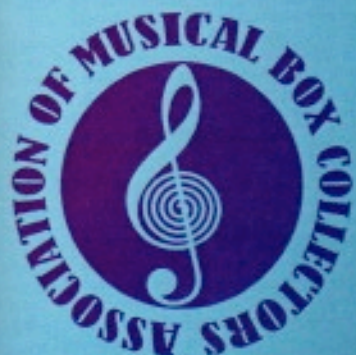


Issue 35, Spring 2024

# MECHANICAL MUSIC WORLD



What has Two Arms and Six Feet?  
- See article on Page 4

An Association of Musical Box Collectors Publication

## Illusions-Automat

mit auswechselbaren Notenscheiben.

Nach Einwurf des betreffenden Geldstückes beginnt das Musikwerk zu spielen, es öffnet sich die Thür und ein vollständiges Balletcorps (ca. 100 Tänzerinnen) tanzt nach dem Takte der Musik bei feenhafter elektrischer Beleuchtung, welche während des Spiels drei Mal selbstthätig wechselt und zwar weiss, grün und roth. **Gehäuse in Eiche oder Nussbaum.** Preise incl. Accumulator zur Beleuchtung. Soll der Automat an eine Lichtleitung angeschlossen werden, so ist dies bei der Bestellung anzugeben und erniedrigt sich dann der Preis durch Fortfall des Accumulators um 25.— M.

Bei Bestellung ist Aufgabe des gewünschten Geldstück-Einwurfes nöthig.

### Musical Automaton

„Illusion“

with interchangeable discs.

After dropping the prescribed coin into the slot the music begins to play, the door opens itself and about 100 balletdancers appear and go through the motions in a natural manner during a wonderful electric lighting which changes its colours thrice, white, green and red.

**Walnut-or-oak-case.** The price is to be understood inclusive accumulator for the light. If the automaton can be joined with a light-conduct already at hand, please let me know for then the price can be diminished M. 25.—

When ordering the coin to be used must be mentioned.



### Automate à musique

„Illusion“

avec disques de musique  
échangeable.

Après qu'on a jeté la pièce de monnaie prescrite dans l'ouverture la musique commence à jouer, une petite porte s'ouvre et ca. 100 danseuses se tournent après la musique. — Les lampes électriques par lesquelles la pièce est éclairée, changent trois fois, en blanc, vert et rouge. — Armoire en noyer ou chêne. Dans le prix est compris un accumulateur.

Sans accumulateur le prix se diminue de M. 25.—.

Indiquer à la commande pour quelle pièce de monnaie on désire l'appareil.

### Automaton musical

„Illusion“.

Con hojas de música alternandas.

Echada la moneda prescrite, bien la música, se abre la puerta y un balleto entero (cerca de 100 bailarinas) danza al compás de la música.

Alumbramiento mágico, alternando 3 veces mientras del juego, á saber blanco, verde y rubio. **Caja de roble ó de nogal.** Precio incluido acumulador por alumbramiento. Al pedido indicar, si hay ya fundación eléctrica; en caso de sí, el automaton se provee sin batería á razon de un rebaje de M. 25.—.

Indicar para cual moneda se usará el automaton.

Grösse — size — dimensions — tamaño: 215 × 72 × 51 em.

		Netto-Preise Prix nets	
		M	S
No. 1006.	Illusions-Musik-Automat mit Synchronion-Werk, 106 Töne — tongues — lances — voices . . .	410	—
„ 1009.	do. „ Kalliope-Werk, 109 „ „ „ „ . . .	410	—
Musiknoten	— tunes — feuilles de musique — notas — zu No. 1006 resp. Synchronion 106. . . . .	1	40
do.	„ „ „ 1009 „ Kalliope 109. . . . .	1	—
Kiste	— case — caisse — cajon . . . . .	14	—

Preis ohne Noten, ohne Kiste.

Price without tunes, without case. — Prix sans feuilles, sans caisse. — Precio sin notas, sin cajón.

Bei Barzahlung innerhalb 30 Tagen 2%.

2% discount for cash within 30 days. — Escompte de 2% pour les paiements au comptant dans le délai de 30 jours. — 2% al contado dentro de 30 días.

## From the Editors' Desk

Well, the New Year has begun with something we all love to talk about - the weather! Thank God that our hobby is an indoor one, for the most part. Soft, refreshing rain does not cover what we are experiencing with our 'atmospheric rivers' over here.

Talking of thanking God, we have two articles on hymn musical boxes in this issue. We recently had an oratorio box in for restoration and the rendition of 'Thine Be the Glory, Risen Conquering Lord!' - Handel's great composition - was stunning. It was with great reluctance that it was returned to its owner I have to confess.

