

# MECHANICAL MUSIC WORLD



Two-per-turn Operatic Nicole  
See article inside

An Association of Musical Box Collectors Publication

## From the Editors' Desk

A warm welcome to Issue 11. 2018 seems to have crept up on us very quickly and the end of January is already upon us. No doubt there will be Easter eggs in the shops shortly...

In this issue we feature an important research update by Paul Bellamy on Cuendet. Relatively little has been recorded about this family of makers, although by chance one of their boxes features in the article on page 13, beautifully photographed and described by Chris Fynes.

Juliet Fynes' article on Fisher Price musical toys for children (and collectors!) was very well received. This time she has turned her attention to the Mattel Company and their output. It is an amazingly well illustrated as well as informed account of the development of the firm and its products over the period from 1945.

The Christmas meeting looks to have been great fun with its usual selection of zany offerings too. Whatever did Maggie Morris and Barry Wilson start? Where will it all end?!

Oddly enough, over Christmas we were contacted by a friend eminent in the world of cinema history who was requesting advice on building automata. Newly (semi) retired, he was seeking a challenge

and settled on this one. We sent a copy electronically of recent articles, including the one in this issue and put him in touch with some of the committee members.

Why would you be interested in L Gangloff? We were, because he signed a music barrel for one of our barrel pianos, and having at last found some information on him we realise that he wrote the music for a great many popular songs in the 1890s. Exactly the period when musical box production was at its height. Did any of his music appear on musical boxes? If you happen to have a late cylinder or disc box with a piece by him, we would love to hear from you. Perhaps we could list his music for posterity.

We would reiterate the Chairman's reminder that subscriptions are due by the end of February. We have been promised several very interesting articles for the next edition but please don't rest on your laurels! Put pen to paper, fire up your computer, pick up the phone or, as the Chairman does, start your FAX machine. We love to hear from you as well as appreciating both new and/or experienced contributors.

### CONTENTS

Chairman's Report, Meeting Dates.....	2
Christmas Meeting Report - <i>F Nicole box illustrated</i> .....	3
Mattel - <i>Juliet Fynes examines the history of this important toy manufacturer</i> .....	4
Orphan Tune sheet - <i>Mermod</i> .....	8
Two Automata - <i>Ted Brown describes a couple of simple ones</i> .....	9
Saleroom Report - <i>Auction Team Breker's sale in November</i> .....	11
Two fine musical boxes - <i>Chris Fynes describes and illustrates a Nicole and a Cuendet</i> .....	13
Some Clues about Cuendet - <i>Paul Bellamy on the history of the firm</i> .....	17
Paillard - <i>an original letter from M J Paillard</i> .....	21
Who was L Gangloff? - <i>David Evans finds out about a French composer</i> .....	22
Advertisements.....	24
Musical Box Music & Composers Pt 5.....	25
AMBC Aims and objectives & editorial policy etc.....	26
Aeolian Company advertising sheet - from July 1920.....	27
Classified Advertisements.....	28

## Chairman's Report

I suppose the heading should be "The Chairman's Musings", as I rarely have anything to report that has not already been reported. Nevertheless I must keep plugging away at the usual thing, which is to advertise our hobby at any opportunity. Most people are amazed and intrigued when they hear a good musical box for the first time and do not realise that we are looking after them for future generations.

As I have a bit of a collection of mechanical musical instruments, and I have groups visiting, I am frequently offered player pianos. These are free or very inexpensive, but no one seems to want them because rooms are smaller and houses rarely designed to move a piano about. As the player piano societies will tell you, the interest is not as strong for collecting them. Do not let the same thing happen to our interest. The younger generation need to be enlightened and we have to be the ones to do it.

We are putting on a display for the British Horological Institute at their Open Day on April 14<sup>th</sup> in Caterham, Surrey. At their last event the AMBC gained two members and generated a great deal of interest, so I hope we can repeat the success and encourage more to join the world of mechanical music.

Please remember my request for Trademarks (photographs or photocopies) and details of the box, especially if the maker is known.

I hope some of you were able to make use of the stroboscope over Christmas.

Finally, just to remind you that subscriptions are due by the end of February. There is a form enclosed in this magazine. Please pay as soon as possible as we can save money by not having to send out reminders.

Wishing you all a very Happy New Year

Ted Brown

### Publication Dates for "Mechanical Music World"

Winter issue 28<sup>th</sup> January; Spring issue 28<sup>th</sup> April; Summer issue 28<sup>th</sup> July; Autumn issue 28<sup>th</sup> October

We need articles and advertisements (unless repeats) to reach the Editors at least one month in advance of these dates. Please allow more time for involved articles with many illustrations.

## Officers of the AMBC

<b>Chairman</b>	Ted Brown 01403 823533
<b>Deputy Chairman &amp; Treasurer</b>	Paul Bellamy 01634 252079 bellamypaul@btinternet.com
<b>Events Secretary &amp; Web site</b>	Juliet Fynes
<b>Design &amp; Photography</b>	Chris Fynes
<b>Secretary/Subscriptions</b>	Kay Brown 01403 823533
<b>Auditor</b>	Richard Kerridge
<b>Research &amp; Publications Committee:</b>	Don Busby Paul Bellamy Ted Brown
<b>Editors</b>	David & Lesley Evans 001 250 746 5652 mechmusicmuseum@aol.com 4920 Bench Road, Cowichan Bay BC, V0R 1N1 Canada

AMBC website: [www.ambc.org.uk](http://www.ambc.org.uk)  
Feel free to contact any of us.

## AMBC Meeting Dates

*Please contact the host to ensure a place is reserved and for needs to be catered for. Include any guests you may be thinking of bringing. Also please advise if a booking has to be cancelled so that places can be offered to others.*

### Sunday 25th February 2018

at the Old School, Bucks Green, Guildford Road, Horsham, RH12 3JP. Meet at 10.30 in the canteen. Refreshments and lunch will be provided. To reserve a place please contact Ted. Tel: 01403 823533.

### Saturday 14<sup>th</sup> April

AMBC stand at British Horological Institute Open Day, Caterham

### Sunday 29<sup>th</sup> April

Meeting at The Old School

### Saturday 2<sup>nd</sup> June - AGM

### Sunday 11<sup>th</sup> August

Meeting at The Old School

### Saturday 24<sup>th</sup> November

Christmas Meeting

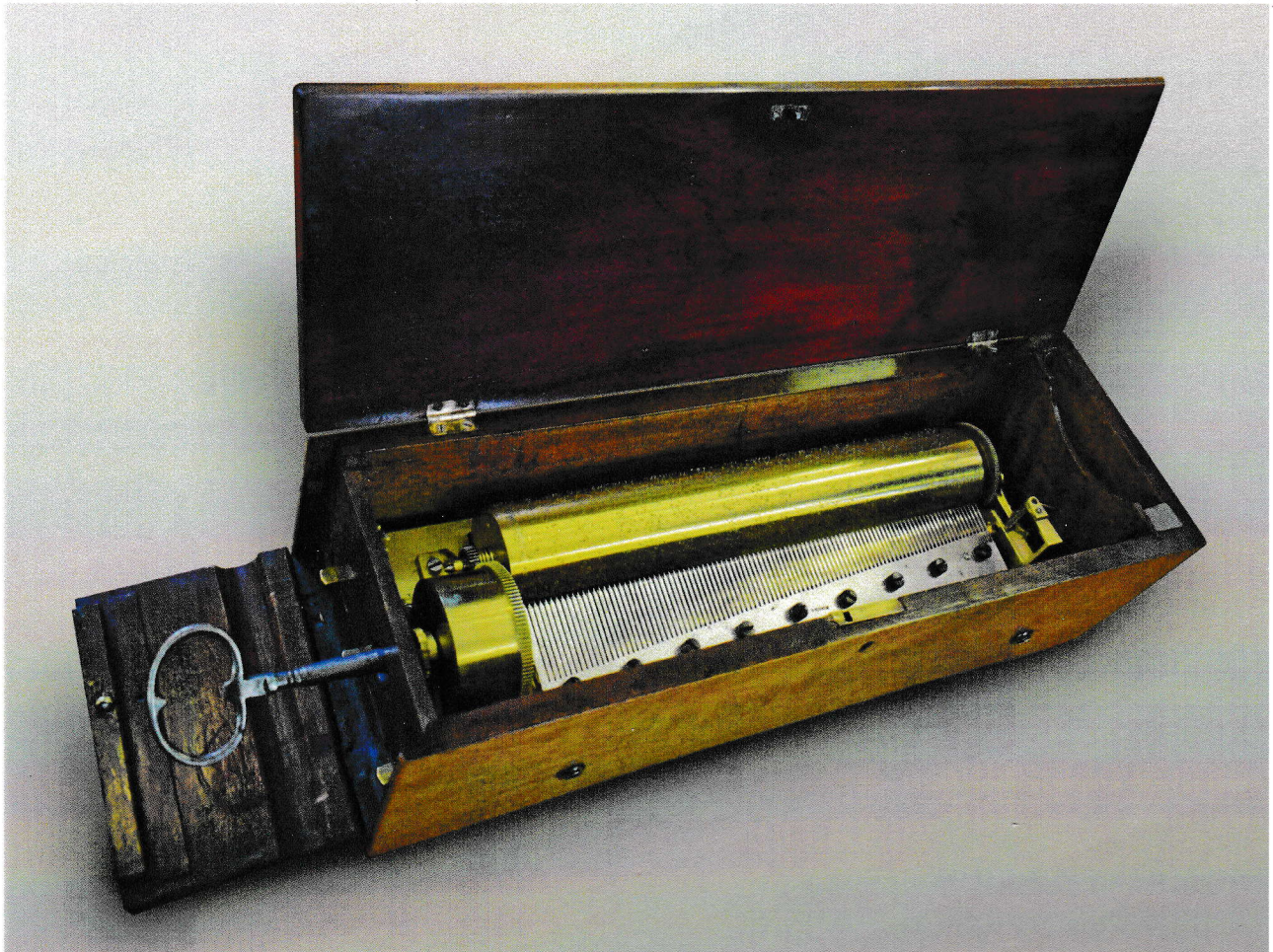
## Christmas Meeting at the Old School

25th November 2017



*Fig 1. Nick Lyles with his novelties*

Our Christmas meeting followed the usual annual theme of some things sublime and others less so: not exactly ridiculous but best described as hilarious. The latter consisted of both old and new examples of automata, some of which can be seen in Fig. 1, demonstrated by Nick Lyles, clearly enjoying himself as much as we did. On a more serious note was a delightful Nicole musical box stamped F. Nicole on the comb but sadly without its tune sheet. Its serial number, 20515 dates it to 1842. This places it in the 'golden age' of musical box arrangements and this example did ample justice to its six operatic airs. The key-wind movement was mounted in a typical plain walnut case, Fig 2. At that time musical box cases were rarely highly decorated and bought for one purpose only: to listen to the music.



*Fig 2. The delightful F. Nicole box*

## MATTEL

from Juliet Fynes

On the face of it there is little in common between Selcol, a smallish British plastics company that only lasted a few decades before being taken over then disappearing, and Mattel, an American company that started as a family enterprise and went on to mop up many of its competitors until it became the global giant, biggest toy company in the world, that it is today. Nevertheless there is a great similarity between some of their products from the 1950s and 60s.

Harold Matson and Elliot Handler founded Mattel Creations in 1945. The company first sold picture frames, and then Elliot began to make doll's house furniture from the offcuts, in a garage workshop. Matson soon sold his share to Handler due to poor health, and Handler's wife, Ruth, took Matson's role. The Handlers were a formidable team as Ruth turned out to have great entrepreneurial flair and Elliot was the innovative, creative genius. The doll's furniture became more popular than the picture frames so the couple decided to concentrate on toys.

In 1947, the company had its first hit toy, a ukulele called "Uke-A-Doodle"(Fig 1). It was only suitable for pretend playing but an improved version came out in time for Christmas 1949 containing a hand-cranked musical movement. This was invented by Ted Duncan, known as orchestrator for several Hollywood movies, but also a musical box collector. He studied how musical boxes operated and came up with the idea for an affordable device; a rubber

belt with raised studs rotating past a comb with twelve different length metal tines to produce the notes (Fig 2). He built a prototype and approached Mattel with his invention. This was received enthusiastically and added to the Uke-a-Doodle. The Mattel company manufactured several different song choices, limited only by how many studs could be placed on a short rubber belt to make a complete tune. Within a couple of years this toy had been rebranded as a Ge-tar (Fig 3), the first of many designs having cowboy themed decoration.

