid refreshments). It is essential that those wishing to attend should contact John Phillips on 01584 781118 to confirm. Bring along seasonal items if possible.

John Farmer

News from other Societies

Mechanical Music Vol 61 No 3 May/June 2015

See also www.mbsi.org

This issue deals with a number of business matters from the Trustees' Meeting in early Spring, and previewing the MBSI convention taking place in Torrance (Los Angeles) at the beginning of September. The first article by Bob Caletti describes how he now enjoys a Peerless Style D Piano (the first American automatically played piano) which was originally acquired by his grandfather when he purchased a bar in Petaluma. Bob describes how he restored the piano to play again, and now his own grandchildren enjoy listening to it. Luuk Goldhorn then shares with us the original instructions for use of a musical photograph album which he felicitously found with a recent acquisition. Robin Biggins then gives a brief but tantalising description of a cylinder box with 5 combs. These are a set of double Sublime Harmonie combs with a Piccolo enhancement. Robin observes that some of the chords have 45 notes playing simultaneously, powered by large double main springs which also provide capacity for the Longue Marche capability of up to 20 minutes. 17 pages are dedicated to a lengthy and detailed article about Don Angelo Barbieri, whose company made automatic organs for churches in the early part of the 20th century. The regular feature *The Hunt* retells the Monopol story published earlier in *The Music Box*. The articles conclude with a

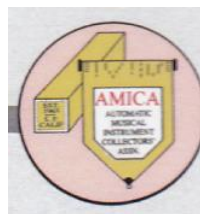


brief one about a visit to the home of Ruth and Kim Pontius. The contents conclude with meeting reports from the South East and Southern California Chapters.

AMICA Bulletin Vol 52 No 4 July/August 2015

See also www.amica.org

This issue is dedicated to commemorating the centenary of Wurlitzer's introduction of the *Style 165 band organ* in a short item by Matthew Caulfield. The oldest extant 165 known today is in the *Sanfilippo* collection, and it appears to have a unique crest. The final article in this edition deviates from the theme of the 165, and concerns the history and restoration of Melville Clark *Solo Apollo Pianos*. Author Jere DeBacker is another one who got hooked early in his teens! The contents conclude with reports from the Boston Area, Chicago Area, Founding, Midwest, and Texas Chapters, and tributes to the late Robert 'Bob' Streicher, not an AMICAn, but someone who had helped many.



*MSGB extends
it warmest
congratulations to the
Automatic Musical
Instrument Collectors'
Association on reaching
it's 50th anniversary
this year*

Reed Organ Society Quarterly Vol XXXIV No 1 2015

See also www.reedsoc.org

The front cover of this edition is graced by a photograph of a very handsome Bell reed organ. The restoration of this instrument is the topic of the first article. In Part 1 of what promises to be a two-part item, Nelson Waller gives an evaluation of Louis Vierne's *Pièces de Fantaisie* in 4 suites of 6 pieces each for organ, and *Vingt-Quatre Pièces* for organ or harmonium. The next 15 pages are occupied by *Some Swell Ideas*, in which Allen Myers gives an account of the swell feature as kit became incorporated into the design of a number of reed organs. The final article in this edition is once again a restoration topic: this time the subject is a large Estey organ which was languishing in a church in Minnesota, destined for the junk heap until the author, Ron Manzow, had different ideas about its future



Organ Grinders News No 93 Summer 2015

See also www.boga.co.uk

The bulk of this issue is taken up with a report of the AGM, held this year in the Black Country Living Museum. In spite of slowly decreasing membership, the society continues to remain viable and active, issuing 4 newsletters each year and also organising an annual summer week-long event, this year at Barleylands in Essex. Those wishing to 'fly the flag' can now buy a sweatshirt or



polo shirt emblazoned with the BOGA logo. I wonder if this idea could catch on with other societies? Elsewhere, Rick Walker tells us his story of how he made his own organ, from John Smith's plans, and created the case in the style of a medieval castle, complete with bandmaster in the form of a knight in armour, beating time with his sword.

**North West Player Piano
Association Journal
Spring/Summer 2015**

See also www.nwppa.freeseerve.co.uk
This magazine continues to excel under the authorship of Terry Broadbent and his many aliases. Firstly, he has to report on the early and sad death of stalwart, Dave Wragg, who was well known as an expert restorer and collector of automatic pianos. Dave had a wide range of interests, including postcards, rollercoasters and even made his own children's fairground roundabout.

The early life of Wanda Landowska is described in an interesting article. She is best known as an early exponent of the harpsichord and had a large collection that was looted in WWII when she fled Paris for New York. Before long she carved out a new career and stayed in the USA until her death at the age of 80 in 1959. A few clips of her can be found on YouTube.