Paul Bellamy's article reminded us that we have a hymn box and, after a brief search, located it. We began to research the titles. We were surprised to discover that the majority of the hymns featured were of American origin - on a French box, sold in Britain? It is a quality box with very musical arrangements and very popular hymn tunes. At least, they were at the Sunday School I went to, anyway!

We are indebted to David Soulsby for the wonderful articles he writes on automata and this issue continues the series. He visited the Victoria & Albert and the British museums, in London before setting out to discover automata in Buckinghamshire, Derbyshire and Yorkshire. He does get around, doesn't he?

Paul Bellamy has continued his researches on the Nicoles with this interesting and attractive small tin example. Unpicking the history of the Swiss manufacturers is time consuming and very painstaking work but thanks to Paul and several other scholars

we are gaining a greater appreciation of how the industry evolved and the family relationships created.

The article on the Ultraphon gramophone with its two arms and six feet evoked memories of the Saturday morning sale in London of the E.M.I. collection. September 27th 1980 at 1.00 p.m. to be precise. Rather like the recent gathering at Eastbourne, a friendly, social affair.

We were fortunate enough to secure the Ultraphon we wanted and then were able to experiment with the two tone arms and the 'echo effect'. We quickly discovered that the echo is effective and does enhance the performance of certain types of music. The difficulty is in getting the two needles into the same groove! That turned out to be tricky, although practice did make perfect. We learned from the patent specification that Kuchenmeister took out included the option to include two OR MORE tone arms, though he probably never made any examples! Getting them all into the right groove for a steller performance would have been quite a challenge! If anybody knows of an Ultraphon with three or more arms, please contact the editors.

The magic lantern has cross-fertilised again with mechanical music - this time with organettes rather than a Duo-Art piano.

As usual, a huge thank you to this issue's contributors - Paul Bellamy, Ted Brown, David Evans and David Soulsby.

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## Chairman's Report

I hope you all had a good Christmas and New Year.

I would like to congratulate one of our sister societies, the Swiss Friends of Mechanical Music (SFMM), who are celebrating their 45<sup>th</sup> anniversary as a society. I offer congratulations and best wishes for their continuing success to their President, Peter Both.

Also I am sure you would wish to join me in giving a big thank you to the contributors and editors of our journal for managing to pull together such an interesting magazine so professionally. They are quite a small group who between them write most articles. If you enjoy reading it do please consider adding to the mix. I'm sure many of you have an interesting tale to tell of a prized acquisition, a restoration, an expedition to visit a collection, the fruits of some research etc. You don't have to be an expert or a literary genius for your thoughts and experiences to be of interest to your fellow members.

My thanks also go to member Laurence Fisher for arranging the October auction down in my home town of Eastbourne, at the Langham Hotel. It reminded me of the "Good Old Days" when all the big auction houses had mechanical music only sales where you could meet up with old friends. Laurence's motivation was two-fold, to provide something of that social atmosphere and to test the appetite for such sales in today's depressed market. Sadly I was unable to attend but hear that the event was a resounding success. Laurence was on form conducting his "analogue" sale with his usual enthusiasm and humour. There was much hilarity but participants were conscious of the serious side, that if this didn't work there would be no repeat. In the event there was fiercely competitive bidding on some items, but also bargains to be had with very little remaining unsold. There was something for everyone at all price points and buyers went home well pleased, but not before some heavy duty socialising. Old friends that hadn't met for months, or even years, got together in the bar or restaurant for catch-up sessions. Some were staying in the hotel before and/or after the auction and making a holiday of it. Laurence declared himself satisfied and participants are eager for a repeat later this year.

Hopefully we won't have to wait so long for another chance to socialise. Paul, our Vice Chairman gave an excellent write up of our last Chanctonbury Ring held in the summer of 2023 and I want to organise another meeting on a Saturday in April. Please contact me if you wish to attend and I will inform you of the date.

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### 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.