A big breakthrough came in 1955 when they were approached by ABC-TV and offered a year's exclusive sponsorship of a new programme "The Mickey Mouse Club". The price was half a million dollars, almost the net worth of the company at that time, but they decided to take the risk. Television was a fairly new medium and had not yet been exploited for the advertising of toys. The risk paid off and the show became an immediate hit resulting in greatly increased demand for their toys. A whole succession of new Ge-tars, based on cartoon characters, was designed, starting with Mickey Mouse.

One advantage of the rubber band movement was that it could be incorporated into other types of novelty. Most intriguingly a small part of the range was identical to products made by Selcol\* in England. One of these was a cardboard "Hurdy Gurdy" with monkey on top (Fig 4), the Selcol version being branded "Organ Grinder". Another identical product was the

1

*Futurland toys have it!*

**Uke-a-doodle MUSIC BOX**

**TWO toys in one**

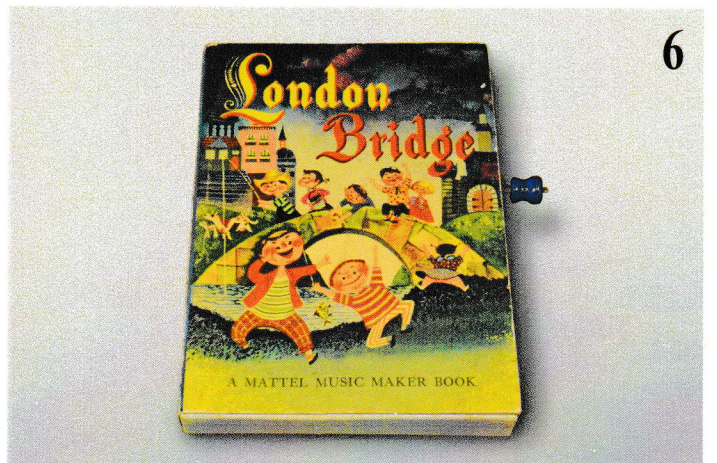
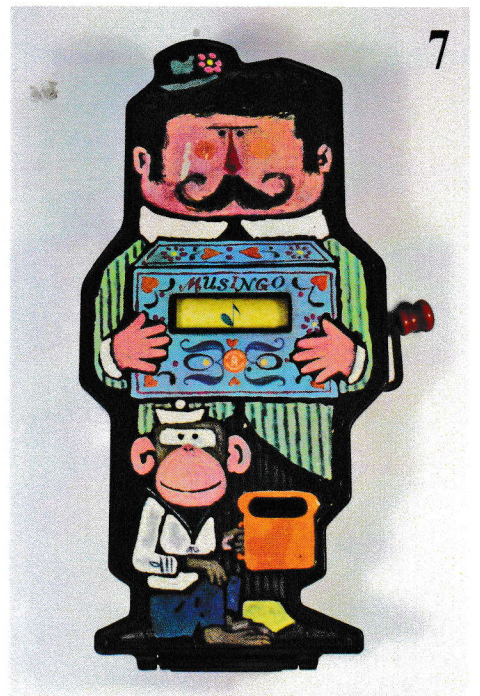
TURN HANDLE AND IT PLAYS REAL MUSIC

A real Hawaiian miniature ukelele with music box... made of a durable molded plastic, it comes in assorted colors... colorfully packaged... priced low for volume turnover.

*Write for prices and information*

**NEW!** ... The most successful American developed toy music box... a sensational new type musical movement.

Mattel Creations 8436 WARNER DRIVE, CULVER CITY, CALIFORNIA



rectangular cardboard musical basket to hold sweets or biscuits, the Selcol version was known as the "Melody Maker Basket". The Mattel products all credit Ted Duncan with the music but the Selcol versions remain silent on this subject. Although it is well documented that Ted Duncan invented this type of movement I have been unable to find any link with Selcol. Were they able to buy these movements from Mattel or did they copy the idea and manufacture them themselves? The movements do have English patent numbers.

Both companies made ranges of greetings cards. The Selcol versions were part of the Kaye Card range and Mattel movements were used in cards made by the Barker Greeting Card Company of Cincinnati (Fig 5). A very similar product was the "Music Maker Book" (Fig 6), differing from the greetings card only in having several pages on the top of the box telling one of a number of short stories. The game, Musingo, was an unlikely cross between a fruit machine and bingo! The human fruit machine (Fig 7), with a rubber band movement, was used to generate symbols for the bingo cards.

Mattel exploited the hand-cranked musical movement to a far greater extent than Selcol, most notably in the range of Jack-in-the-Boxes, made throughout the 1950s and 60s. They also made a red plastic "Hurdy Gurdy" (Fig 8) and the tinplate "Music Maker" range, which came in rectangular (Fig 9), animal (Fig 10) and egg shapes Fig 11), and more elaborate toys such as "The Blackbirds in a Pie" (Fig 12), "The Farmers in the Dell" (Fig 13) and a clown on a trapeze (Fig 14).

The fame and fortune of the company were

further boosted with the introduction in 1959 of The Barbie doll, the company's best selling toy in history, and still going strong today. She was the inspiration of Ruth Handler whilst watching her daughter, Barbara, at play with her friends. They used their paper dolls to act out adult or teenage make believe. At the time there were only baby or child dolls and she realised there was a need for a grown up fashion doll.

The success of Barbie propelled Mattel to be a publicly owned company the following year. They gradually took over a number of companies, including some British ones. The Wellingborough based Rosebud doll makers and Burbank toy company fell to Mattel in the 1960s and some of the popular Jack-in-the-Box toys (Fig 15) were made in England and sold under the Burbank brand (Fig 16). The Rosebud brand (Fig 17) had disappeared by 1970.

During the 1970s Mattel was hit by a number of problems, including a fire and a lengthy strike. They issued false financial reports and following investigation Ruth and Elliot Handler were forced to resign. Throughout the 1980s, thanks to some successful acquisitions and the continued popularity of Barbie their fortunes began to recover. The take-over of Fisher-Price\*\* in 1993 gave them the rights to numerous musical toys and they continued to market new designs under the F-P brand name. They have reproduced some of the most popular vintage toys as "Fisher-Price Classics".

\* See the article on Selcol in Issue 10 of *Mechanical Music World*.

\*\* See the article on Fisher-Price in Issues 3 and 4 of *Mechanical Music World*.



## Tune sheet from Mermod Frères Serial Number 45311, circa 1890

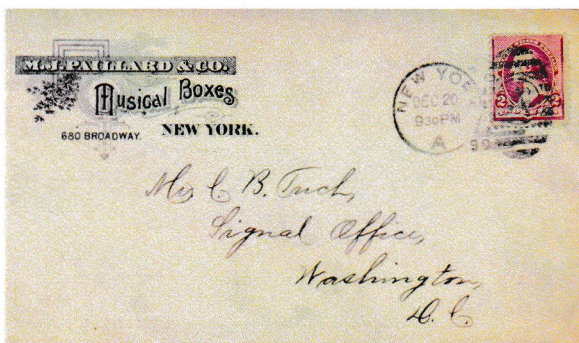


From Editors' Collection

This was donated by an American friend. It is as the Tune Sheet Book number 405, in the 4<sup>th</sup> supplement, for Serial Number 48202. The caption writer states that it differs from other similar examples in that it has the keystone trade mark of the agent Hall of Pennsylvania printed at the bottom right. I have studied this picture through a magnifying glass, but cannot see to what they are referring. Surely not the shield bearing MF for Mermod Frères and the date 1816? That is a

regularly seen trade mark for the company.

The lithographer for our tune sheet is F Champenois of Paris. It has a number 774 within the scroll just below '6 Airs' in the Programme heading. This is possibly the Gamme number. The reverse has the serial number repeated, together with numbers 1109 and 403, which last is also present on the front (in red), just below the serial number in the bottom right corner. Unfortunately this is an orphan sheet, having been separated from its box many years ago.



Envelope from M J Paillard response to a request for a catalogue - December 1890. See page 21 and note on page 26.

## TWO SIMPLE AUTOMATA

There are quite a few types of drive for automata, all of which require an even feed of power. Starting from the earliest forms up to the present day there are automata that have been driven by water, weights, springs, electricity, battery, solar power etc.

Here are a couple of very simple ones at each end of the spectrum.

The first and more modern design, dating from 1950/60, is a display model for a watch and clockmaker's shop counter (Fig 1). It shows a watchmaker at his workbench. A label on the back states "Hackney Right Time" Watch Makers, 366 Mare Street, London, E8. The base is lit by a 15 watt pygmy bulb that illuminates a choice of two glass panels. The wording on one panel gives a full guarantee on their clocks and watches, the other accepts watch and jewellery repairs. It appears that a small number were made and circulated in the trade, but I only know of the existence of one other.



Fig 1 - The unit, showing the alternative panels

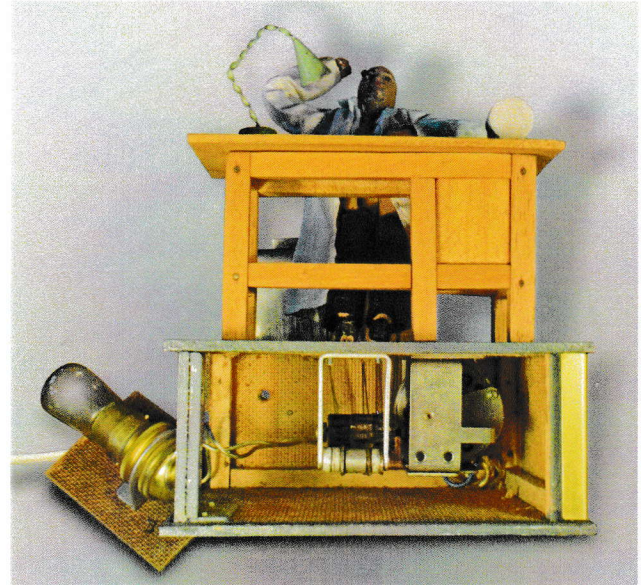


Fig 2. The inside

The power to the drive shaft is through a Smiths mantel clock motor which is extremely quiet (Fig 2). An endless screw is soldered to an extension on the arbor of the 2nd wheel that meshes with the rotor, the bay wheel driving from the endless feeds the cam shaft, giving one revolution each thirty seconds. The cam shaft has three hand-made wooden cams about 1½ cms in diameter with three to eight lifts on each one. The clever thing about this little automaton is the linkage from the cam levers. Instead of using metal rods or wires the maker has used a man-made fibre fishing line and model yacht rigging tensioners for adjustment. Both arms lift at different times and heights, as does the head. By lifting up his coat you can easily adjust the three movements accurately (Fig 3).

The whole model is made of wood except the head and hands, which are made of painted lead. The added weight gives a sharp action to the figure. The table had lost most of the accoutrements, so I matched the shadow marks as best I could with some watch parts.

The other basic automaton pictured is a castle-shaped clock with two soldiers in the turrets on the battlements. It has a typical weight driven clock movement (Fig 4).

## Mechanical Music World

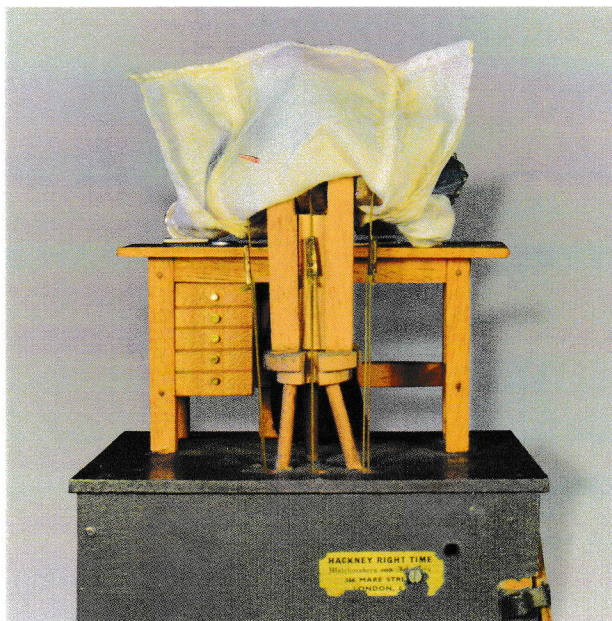


Fig 3 - Under the coat

I found this little clock at a boot fair. It was priced at 20 pence because the seller thought there was something missing as it did not work. I bought it as I knew the problem was a missing weight to drive the chain, and I had two or three spare ones in the workshop.