Terry describes the short-lived Edison long-playing records of 1926. These played for up to 40 minutes but needed grooves spaced at 400 to the inch. Due to problems inherent with the design and operation, they were abandoned in late 1927. Elsewhere, we can learn about foghorns, pedal pianos, Seccotine, Ajello pianos,

Yolanda Mero, John McTammany, the Aeolian Harp and why some keyboard instrument have reversed colour keys. Recent social meetings are, as usual reported, and the programme for the rest of the year is given.

Non-English journals

**Das Mechanische
Musikinstrument April 2015**

See also www.musica-mechanica.de
The bulk of this edition is given over to a couple of articles published elsewhere; the ubiquitous Barbieri article emanating from Italy, and Arthur Ord-Hume's contribution to the conference held at the Guildhall School of Music and Drama in London in July 2013, and formerly published in *The Music Box*. This leaves an item on the building of an organ called *The Historic Banquet* with automated figures; a contribution from Luuk Goldhorn on the mechanical musical instrument industry up to 1915 as reported in the 2 trade newspapers of the time, and the regular Society notifications to conclude the contents of this edition.

Het Pierement April 2015

See also www.draaiorgel.org
The opening item in this edition is a beautifully illustrated account by Andrew Pilmer of the restoration of a 101-key Mortier organ No 1075. It once graced Paul Corin's collection in Cornwall, having passed through a number of different owners during its



lifetime. This is followed by an article chronicling the history of *De IJzeren Hein*. Another restoration account follows this time of the Gebr. DeCap street organ *De Engelenbak*. This was one of the last of the Gebr. Decap organs ordered by the hire firm of Timmermans, in 1932. It was well known around Rotterdam, Arnhem, Deventer and Zwolle. The regular series 'From the Archive' features several old photographs of organs accompanying fairground attractions. The next item is another in a regular series, this time 'Do you remember ...' There is a brief item about Jelle van der Vorst of Groningen, who was an organ operator. American composer Stephen Collins Forster is the subject of an article by Henk Hiddinga. He composed more than 200 songs, many of them well known, such as *Oh! Susanna*, *Camptown Races*, and *Old Folks at Home*. This is followed by the second in a series by Maarten van der Vlugt on scales and systems. Four obituaries and reports on 2 organ gatherings along with a brief report of an honour bestowed on organ builders Jan and Jannie van Eijk of Terwolde conclude the contents of this edition.

**Musiques Mecaniques Vivantes
2nd Quarter 2015**

See also www.aaimm.org



As reported in our magazine last time, the French organisation is celebrating its 40th Anniversary this year. This will result in a number of exceptional CDs and DVDs being produced by AAIMM. The first of these is entitled *Violin & Violinopon*, and a review of it

constitutes the first item in this edition of the magazine. This is followed by an article about the *cartonium* of Joseph-Antoine Testé, which author Arnaud Moyencourt tells us is the first organette. Joseph-Antoine Testé filed a patent application in 1861 for a mechanical appliance he called the *cartonium* which would activate by means of perforated card various musical components from which mechanical instruments could be constructed. This use of perforated card was adapted from Jacquard's invention. An example of a *cartonium* can be found in MIM, Brussels, thought to be the only one extant.

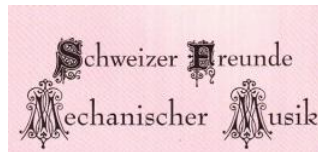
Jumping straight to modern technology, Yves Strobbe offers a round-up of some of the internet pages of interest to mechanical music enthusiasts in the regular feature la SeriNET. Philippe Beau recounts yet another story about an automatic piano rescued by the piano king, Marcel Mino. The subject of this one is a Buisson-Rond. Peter Rohrer then supplies an article about a re-discovered Ignaz Bruder organ with automata. One of the figures depicts Napoleon, though what he is doing in the company of a monkey, a drinker and a conjuror remains a mystery, even after the organ's restoration. This is followed by the ubiquitous article about Barbieri (see above), an auction report, and a disc and book review. The disc under review is Saydisc's *Parry's Barrel Organ*, which as the reviewer wryly observes, is interesting as much for the subject as for the music, as the barrel organ in question belonged to Sir William Edward Parry, who took it with him on his expeditions to the Arctic. The contents conclude with an explanation by Yolande

Mauffrey of how a performance can be recorded on a reproducing piano recording.

Schweizerischer Verein der Freunde No122 April 2015

See also www.sfmm.ch

The first article in this edition is



entitled *A Visit to Charrière and Co* and to the *Café Fribourgois* in Bulle. Charrière and Co were in the 1920s the biggest Swiss importer of pneumatic-mechanical instruments. It represented Welte, Hupfeld, Popper and Weber. Permission for the article was obtained from the French Society, AAIMM, David Bowers and Anthony Chabero – so, presumably it is a reprint. The brief article which follows carries the intriguing title of *Art from Music Rolls*. The next 2 pages introduce us to a Russian organ builder from Rostov on the Don, Archip Pivovarov. Edi Niederberger reports on the Swiss society's 9th mart held in Schafisheim on 23rd November 2014. André Ginesta then writes about 300 years of mechanical musical instruments, a veritable compendium in brief of the development of these items.