## AMBC MEETINGS

### Cancelled or delayed until further notice

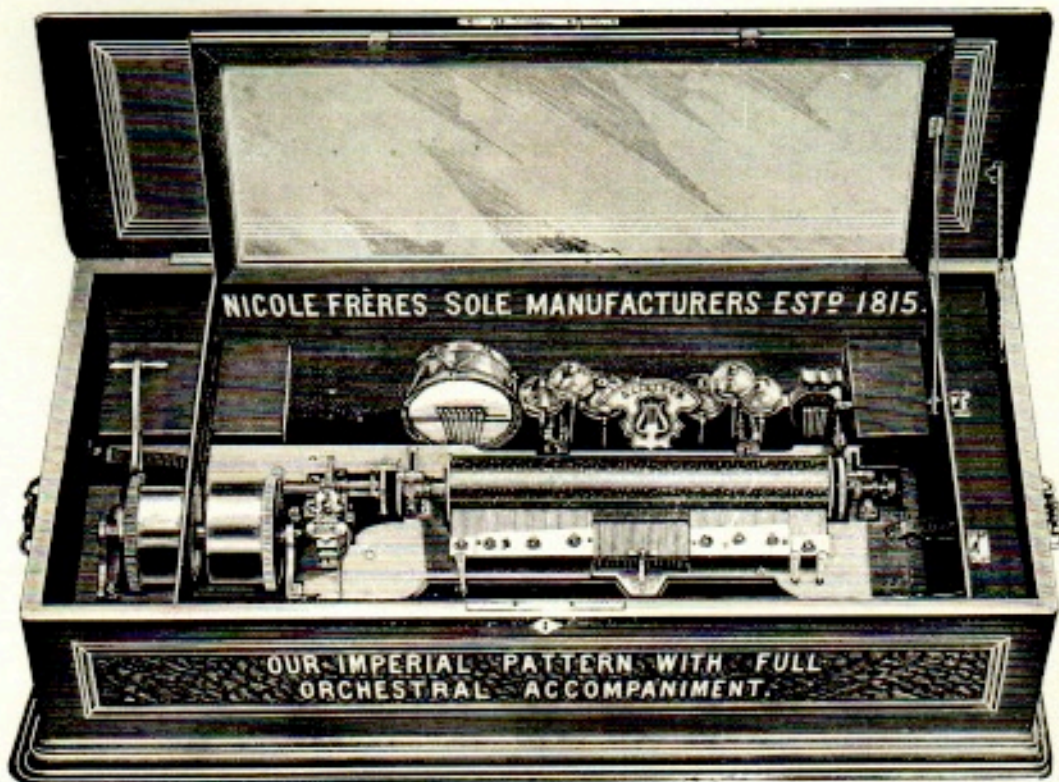
Having had to cancel meetings last year due to the Covid virus restrictions we hope to hold more in 2024.

With government guidelines changing almost daily it is impossible to be certain - watch this space!

However, see the Chairman's Report at left.

Flutina Voix Celeste (Organ)  
Musical Boxes.

WITH INTERCHANGEABLE  
CYLINDERS.



The only instruments with Flutina Voix Celeste Accompaniment, which sweet and beautiful effect cannot be produced on Boxes with Tune Sheets.



The following are the Patterns and Sizes which the above Musical Boxes are made, with their Prices, which include one Cylinder.

	Cylinder.	Approximate Size of Box.	Number of Notes.	Price of Box to include One Cylinder.		Price of each additional Cylinder.	
				£	s. d.	£	s. d.
JUBILEE * 8 Airs, with Flutina Voix Celeste	15 x 3	42 x 16 x 14	92 22	42	0 0	8	0 0
IMPERIAL- 8 Airs, with Flutina Voix Celeste and Full Orchestral Accompaniment	17 x 3	44 x 20 x 16	71 8 6 5 31	56	0 0	10	0 0
PRINCE EDWARD OF YORK, 8 Airs, with Flutina Voix Celeste and Full Orchestral Accompaniment	21 x 3 1/2	48 x 24 x 18	94 3 6 5 40	100	0 0	15	0 0

## What has Two Arms and Six Feet?

An Ultraphon Gramophone of course

In Germany in 1929 there were three big corporations - Lindström, Deutsche Grammophon/Polyphon and Küchenmeister. There is evidence that more than a hundred record labels existed in Germany in the 1920s, of which barely more than a dozen survived during the 1930s. In 1930, small record companies such as Artiphon, Star Record, Homophon and Biberphon disappeared from the market.

The Berlin inventor Heinrich J. Küchenmeister (b. 1893, Berlin, † 1971, Bremen) in 1922 developed the "Ultraphon", a gramophone in a cylindrical cabinet, having 2 sound boxes, 2 tonearms and 2 offset internal horn sound openings, and registered the name as a trade mark. Both needles ran at a fixed distance in the same record groove, whereby a small time shift of the audio signal is achieved during playback providing an echo or pseudo-stereo effect. As a result, it also made it louder.

The "German Ultraphon AG" company, whose purpose was the production of these speech machines, was founded on August 13, 1925 in Berlin-Lichtenberg, the main shareholder was Heinrich Küchenmeister. Since the commercial success of the invention was assumed to be relatively low, it was soon decided to build conventional devices with a tonearm and internal horn as well. From 1928, the Küchenmeister sister company Bertona (Berliner Tonapparate-Fabrik GmbH) took over the production of machines and records. It ceased production in early 1932<sup>1</sup>.