It has a basic single weight design, as commonly seen in the clock shops in and around the Black Forest and Switzerland. They are often shaped as a dog or cat face with what doll makers call "flirty eyes" that go from side to side.

In this case, there is the same rod coming up from the escapement arm (Fig 5), that slides into a loop in the middle of a wire connecting to the back of each soldier. The soldiers are supported vertically by pins at the top and bottom. The left to right action of the soldiers is so light that it keeps reasonably good time. By adapting an old cuckoo clock or its weight driven movement, and using a little imagination, you should be able to rescue one of these and have a bit of fun.

Most cuckoo clocks of course have two weights, one of which is for the bird that cuckoos on the hour or quarter hour. Why not use this part of the action to pop up another soldier, or to wave a flag, and use the other gear



Fig 4 - The little wall clock

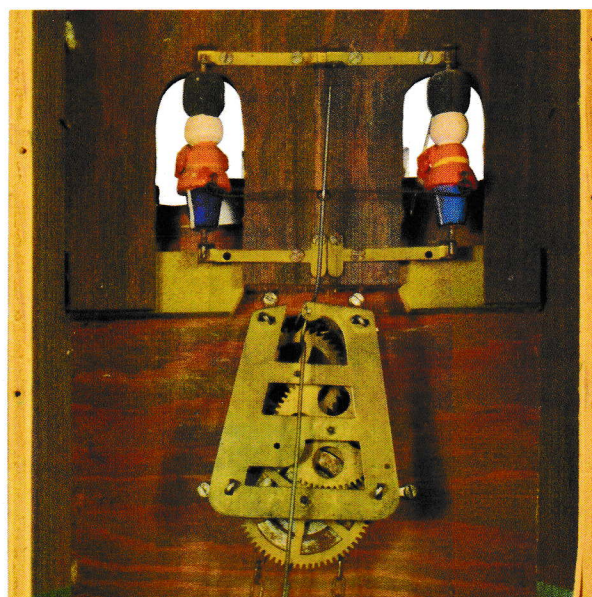


Fig 5 - The clock interior

train and weight to drive the soldiers and tell the time. The advantage of a weight driven system is that, if it does not work too well, you can add a larger weight!

## Mechanical Music & Automata

Auction Team Breker's Sale on 11<sup>th</sup> November 2017

Unusual talking machines continue to do well, with an **Edison "Opera" Phonograph**, top-of-the-line in 1910, bringing €4,900/\$5,700 (Lot 459) and a surreal **EMG "Expert Junior"**, with a papier-mâché horn straight from the pages of Dr. Seuss, €5,400/\$6,300 (Lot 499). *(The item at bottom right is not it's remote control, just a cell phone to show the scale - Ed)*



Lot 499 - Edison 'Opera' Phonograph



Lot 499 - EMG gramophone



Lot 553 - Paillard 4-air Overture Box

But the biggest surprises of the day were the musical boxes. For many years regarded as the 'Rolls Royce' of mechanical music, so-called "overture" musical boxes - with their complex scores and as many as 300 tuned steel teeth - are no longer top of the play list. Though fine instruments like the four-air **Paillard** model (Lot 553) still command the interest of connoisseurs at €6,400/\$7,500 and upwards, they have been overtaken by their louder younger cousins.

Drums, bells, dancing dolls and nodding mandarins create an impressive audio-visual effect in **orchestral musical boxes**, long relegated to the second shelf but now enjoying a renaissance with a new wave of collectors. Highlights from Breker's auction included a refined instrument playing **Carl von Weber's opera Freyschutz** at €12,900/\$15,100 (Lot 556), two **Swiss "station" musical boxes** at €24,600/\$28,800 (Lot 558) and



Lot 556 - Unnamed Orchestra Box with (replacement?) 'Isle Rousseau' tune sheet similar to TSB 143

*Mechanical Music World*

€27,000/\$31,600 (Lot 568) and a wonderfully bizarre “**Kalliston-Panakon**” one-man band at €17,200/\$20,100 (Lot 435).



*Lot 568 - Station Musical Box*



*Lot 435 - Kalliston Organette on matching stand.*



*Lot 558 - Black Forest style station box*

A similar pattern was to be seen amongst the antique musical automata, with a **singing bird in cage** by the Parisian firm Bontems bringing €11,000/\$12,900 (Lot 443) while rarer pieces achieved more modest prices.

All sound and fury or a long-term shift in the new global antiques market? Whichever may be the case, as established experts retire, a young generation of collectors is making the traditional auction into a fast, unpredictable but – above all – exciting event. *(It is good to learn that there is a younger generation of collectors – Ed.)*



*Lot 443 - Bontems Singing Bird*

## Nicole 'Two-per-Turn' and a Cuendet 'Sublime Harmonie Piccolo'

by Chris Fynes

It was a pleasure for me to photograph these two fine musical boxes illustrated overleaf on our centre spread and on the front cover, kindly loaned by one of our members.

The first is a two-per-turn Nicole Frères musical box playing twelve airs (picture 1). The serial number is 22503 which dates the movement to circa 1842/3 according to the Bulleid Dating Chart. It has an 11.5 inches long cylinder with a diameter of 3 inches, allowing it to take a whole minute to play one of its twelve tunes on a slow turning cylinder. The comb has a total of 124 teeth although the top tooth is not used or tuned. This is indicative of the standard sized comb stock then being used; sometimes the redundant end tooth (or teeth) would have been broken off by the maker, but obviously not in this case.

These large cylinders were originally developed to play music from overtures where extended playing time was necessary. Their complex notation also demanded more teeth on the comb; the fewer turns of the cylinder the more teeth you could have, consequently many overture boxes have just 3 or 4 turns. Some of these movements have as many as 250 or more teeth, making them particularly suitable for playing complex variations with many trills, these rare boxes can sound really superb. Some of the earlier boxes were designed to play just one or two overtures, made up by a number of shorter tunes set on a two-per-turn basis, these were known as part overture boxes. Others played two-per-turn all the way through, such as the Nicole illustrated. Its fine pinning and extra teeth make it ideal for playing operatic airs as shown from the following titles copied from its tune sheet.

If you look closely at the actual tune sheet (picture 2) it is most interesting. It is beautifully written in a

### Twelve Airs

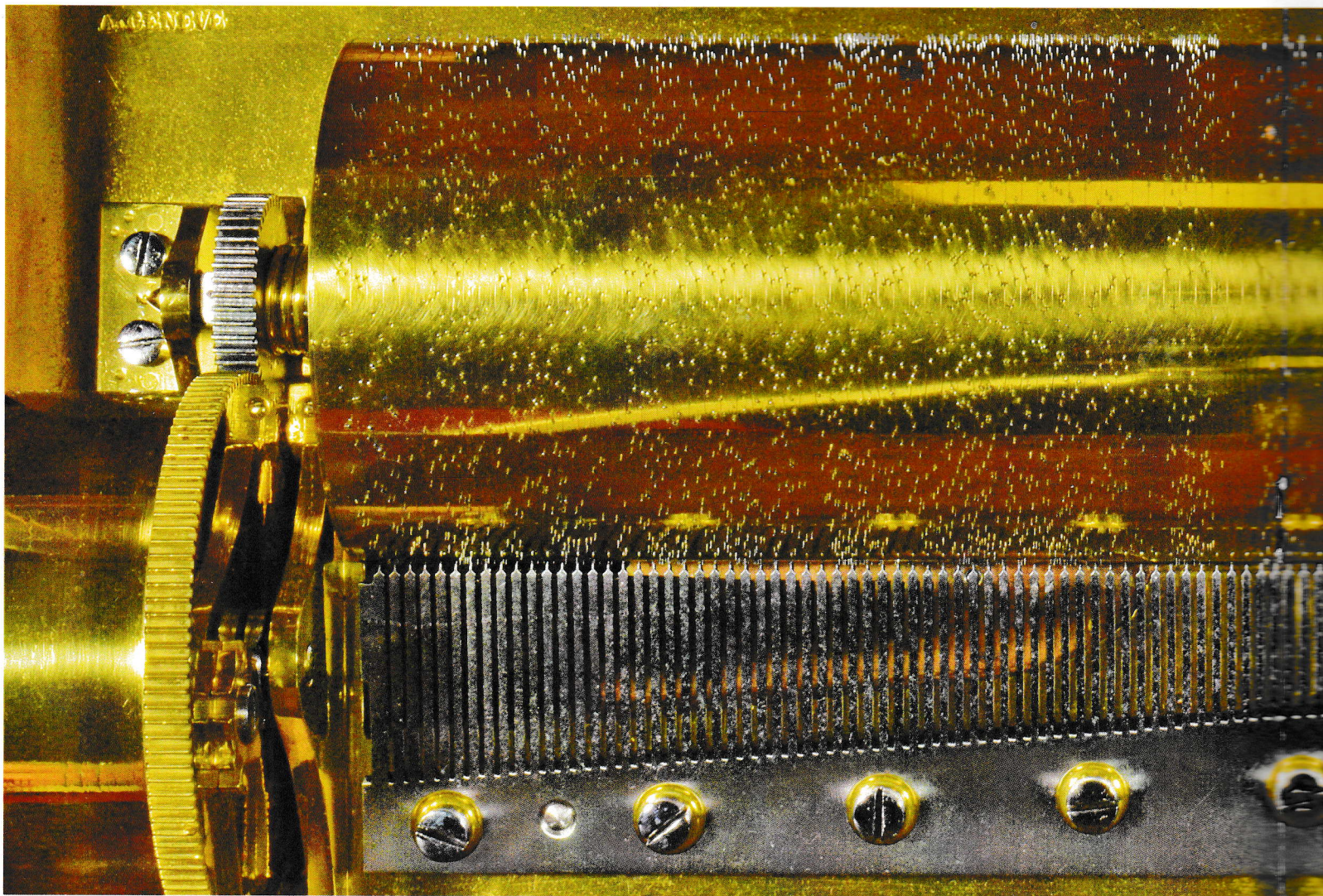
- |                                 |            |           |         |
|---------------------------------|------------|-----------|---------|
| 1. Una Voce Pocosa              | 1st Part   | Barbier   | Seville |
| 2. Ditto                        | 2nd "      |           | Rossini |
| 3. Fia la morte                 | I Puritani |           | Bellini |
| 4. Torna Torna                  | de Lucia   | Lamermoor |         |
| 5. Ombra adorala uspetta        |            |           |         |
| 6. La Guerra                    |            |           |         |
| 7. Quintello della Conerentilla |            |           | Rossini |
| 8. Ah matutini albori           |            |           | Ditto   |
| 9. Quadrille Danvis 5 Finale    |            |           | Musard  |
| 10. Marche Guerriere des diamms |            |           | Auber   |
| 11. Paulinen Waltz              |            |           |         |
| 12. Ah Fortune Galop            |            |           | Strauss |

*The twelve airs on the Nicole box*

very accomplished hand using a fine quill which is finished with simple hand drawn borders. It can be compared with another hand-written example of a different maker on page 6, issue 7 of 'Mechanical Music World' which has a hand drawn musical score around its border. Unlike most Nicole tune sheets of this period (the earliest recorded Bulleid example being 1837) it neither has the 'Fabrique de Nicole Frères' legend nor the serial number. However, it is very similar in style to a printed example (Bulleid tune sheet number 357) of the same date which carries the legend but has no serial number.