Nieuwsbrief from MechaMusica June 2015

See also www.mechamusica.be

This E-zine



understandably devotes several pages in tribute to Johnny Verbeeck who died earlier this year.

A new organ museum in Betekom is introduced, followed by a

brief item, the second in a series on 'The handturned organ and automatically played musical instruments in art' which spotlights a young Albanian, Anri Sala. The remaining contents consist of various Society notices, and an item from old archives, in this instance a photograph of the shop of G Schollaert.

L'antico Organetto (Associazione Musica Meccanica Italiana) April 2015

See also www.ammi-italia.com, or www.ammi-mm.it

This edition opens with a feature



about the Fabbrica Italiana Pianoforti of Turin which was part of a conglomeration of small businesses set up by Paolo Cattaneo in 1917. The FIP made paper roll operated automatic pianos, and the article goes on to describe the restoration of one of them. This is followed by a report about a collaboration between AMMI and a local secondary-level school, to demonstrate a selection of instruments to students in the school. This is followed by the same article on Angelo Barbieri which is mentioned above as appearing in *Mechanical Music*. The same article also appeared simultaneously in the German society's and the French society's magazines. The contents conclude with a brief piece commenting on the agreement between Alexander Bell and Edison resulting in the phonograph.

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Members wishing to access the Members Only section of the Society website need to request the access codes from Kevin McElhone at kevin_mcelhone@btinternet.com

Correction

On page 76 of the Summer 2015 edition of *The Music Box* towards the end of the Report of the Wessex Group Meeting there was an invitation to contact Paul Baker by email about organ tunes. Unfortunately Paul's email address was spelt incorrectly. It should have read: phonopaul@aol.com.
 The Editor apologises for the mistake.

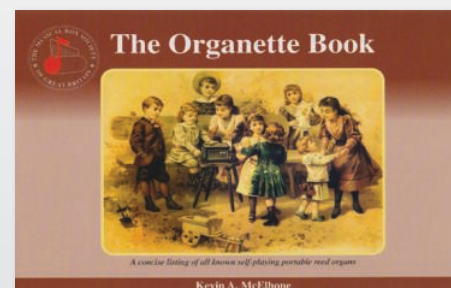
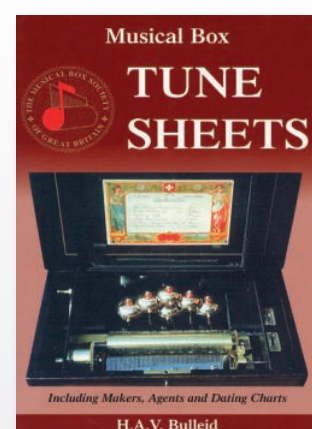
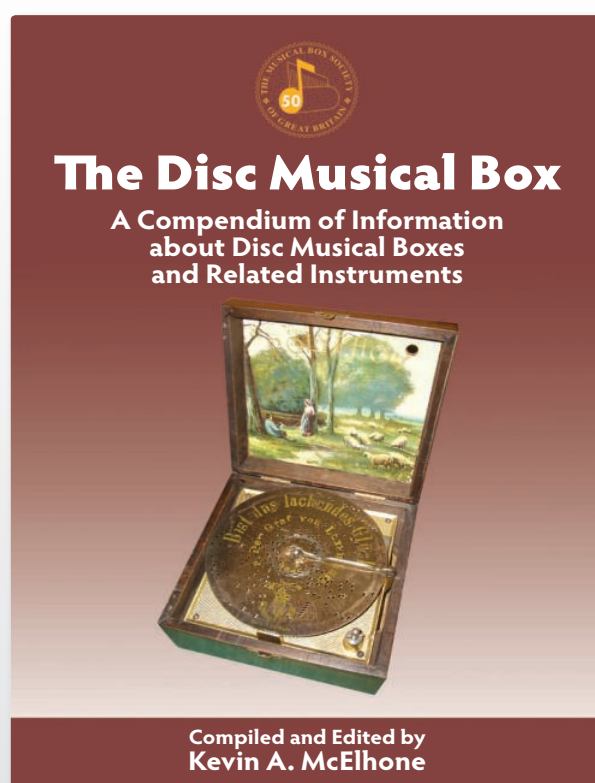
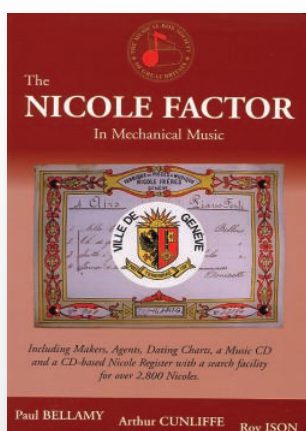
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