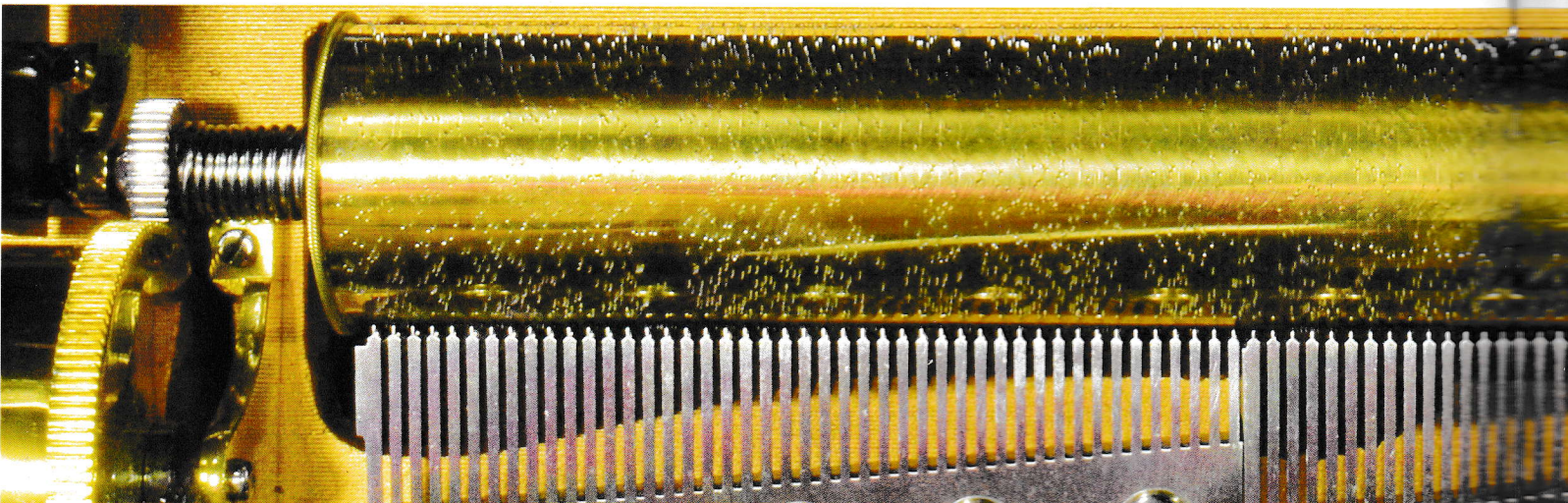
The case has a fine inlaid lid (picture 3) to complement its movement. It shows a dancing ballerina balanced on a ball surrounded by floral decoration and framed by geometric stringing all in boxwood set into a rosewood background. It was usual to use just two contrasting woods on veneered lids at this early time, although most lids would have been quite plain.

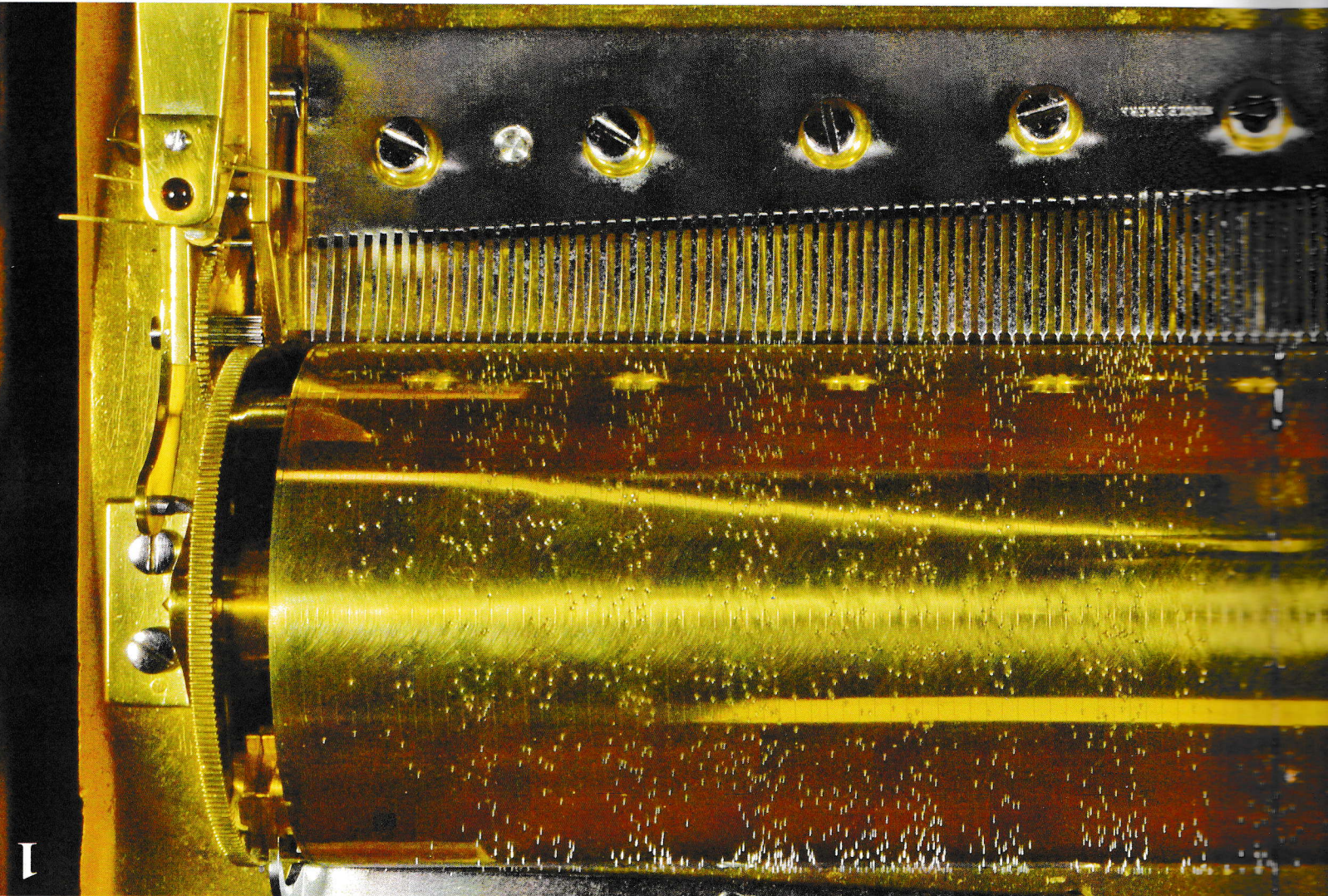
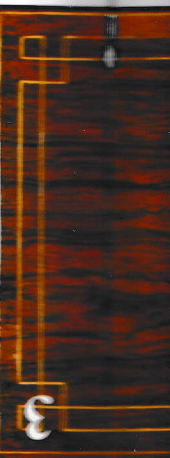
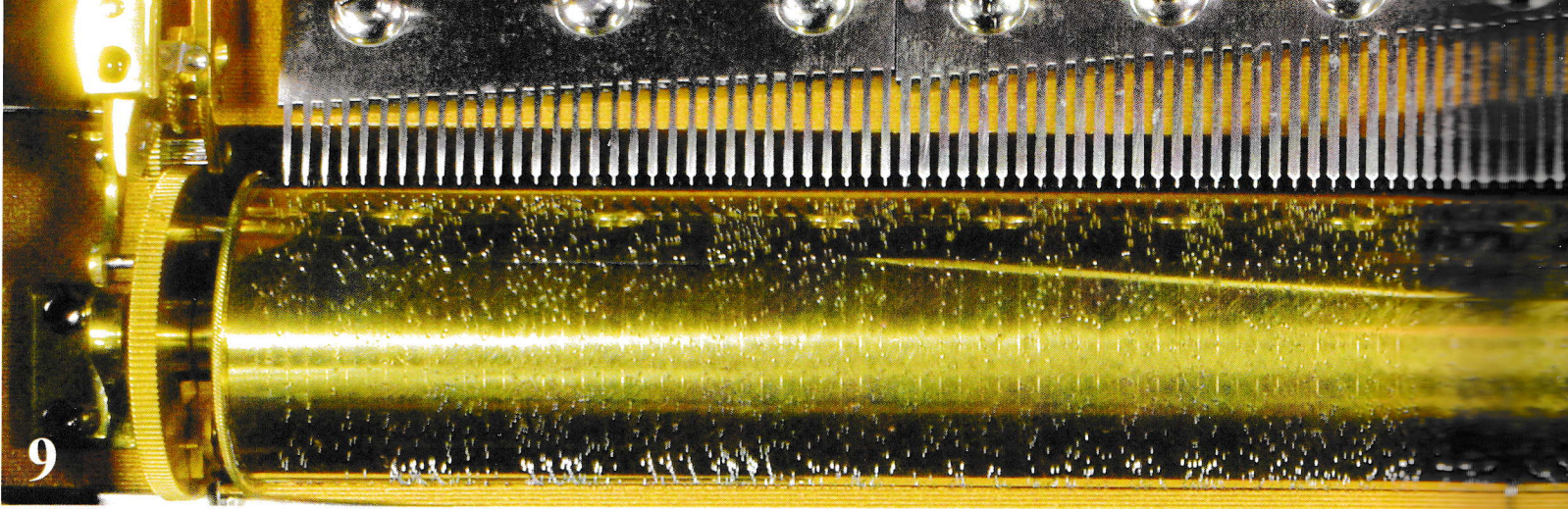
The second movement illustrated is a 'Sublime Harmonie Piccolo' manufactured by Cuendet (picture 6). It has three combs which left to right consist of two Sublime Harmonie with 45 and 46 teeth respectively and a Piccolo with 32 teeth. The



*Twelve Airs* 2

1. Una voce Locosa 1<sup>st</sup> Part Beethoven-Sonette
2. Dittu 2<sup>nd</sup> " Rossini
3. Sia la morte 3. Partiani Bellini
4. Torna Torna di Lucia Lamormora
- 5.ombra adorata sospetta
6. La guerra
7. Quintetto della tenerantella Rossini
8. Ah malinconie albori Ditta
9. Quadrillo Divinis 5. Senale. Meisnerd
10. Marche Guerriero da diamms. Weber
11. Paulinise Waltz
12. Ah Fortune Galop Strauss





8 Airs	<b>Sublime-Harmonie-Piccolo</b>		16 Pouces
1.	Dichter und Bauer	Ouverture	Suppé
2.	Lagunen	Waltz	Strauss
3.	Il Trovatore	Coro di Zingari	Verdi
4.	Carmen	Polka	Bizet
5.	Hochzeit	Marsch	Mendelsohn
6.	Gasparone	Waltz	Millöcker
7.	Lohengrin	Schwannlied	Wagner
8.	Stadt und Land	Mazurka	Strauss

The Cuendet tune list

cylinder is 17 inches long with a diameter of 2 1/8 inches.

The origin of Sublime Harmonie, I believe, goes back to the early days of meantone temperament. Musical boxes at that time, most of which had sectional combs, were often individually tuned with slight dissonances which gave certain notes a kind of pulsating sound extremely attractive to the ear. Sublime Harmonie consists of having two similar combs played identically except that one is tuned with a slight dissonance to the other. Charles Paillard was granted two patents for the idea, one British in 1847 and another American in 1875. The style was then largely adopted by other makers. The Piccolo comb gave an even more heightened sound upon its richer and fuller base. The tune list above, copied from the tune sheet, clearly shows its wide repertoire.

Its slightly torn colourful tune sheet (picture 4) has a border of columns and swags upon a leafy backdrop. There are cupids in the centre flanked each side by characters in medieval dress playing musical instruments.

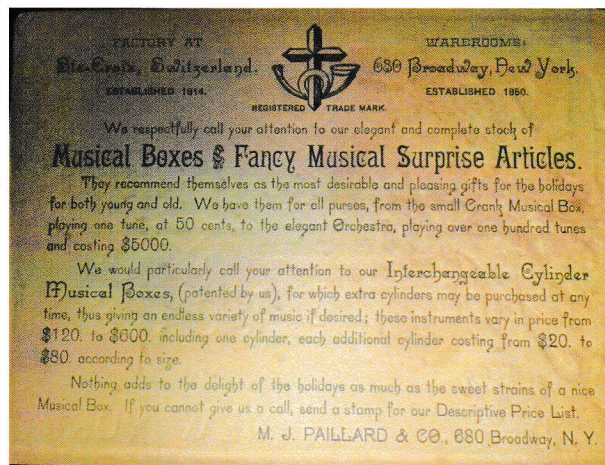
The only Bulleid example of this tune sheet pattern is number 302, circa 1885. Two other similar examples exist (number 31, undated by Bulleid, and 343, circa 1870); both show the cherubs in the lower margin carrying a banner inscribed J. M. & Co for London agent John Manger, who was at one time a partner with Mojon, known then as Mojon

Manger.

The columns of the Cuendet tune sheet of the Bulleid example and of this musical box are unadorned whereas the Manger examples are wrapped with banners bearing the names of composers such as Verdi, Mozart, Bellini, etc.

Bulleid quoted that the tune sheet was used by other makers, but this is yet to be proved, as the only other examples of the modified tune sheet so far are for agent Manger.

The beautiful floral decoration on its lid (picture 5) is made up from many different veneers, some emphasized with coloured staining now slightly faded. It is easy to imagine just how rich and colourful the marquetry looked originally.



Above and below: A rare trade card from M J Paillard, the back embossed with the Paillard name in a curved Art Deco style. See note on page 26.



## Some clues about Cuendet – a summary of the family history.

by Paul Bellamy

The name Cuendet (pronounced Kwendeh) is nowadays mainly associated with small musical novelties. The internet is full of examples for sale. They range from souvenir Swiss chalets in the form of trinket and cigarette boxes, novelty spinning wheels, cake stands and small musical boxes. However, the company ceased to exist some time after WWII. The market for Swiss musical boxes made in the 1900s was mostly reduced to the mass production of small movements in competition with other makers such as Thorens, Guissaz, Lador, Paillard and Reuge. As the years passed by, these either ceased musical movement production or succumbed during periods of recession and changes in the market after the Second World War, with the exception of Reuge.

Time seems to have blanked out the fact that the Cuendets were important players in the manufacture of some fine cylinder musical boxes. One example is described within these covers for a Sublime Harmonie Piccolo musical box (see the article by Chris Fynes). Unfortunately, Bulleid was unable to get sufficient information to produce a dating chart for Cuendet products. Part of the reason is in defining which of the many Cuendets could be classed as makers. One of the earliest examples of a Cuendet musical movement is shown in Fig. 1A for Abraham Cuendet, a 2-air segmented comb movement. Fig. 1B shows a close up of his signature. The similarity of this movement with Lecoultre ones of the period is unsurprising because both Saint Croix and Geneva probably had the same sources at that time. Abraham-Louis had three children, a daughter born in 1811, a son called Eugène born in 1812 and another daughter born in 1814.

He was at Le Lieu in the Joux Valley and an associate of Henri Jaccard, a Justice of the Peace at Culliairy, also near Saint Croix. He was also associated with another Henry Jaccard nicknamed 'à chez Baptist' to distinguish him from his namesake. Chez Baptiste is a location near Saint Croix and the name Jaccard another of the great names in the musical box history of that region. Abraham was the first musical box maker to rent space in the Les Halles building in Ste.-Croix.

In 1814 Abraham entered into partnership with a Samuel Cuendet known as *l'Anglais* (the Englishman). This Samuel had worked in London as a watchmaker from 1815 to 1832. The 1815 date may be significant because the former trading restrictions exercised by France no longer applied after the defeat of Napoleon. Perhaps this could be why a Jules Cuendet catalogue (see below) used 1815 as his foundation date? Samuel was still working there in 1831, listed as a trader in 1832. In 1818,

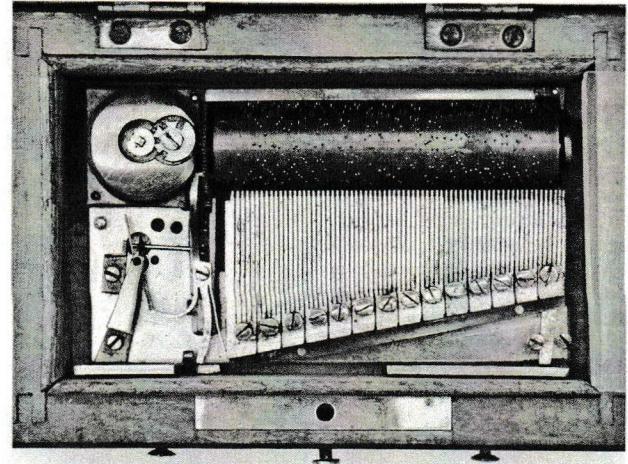


Fig. 1A. A 2-air segmented comb movement by Abraham Cuendet.

Abraham co-operated with Charles-Henri Huguenin of Saint-Sulpice. There were two places with that name but it was presumably the one near Ste.-Croix. It appears that Abraham-Louis was also involved with watch-making because his son emigrated to New York in the early 1830s and sold watches and musical boxes made by his father.

Abraham-Louis exhibited a large 6-air musical box and snuffboxes at the 1833 Lausanne Exhibition. By about 1850, he retired from the industry. Nothing further seems to be known about this branch of the Cuendet clan's involvement in the manufacture of musical boxes.

Piguet's account in his book *The Music Box Makers*, a history of manufacture in Saint Croix, is full of references to various Cuendets but limited in distinguishing the links and working relationships between the various family members, probably because of lack of information.

Piguet referred to a Philippe Cuendet. There were two with this name:

### Philippe Cuendet, (1869 - ?), the father of John and Edouard.

He was born in Prise-Perrier near l'Auberson on 27<sup>th</sup> April. His father was Constant Cuendet, who taught him the musical box trade. He apparently never formed his own company but, as well as tending land, ordered

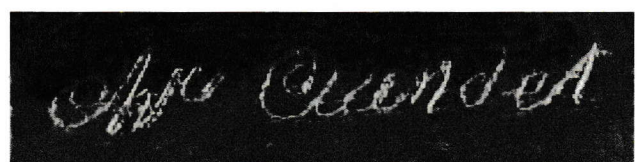


Fig.1B. Abraham Cuendet signature (see fig. 1A).

## Mechanical Music World

PHILIPPE CUENDET, AUBERSON (Suisse)  
 Fabrique de boîtes à musique, petits et grands formats.  
 ENVOI DU CATALOGUE GRATIS ET FRANCO  
 MAISON DE CONFIANCE

Fig. 2. A Philippe Cuendet advert circa 1900.

musical boxes from Auguste Jaques. He later took over production of the Emile Bornand-Wenger Company when it was set up in Geneva in 1902. Fig.2 is an advertisement believed to be for him. Note that the location is stated Auberson, not l'Auberson.

### Philippe Cuendet, the father of Charles and Samuel.

He was born in Ste.-Croix and worked the land in the 1850s. He married a lady whose surname was Develay and they had two sons, Charles and Samuel. Samuel's married name was Cuendet-Bachmann; presumably Bachmann being his wife's family name.

Towards the end of the 1870s, Philippe and his two sons formed Cuendet-Develay Frères. Thus, they were towards the end of the cylinder musical box era. They exhibited at the 1880 Geneva Machines and Tools Exhibition. In 1883, the firm was re-registered as Cuendet-Develay et Cie and continued with the same family members to produce watches and musical boxes. In 1888 Philippe withdrew and the firm was reformed on 1<sup>st</sup> January with Charles and Samuel as Cuendet-Develay Fils & Cie but ceased to make watches. There was also an Emile Cuendet. There seems to be little or no information about tune sheets for their products so it is a guess to say that they were co-operating or supplying to others, maybe even to Jules. Perhaps we shall never know!

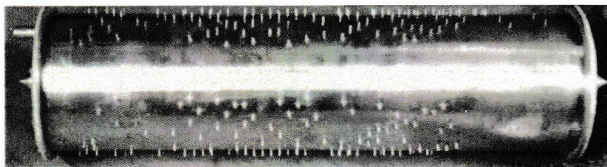


Fig. 3A. A Universelle model for E. L. Cuendet with unusual zinc cylinders.

The firm produced an interchangeable cylinder model called the Universal, Figs. 3A, 3B, and 3C. It had a sturdy damper system said to be 'indestructible' comprising a patented fork-shaped damper mounted beneath the teeth. It was patented in 1891 in several countries under the Cuendet-Develay name. However, it could not compete with the interchangeable nature of the disc musical box.

Samuel retired in 1894 and the company was re-formed by his brother Charles as Cuendet-Seeker but it only lasted until 1899. Seeker was possibly his wife's family name. In the meantime, English trader Barnet H Abrahams hired Charles as his manager to produce disc

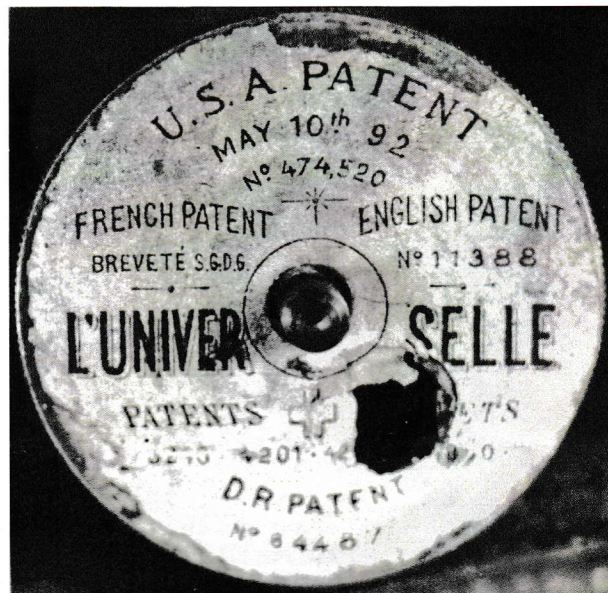


Fig. 3B. The cylinder end cap label for Fig. 3A.

boxes in Ste.-Croix in 1895 at rue des Arts 3. Samuel and Emile Cuendet filed a number of patents in the 1890s. Emile was the brother-in-law of Ami Margot who depended upon him to establish markets on the East Coast of the USA. There is one reference to his name, written in pencil on the inner case of a musical box by Greiner & Brémont in 1884.

The only musical box with undestroyable Dampers

Patented in all large countries.

Instructions for using the Universal musical Box.

To wind up - Push backward the wheel on left side of box.

To REMOVE A CYLINDER. Pull forward the mouset knob and take the barrel out.

To REPLACE A CYLINDER AND RESTART IT PLAYING. Place the pin of the barrel on the left in the right place and push backward the mouset knob, and it will begin to play.

Never change a cylinder before the tune is played out.

Patented in all large countries.

and with the cheapest interchangeable cylinders.

Fig. 3C. Cuendet Advertisement for the Universelle

Émile L. Cuendet (1858-1952). He was born in Ste.-Croix and represented Mermod Frères in the USA in co-operation with Charles-Henry Jacot, also known to be the sole USA agent for Jules Cuendet. Perhaps this could explain the apparent dearth of information about the Jules Cuendet production?

Émile was involved with American patents filed in Ste.-Croix in 1887 as well as in the 1890s. He became foreman of Mermod Frères in 1893. He had premises at 21 John Street, New York. By 1896 was president of the American Musical Box Company at Hoboken. He made *Overture* boxes but also developed disc boxes, including the *Monarch* and *Triumph*.

Piguet wrote that he was involved with Samuel Cuendet

(of Cuendet-Develay?) and others in improving the *Gloria* musical box made by Paillard & Co. (based on US patents by Eugene Tuller, a Paillard employee), circa 1890s. They made an interchangeable musical box called the *Universelle* that had a steel bar to prevent tooth-tip and pin damage when changing cylinders, Figs 3A & 3B. The idea was patented in 1891 in many countries in the name of Cuendet-Develay.

**Aubert et Cuendet Frères** were active in Ste.-Croix since 1860, later taking the name Aubert & Fils (see Aubert, above).

Emile was also possibly the brother of Jules Cuendet junior, leaving for New York in his early twenties, with his friend Charles-Henry Jacot to become the US agent for Mermod Frères. It is said he was also an agent for Jules Cuendet. Evidence for this is shown in Fig. 4, which despite the extremely poor quality, has the Jules Cuendet trademark of anchor and initials JC. It confirms New York as the location of his agency. The trademark has Emile's initials in a border above it. Another similar Jules Cuendet logo is topped with a different set of initials, E. J. p. So far, there is no explanation for this set of initials.



Fig. 4. A trade mark label for Emile Cuendet, as a New York agent.

### Jules Cuendet (Junior).

Bulleid tried to make the distinction between two of the other major family groups operating about 1885. One group was Jules Cuendet at L'Auberson and the other his brothers at nearby Ste.-Croix. They bought blanks and combs from various sources but did not, apparently, initially identify themselves as makers, therefore probably supplying others.

The name Jules Cuendet was listed as an early maker who introduced musical box manufacture into the western part of Ste.-Croix. Piguet wrote that he was established in La Prise-Perrier in 1828. His son, also named Jules, was born in 1830 and died in 1916. According to Bulleid, the son was the head of one of the two main Cuendet branches. Thus, when referring to Cuendet musical boxes and tune sheets, Bulleid sometimes referred just to the name Cuendet, the assumption being that he meant the son Jules.

Jules developed a life annuity insurance company in 1863. He exhibited at the 1883 Zurich National Exhibition and also at the 1895 Yverdon Exhibition

where he exhibited a wide range of products from manivelles to large 24-air musical boxes. The following year, at the Geneva exhibition, he showed musical boxes with automata, interchangeable movements with Sublime Harmonie and the Stella disc musical box, which was made in conjunction with Mermod Frères.

German disc musical box manufacture was affecting cylinder musical box sales and Saint Croix tried to compete. Jules also produced station boxes, automatic musical boxes and musical toys made in l'Auberson. The cover of a catalogue, printed in German, stated that the firm had a branch in New York at 21 John Street, giving the foundation date as 1828. It described this branch using the French word *filial*, meaning 'subsidiary'. This foundation date could have been established by his father. Fig. 5 shows another typical Jules Cuendet trademark and its use by another with the initials E. J. p. not yet identified. Another form of the logo is Fig 6, where the 'C' is followed by a superscript 'D', the abbreviation for Cuendet.



Fig. 5. The standard Jules Cuendet trademark but with different letters E. J. p in its top border, unexplained.

Fig. 7 illustrates a 10-air cylinder movement with 62 comb teeth, serial 12351, circa 1895. The cylinder is 11x2 inches with in-line cylinder and spring motor. It is an innovative design that simplifies assembly and reduces production costs. The winder is to the right and governor to the left. Instead of the conventional spring barrel's ratchet a double-toothed pawl engages the spring barrel's drive gear. The cast iron bedplate has **JM** cast into the underside (for John Manger), a London agent for, and partner in, Mojon, Manger.



Fig. 6. Another version of the Jules Cuendet trademark.

Jules Cuendet's company entered the 20<sup>th</sup> century in slow decline, even with the sale of disc boxes. By 1902 Jules employed 12 workers. Jules' daughter Alice married Ami Margot (Margot-Cuendet) who took over the business.

## Mechanical Music World

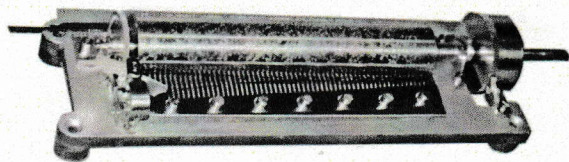
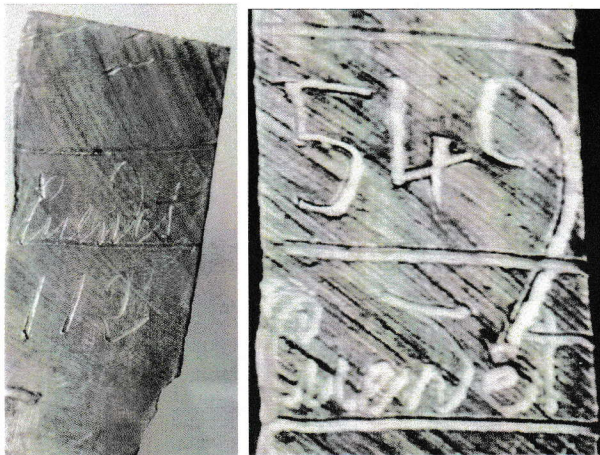


Fig. 7. A 10-air movement with cylinder and spring motor (at right) in line.

Jules died on 12<sup>th</sup> February 1916 at l'Auberson, aged 86. Ami continued to run the business until 1944 and then passed it to his son, Samuel Margot (Margot-Bornand). Ami died in 1948 and the son ceased trading.



Figs. 8A (left) & 8B. Scribe marks for Cuendet on a P.V.F. movement, c1874.

At least two pieces of evidence show that Cuendet supplied Paillard-Vaucher et fils (often denoted as P.V.F.) with blanks; one was found on P.V.F. serial 1067, circa 1874 and the other on a musical box circa 1875. Both had Cuendet and a gamme number scribed onto the bass lead, Figs 8A & 8B. As Bulleid observed, there would be no point in Cuendet signing combs on his own movements. One example (not illustrated), serial number 28323, has the name Cuendet written under the wooden platform for the bells and scribed on the back of the drum and thus, which Cuendet? This seems to add to the thought that a number of different Cuendets were supplying others.

Fig. 9 shows a Cuendet duplex movement, presumed to be attributed to Jules. It is a very poor image but sufficient to show two identical cylinders in parallel with two almost identical combs. In fact, the combs are tuned to the same scale but with slightly different pitch. When played, teeth of the same pitch on each comb interact to give a pleasant harmonic effect called 'symphonie'. The tune sheet is headed 'SYMPHONIQUE' and its pattern described by Bullied as: 'Terrace at right'.

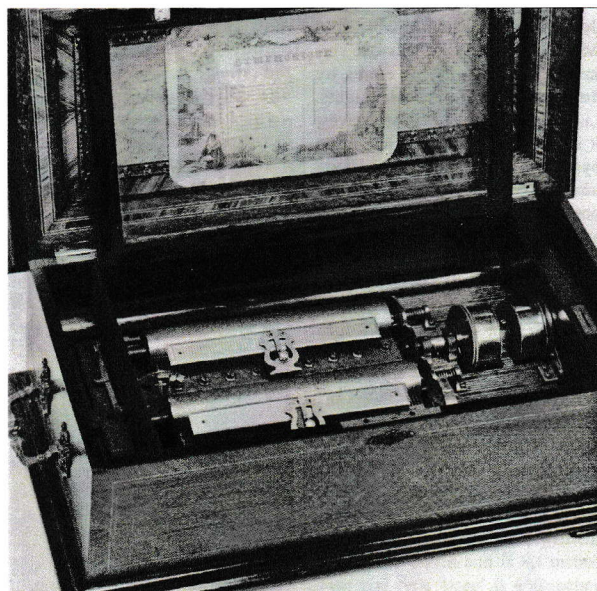


Fig. 9. A Cuendet Duplex Sublime Harmonie movement.

### Other Cuendets, based on Piguet's book:

**Lucien Cuendet**, a comb manufacturer in 1832.

**Daniel Cuendet**, a comb manufacturer in 1832.

**Antoine Cuendet**, a repairer in 1832. Piguet thought Antoine may also have been **Jules Cuendet** of la Prise Perrier. It was quite common for people to be called by other than their first name. If so, he would have been known as Antoine-Jules Cuendet, possibly the father of Jules Cuendet.

**Félix Cuendet**, in partnership with Auguste Mutrux as watchmakers in 1836.

**John E. Cuendet** worked in L'Auberson, circa 1870, as a musical box maker. He was the son of Philippe Cuendet and brother of Edward Cuendet. He took over his father's factory in 1924, making small movements for photograph albums, toys, alarm clocks. Edward made governors for John.

**Cuendet-Kuntz**. There is a passing reference to him as a musical box maker and delegate to Paris in 1868.

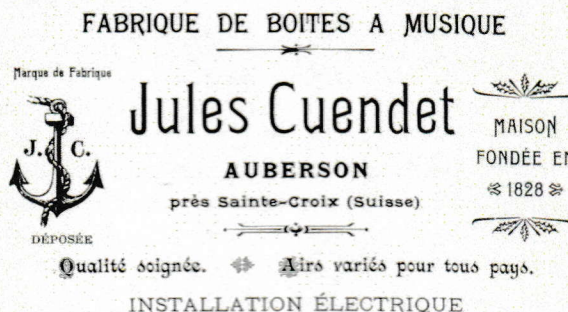
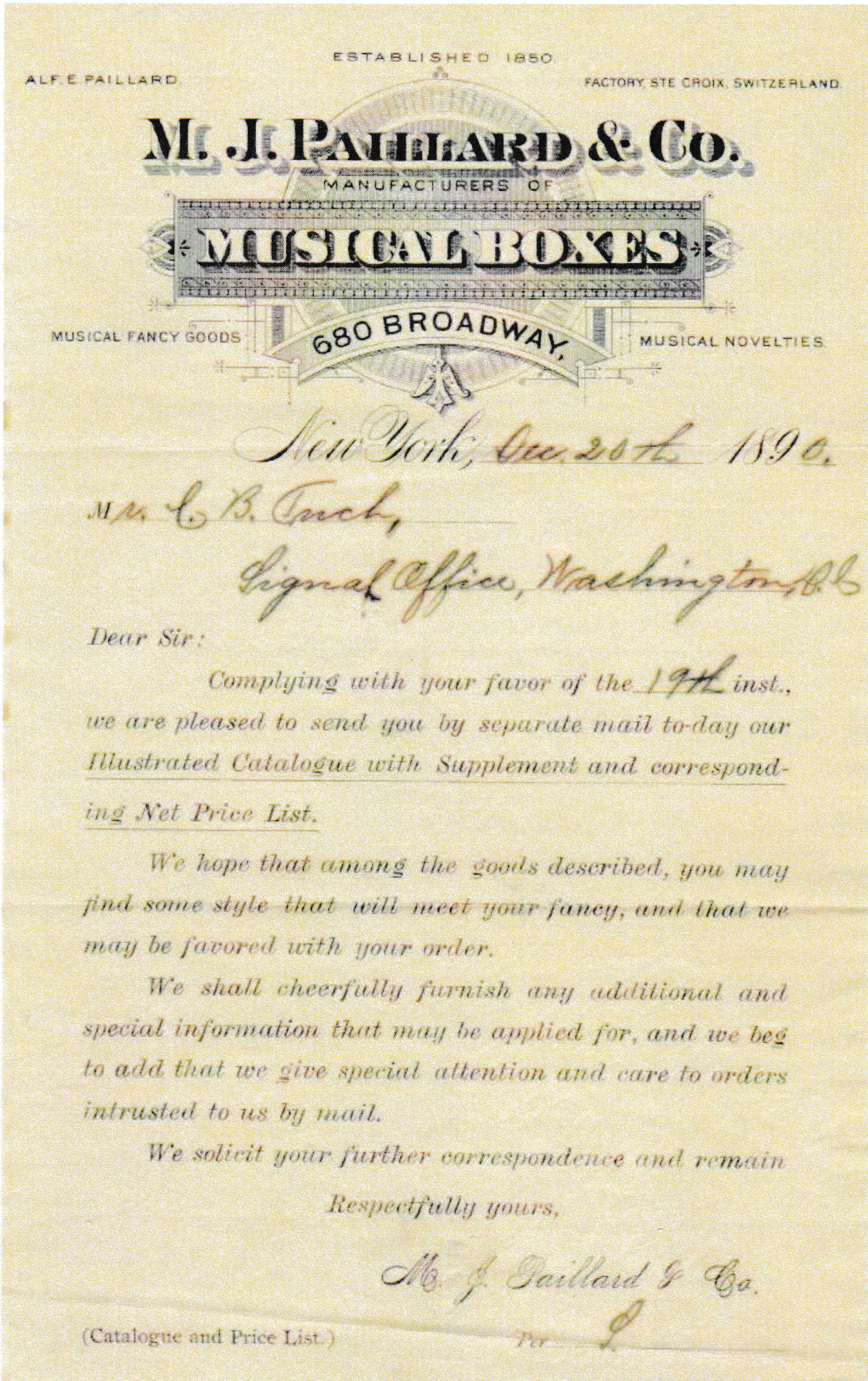


Fig. 10. A Cuendet advert circa 1900.



A response from M J Paillard to their customer Mr C B Tuck of the Signals Office in Washington DC in December 1890.

For the original envelope see page 8. It was received by Mr Tuck the following day.

See note on page 26.

## Who was L Gangloff?

by David Evans



Picture 1. The Lacape piano. The top barrel is in the playing position, the lower in storage.

Some years ago I described a French pedal operated barrel piano by Lacape, patented in France in 1882\*. It has two barrels of seven airs each. Barrel No. 2 is signed 'L Gangloff', about whom I could find nothing.

A recent search on the Internet revealed the following, and I am indebted to Wikipedia for much of the information:

Léopold Hyacinthe Gangloff, a French composer, was born in Saint-Pierre-lès-Calais on March 16<sup>th</sup> 1856 and died in Paris on August 17<sup>th</sup> 1898.

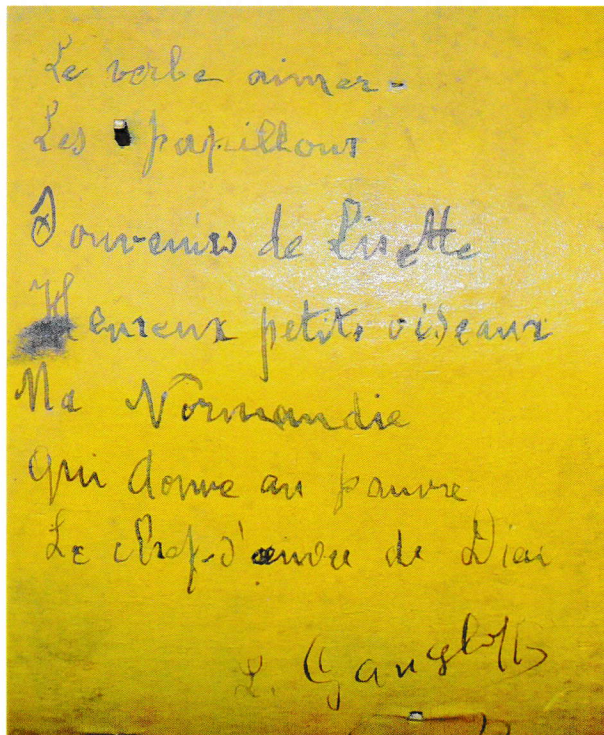
### Biography

He was the composer of nearly six hundred songs and piano pieces (polkas, marches...) over the years 1880-1890 including song melodies for words by, among others, Eugène Héros, Ernest Gerny, Jules Jouy, Paul Arène or Émile Carré and sung by the greatest performers of the time, such as Jules Mévisto, Ernest Vaunel<sup>3</sup>, Marius Richard, Yvette Guilbert, Albert Caudieux, Félix Mayol or Charlus.

His best known compositions are 'Germinal/Le Plumet' and 'Le Ventre de Paris' (the Belly of Paris), with words by Émile Zola and William Busnach<sup>4</sup>

His song 'A Sunburn' is reprised in the film 'The Rules of the Game' in 1939. 'La Bêteuse' ('The Lame Woman') is included in the CD compilation 'Maman et Papa Chantaient', published in 2015 and 'La Levrette de la Marquise' (The Marchioness's Greyhound) is included in the Anthology of French Recorded Song in the years 1900-1920, sung by Ferdinand Gabin in circa 1903. (EPM, 2007).

'Germinal' may refer to the seventh month of the calendar of the first French Republic (1793 – 1805) being



Picture 2. Tune list on Barrel No. 2

from March 21<sup>st</sup> to April 19<sup>th</sup> rather than 'pertaining to germs'. Le Plumet – Plume, Ostrich Feather.

### Writing

L'Album de Lili, fables et chansons pour jeunes, (The album of Lili, fables and songs for young people) 1892

### Titles and decorations

He was designated 'Officer of Public Instruction', being an officer of the Academy (by order of the Minister of Public Instruction and the Arts, 14<sup>th</sup> July 1889)<sup>5</sup>

### Bibliography

François Caradec, Alain Weill, 'Le Café-Concert: 1848-1914', 2007, p. 127

### Notes and References

1. Act of birth No. 82 (view 1201/1783). Departmental Archives in line of the Pas-de-Calais, civil status of Calais, register of births of Saint-Pierre-lès-Calais, year 1856.
2. Act of death No. 3399 (view 10/31). Online archives of the city of Paris, civil status of the 10<sup>th</sup> arrondissement, register of deaths of 1898.
3. Ernest Vaunel (1856-1912) devoted virtually his entire career to the Eldorado Theatre.
4. Frédéric Robert, 'Zola in songs, in poetry and

in Music', pp. 82-83, 93-94.

- Decorations of 14 July, recorded in Le Temps, 24th July 1889, Supplement, p. 2.

**External links**

Records of authority: file of authority virtual international • International Standard Name Identify • National Library of France (data).

Find Leopold Gangloff [Archive] on the Internet Movie Database (imdb.com)

To listen to the song 'La Bôteuse' on musicme [Archive] Search Leopold Gangloff on Discogs.com

Listed as composer of additional music for the film Rules of the Game (1939).

**Writing & Arrangements**

Examples of his music may be heard as follows: 'Le Beau Chef de Musique' (The Beautiful Head Of Music) sung by André Maréchal – on Pathé 2 minute cylinder No. 1269 1906.

'La Levrette de la Marquise' (The Greyhound of the Marquise) (as L Gangloff). On – 'Anthology of French Recorded Song - the years 1900-1920' - (10xCD, comp, Box) EPM Music (Records numbered 3017552-1 to 3017552-10). Released 2007. (Picture 3)

'Les Gendarmes à Pied' (The Gendarmes on Foot). 'Old



Picture 3. Sheet music cover.



Picture 4



Picture 5

'Songs of France' – Paul Alain, Joel Baton, Michel Delstol. French Line Music. Release date unknown.

Recorded by Charlus (Real name Louis Napoloeon Defer, born 1860, died 1951) – 'Un Coup de Soleil' (A Sunburn). On Pathe 2-minute cylinder No. 4720. (Picture 4)

'Le Beau Chef de Musique', sung by Monsieur Paul Dutreux (with trumpet) – on 10-inch single-sided 78 disc, Gramophone & Typewriter Ltd GC 2-32956. 1903. (Picture 5)

**Lacape Barrel Piano Tunes.**

as listed on it's two barrels:

**Barrel 1**

- 'Ma Bergère' – My Shepherdess
- 'La Brise Amoureuse' – The Breeze in Love
- 'Jenny l'Ouvriere' – Jenny the Worker
- 'Reve d'Amour' – Review of Love
- 'La Fiancée d'Appenzill'
- 'Comme a Vingt ans – As is Twenty Years Old
- 'Le Gondolier de Venise'

**Barrel 2**

- 'Le verbe Aimer' – The Verb 'To Like'
- 'Les Papillons' – The Butterflies
- 'Souvenir de Lisette' – Remember (or Memory of) Lisette
- 'Heureux petits oiseaux' – Happy Little Birds
- 'Ma Normandie' – My Normandy
- 'Qui Donne au Pauvre' – Who gives to the poor ?
- 'Le Chef d'oeuvre de Dieu' – God's Masterpiece.

Barrel signed 'L Gangloff'.

It would seem reasonable to assume that Gangloff composed the tunes on Barrel 2, but whether or not he was responsible for those on Barrel 1 is uncertain.

\* 'The Music Box', journal of the former Musical Box Society of Great Britain, Vol. 22 No. 8, Winter 2006.

## AMBC Member Joe Berman shares some of his collection



Musical boxes featured include  
Lecoultre, 4 tune key-wind, c1830  
Ducommun Girod, 8 tune key-wind, c1845  
Nicole Frères, 6 tune key-wind, c1870  
Langdorff, 8 tune key-wind, c1855  
Unknown maker, 4 tune key-wind, c1860  
B.B. & Cie Lecoultre, 6 tune lever-wind, c1870  
George Baker, 10 tune lever-wind, c1885  
Kalliope 13 1/4" disc box, c1890-1900  
Symphonion 13 5/8" disc box  
Polyphon 11" disc box, c1890

£5 per CD

Post & Packing

UK £1.70

Europe £4.20

Rest of World £5.20

(Enquire for postage costs of multiple discs)

Order from Ted Brown

The Old School

Guildford Road

Bucks Green

Horsham

West Sussex

RH12 3JP

Tel: 01403 823533

Or email [info@ambc.org.uk](mailto:info@ambc.org.uk)

## A.J. Weir Musical Box Restoration

### A.J. Weir Antique Musical Box Restoration

All types of cylinder and disc musical boxes restored by an experienced specialist to a high standard.

Specialist cylinder repinning with fast turnaround, comb repair, full overhauls and more.

Large and small jobs considered - free estimates of repairs.

Telephone 07564 106 171  
Email [ajweir@musicboxrestoration.co.uk](mailto:ajweir@musicboxrestoration.co.uk)

## THE MUSICAL MUSEUM *at Kew Bridge*



**"The Mighty Wurlitzer  
was the icing on the cake"**  
*from the visitors book*

Be amazed by a fascinating collection of self-playing musical instruments. See and hear wonderful inventions, including musical boxes, orchestrions and self-playing pianos and violins.

### Musical tours all year round

Special events include Christmas Concerts, Tea Dances with Wurlitzer and Silent Films. Minutes from Kew Bridge Rail, free parking & full disabled access.

Email: [visit@musicalmuseum.co.uk](mailto:visit@musicalmuseum.co.uk)

[www.musicalmuseum.co.uk](http://www.musicalmuseum.co.uk)

399 High Street, Brentford, TW8 0DU. 020 8560 8108

## Musical Box Music & Composers Part 5

Our final look at H A V Bulleid's series of short introductions to composers popular on musical boxes continues with the letter W.

### Wagner

Richard Wagner (1813-1883) was in every way so colorful a character that he induced numerous biographies and dramatizations of which some had truth and fiction inextricably intermingled. All I can add is a useful list of dates. His tunes are an undoubted attraction on many musical boxes.

- Rienzi 1842
- Der Fliegende Holländer 1843
- Tannhäuser 1845
- Lohengrin 1850
- Tristan und Isolde 1865
- Die Meistersinger 1868
- Das Rheingold 1869
- Die Walküre 1870
- Siegfried 1876
- Twilight of the Gods 1876
- Parsifal 1882

Tunes from the first four of these operas are fairly common on cylinder boxes, the later ones less so.

### Waldteufel

Emile Waldteufel (1837-1915) was born in a French musical family and became a pianist, conductor, and composer of numerous waltzes and polkas. He only received wide recognition after an introduction to the Prince of Wales (later King Edward VII) led to a very successful launch of his waltz *Manola* in 1874. His hits include:

- Myosotis 1867
- Manola 1873
- Dolores 1880
- Skaters 1882
- Estudiantina 1883
- Espana 1886
- Grenadiers 1886
- Acclamations 1888

These do not suffer from language problems except

the *Skaters waltz* which also comes as *Les Patineurs*. *Manola* is very unlikely to be on a musical box before 1874; all the others could have turned up in their year of composition. Most are still in concert repertoires and on Polyphon and Regina discs.

### Wallace

William Vincent Wallace (1812-1865) was an extremely colorful Irishman, violinist, and composer. He was stimulated to start composing by a visit from Paganini while he was violinist at the Theatre Royal, Dublin. In 1835, at a modest age of 23, he and his wife migrated to Tasmania. He soon moved to Sydney where he was lionized in musical circles until 1838 when he suddenly departed, leaving behind his wife and son, and massive debts.

He then turned up in Valparaiso, Chile and journeyed successfully around until he reached Mexico in 1841 and finally New York in 1844. There he was again lionized, partly due to stories of his fantastic superman adventures since 1838, as related by Berlioz who gave them a probably spurious ring of truth by saying "He was too lazy to take the trouble of lying."

When Wallace came to London in 1844 accompanied by this colourful publicity, the librettist Fitzball was looking for a new composer for the opera *Maritana*. The Times of November 17, 1845 had a generally enthusiastic review of its first night at Drury Lane and it became a great international success for Wallace, unhappily never repeated. Nevertheless his other operas had modest success and tunes from all may turn up on musical boxes.

- Maritana 1845
- Matilda of Hungary 1847
- Lurline 1860
- The Amber Witch 1861
- Love's Triumph 1862
- The Desert Flower 1863

*Maritana* and *Lurline* are well represented on Polyphon and Regina.

## Zeller

Carl Zeller (1842-1898) was an Austrian lawyer who worked in the Ministry of Education and Culture from 1873. He composed numerous songs and seven operas of which two were important successes: *Der Vogelhändler* (Bird Seller) in 1891 and *Der Obersteiger* (Master Miner) in 1894. Their most famous tunes are on many discs, including Polyphon 1079 and 1330.

## Ephemera

Various items of musical box ephemera have come our way recently, including a letter from M J Paillard & Co to a Mr C B Tuck of Washington DC, USA, in response to his request for one of their catalogues. The letter came to us from eBay, complete with its original mailing envelope. See page 21 for the letter and page 8 for the envelope.

An interesting Paillard trade card is illustrated on page 16. It has an embossed back showing the company details and a fairly typical list of the products the company sold in the 1890s.

On page 27 we show a rather up-beat advertisement sheet from the Aeolian Company, who were rather pleased that their chief executive, Henry B Tremaine, had been awarded the Cross of the Legion d'Honneur by the French Government. The advertisement dates from July 1920, presumably shortly after the award was made. If anyone knows the actual date of the award, please let us know!

ALL THINGS BRIGHT AND MUSICAL  
**DISS ORGAN FESTIVAL**

FAIRGROUND ORGANS  
STREET AND BUSKER ORGANS  
MUSICAL BOXES  
STREET MARKET  
VINTAGE VEHICLES  
SILENT MOVIE  
COBB'S YARD COLLECTABLES

**FREE EVENT!**

**Sunday 20 May, 2018**  
10AM - 5PM AT LOCATIONS AROUND DISS  
CELEBRATING THE DISS HERITAGE OF MECHANICAL MUSIC  
OVER 40 INSTRUMENTS WILL BE PLAYING THROUGHOUT THE DAY

DISS TOWN COUNCIL twgaze

WWW.DISSORGANFESTIVAL.CO.UK

## Association of Musical Box Collectors

Aims and Objectives:

To promote the enjoyment of mechanical music in all its forms.

To provide opportunities of social interaction to members through meetings and outings of musical and other historical interest.

To establish formal links and working relationships with other national and international organisations in the field of mechanical music.

To encourage research and publication of articles and books on the subject.

To reach out to the public and foster a wider interest in mechanical music.

## AMBC & Editorial Policy

The AMBC Editors welcome articles, letters and other contributions for publication. They expressly reserve the right to amend or refuse the foregoing if not in compliance with editorial guidelines. Opinions expressed by an author do not imply those of the editors or AMBC who disclaim any liability for errors, omissions, inaccuracies or the consequences thereof.

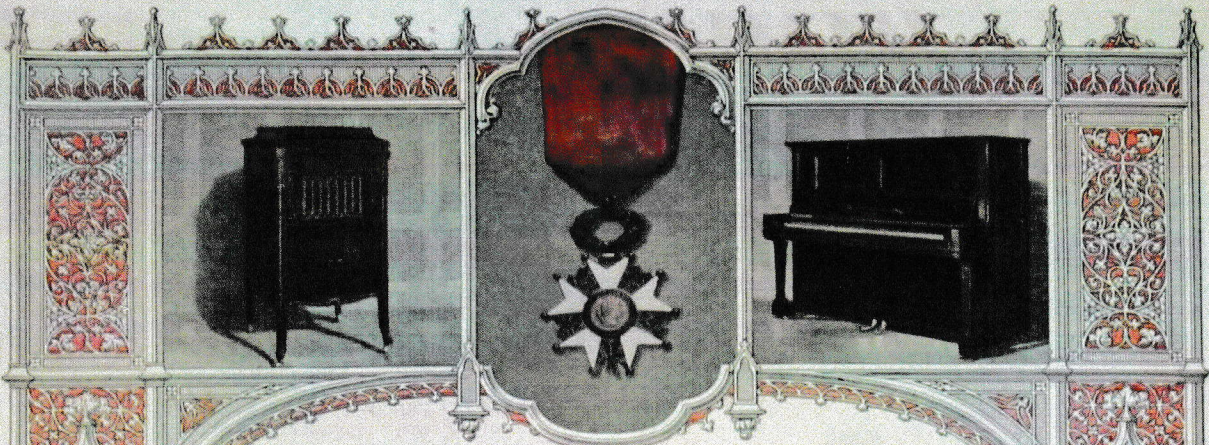
The AMBC and its editors disclaim responsibility for advertisements, product information, warranties and endorsements that are the sole responsibility of the advertiser or contributor to whom representation must be made.

Committees/Boards of other Societies may reproduce or edit AMBC publications subject to the permission of the Editors or in lieu the Executive and as confirmed in writing or by email. AMBC welcomes reciprocal arrangements. Constructive comments, including the identification of errors, additional material, correspondence, etc. are welcome for publication under AMBC editorial guidelines. Contributors should ensure that such material does not breach copyright of a third party or that, where appropriate, the copyright holder gives Rights to Publication in whole or part.

An author's contribution as published by AMBC in any form, including the AMBC website (ambc.org.uk), will be the copyright of AMBC. Contributors have absolute right to retain their intellectual property rights to the material contributed.

AMBC will make available any of its published material, subject to the above conditions, for the use of other societies and organisations provided that does not involve a profit motive. AMBC therefore wishes to collaborate with other like-minded organisations in research and publication to encourage interest by members of other Societies and of the public at large.

\*Note: As an Association AMBC does not give valuations or take responsibility for advice or guidance nor imply any form of guarantee for the accuracy or consequences arising from information so given.



CROSS OF THE LEGION OF HONOR

Conferred by the French Government upon H. B. TREMAINE, President of

# THE AEOLIAN COMPANY

In recognition of that Company's distinguished services to the art of music



HE Aeolian Company is today the foremost manufacturer of musical instruments in the world. In developing instruments of new type and improving the quality of those already standard, it has, for more than a quarter of a century, been a conspicuous leader in the music industry.

*Aeolian Instruments Embrace:*

### THE AEOLIAN PIPE-ORGAN

A magnificent instrument costing in some instances as much as \$100,000. Built exclusively for private residences

### THE AEOLIAN-VOCALION

The Phonograph of Supreme Quality

### THE PIANOLA PIANO

The World's Standard Player-Piano

THE WEBER PIANO · THE STECK PIANO · THE WHEELOCK PIANO

THE STUYVESANT PIANO · THE STROUD PIANO

Five pianos manufactured by The Aeolian Company and representing in their different price classes the highest standard of tone quality and general excellence

### THE DUO-ART PIANO

Obtainable in THE STEINWAY, WEBER, STECK, WHEELOCK and STROUD PIANOS

The highest development of the Player-Piano principle. Three instruments in one—piano, player-piano, and reproducing piano. The instrument chosen by the world's greatest musicians as the exclusive medium to preserve their art

### VOCALION RECORDS

For All Standard Phonographs

### MELODEE MUSIC ROLLS

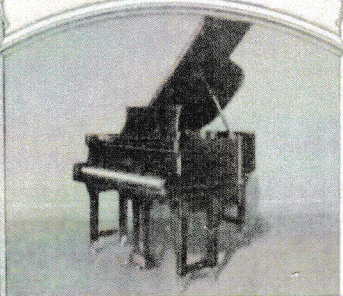
For All Standard Player-Pianos

The Aeolian Company maintains its own establishments in numerous cities of this country and in England, France, Spain and Australia. In every country where they are sold, Aeolian instruments are recognized as the unquestioned leaders in their respective classes.

The  
Aeolian Company  
New York

London Paris

Canadian Distributors:  
The Nordheimer Piano & Music  
Company, Ltd., Toronto



The  
Aeolian Company  
New York

Madrid Melbourne

Foremost Manufacturers of Musical  
Instruments in the World

An Aeolian advertisement from the Saturday Evening Post of July 17th 1920, just after H B Tremain was awarded the Cross of the Legion d'Honneur. See note on page 26.

**AMBC sale items**

The following items are for sale to AMBC members and those of its associated organisations. Surplus from sales will fund AMBC administration costs. The primary allocation will be towards research and further publication for the benefit of AMBC members and that of associated organisations.

Contact P. Bellamy or Ted Brown for P&P details: bellamypaul@btinternet.com or 01403823533.

**Passion for Barrel Pianos** by Milly & Colin Williams. (See illustration)

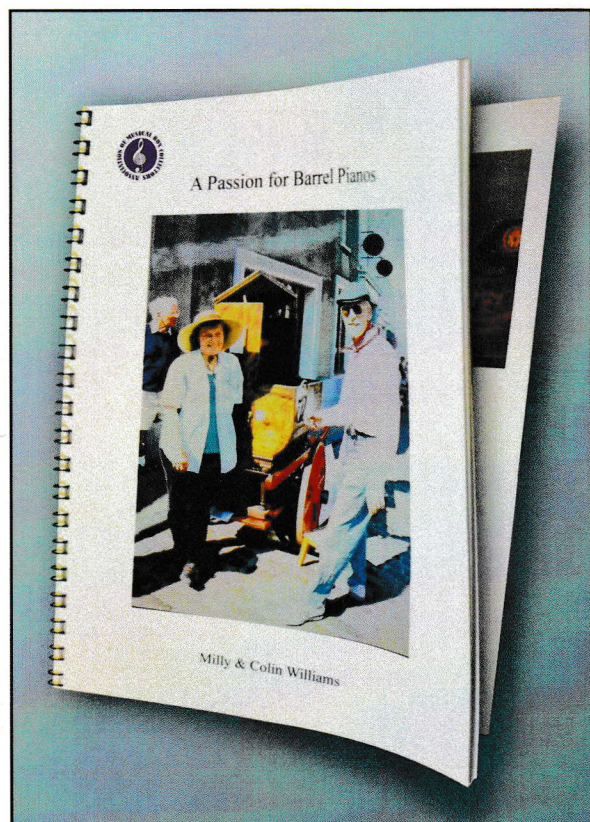
This delightful and informative limited edition has over 60 illustrations and charts, most in colour. There are 12 sections dealing with aspects of casework, barrels, gearing, musical arrangement, marking and pinning.

The booklet is A4, ring-backed binding for easy use, with 40 pages of information between the covers.

UK price: £10 + P&P with comparable European and overseas costs to be negotiated.

**Cylinder Musical Box Design & Repair** by HAV Bulleid. This A5 234 page book, long out of print, is available brand new for the bargain price of £10 + P&P.

**Cylinder Musical Box Technology** by HAV Bulleid. This A5 290 page book, long out of print, is available brand new for the bargain price of £10 + P&P.



**Musical Box Book** by K. McElhone. This exceptional A4 book comprises over 490 pages in full colour throughout. It is a compendium about all forms of disc and related instruments. Although second hand, it is in mint condition for the bargain price of £50 + P&P.

\***The Nicole Factor in Mechanical Music** by Paul Bellamy and contributing authors Cunliffe and Ison. This A4 book comprises over 250 pages with colour centrefold of 16 pages illustrating 118 pictures plus ample charts and pictures in B&W. There are a few unused mint-condition copies purchased by the principal author for personal gifts but now donated to AMBC. A bargain price of £35 + P&P.

\***Musical Box Tune Sheets** (The Tune Sheet Book) and three supplements, by HAV Bulleid. This A5 book and its supplements illustrate 400 tune sheets with dating charts for 15 makers. Contact E. Brown for details. They are in mint condition, purchased by Mr. Brown at the time he edited and compiled the book for Anthony Bulleid.

\***The Organette Book** by K. McElhone. This 10 x 7-inch landscape edition has nearly 220 pages and hundreds of illustrations including a colour centrefold of 16 pages and 33 illustrations. Although second hand, it is in mint condition for the bargain price of £35 + P&P.

\***Street musicians on Postcards** by Paul Bellamy. This 9 x 6½-inch book is in full colour throughout, comprising 108 pages. It is in the form of a 3-act play, each act in 4 scenes thus describing 12 categories of post card types. The intervals tell the history of postcards and the story of Christie's Old Organ. These are mint condition copies bought by the author originally for personal gifts but now donated to AMBC. A bargain price of £8 + P&P.

*In future editions of  
Mechanical Music World  
we shall be pleased to accept  
advertisements from members,  
both display (contact Ted  
Brown for details) and  
classified (contact the  
Editors). Let us know if we  
can help.*