### German Ultraphon AG

In collaboration with the Dutch businessman and engineer Andreas Struve (b. 1882, † 1954) Küchenmeister planned a multinational electroacoustic corporation with independent departments for Schallplatte und Sprechmaschine

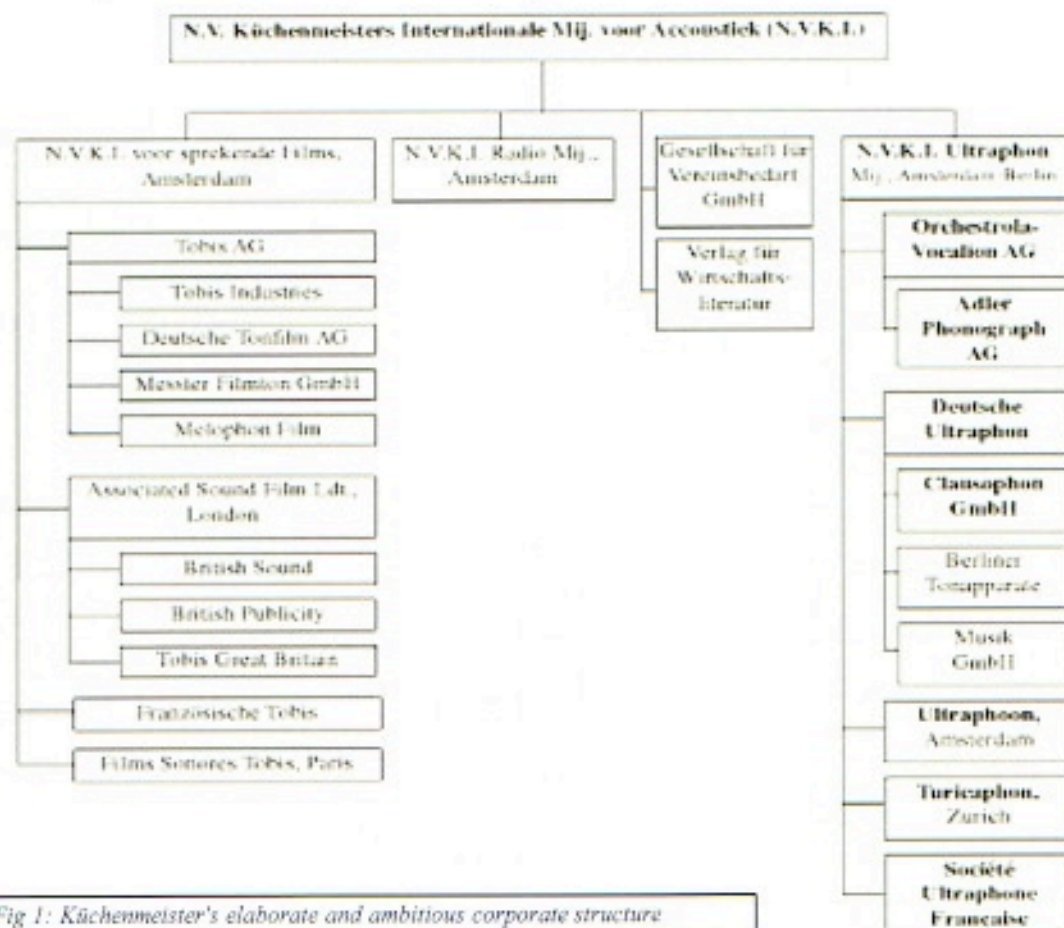


Fig 1: Küchenmeister's elaborate and ambitious corporate structure

(records and gramophone machines), Radio & Tonfilm (Sound film).

The "NV Küchenmeister's Internationale Maatschappij voor Accoustiek" (Society for Acoustics, the term Society implying a private company) was founded in Amsterdam as a holding company with predominantly Dutch capital on 3rd August 1929. Subsidiary companies were created for the various departments. These included for the field of sound film the "NV Küchenmeister's International Maatschappij voor Sprekende Films" (founded in December 1927, later International Tobis Maatschappij NV ) and for the radio department the "NV Küchenmeister's International Radio Maatschappij" which reached only the planning stage. The "OC Küchenmeister's International Ultraphoon Maatschappij" of October 1928 was responsible for the record and machine sector2.

In early 1929, the German Ultraphon AG of Berlin, merged with Küchenmeister's International Ultraphoon, Amsterdam. The goal was to build up their own record production in Germany, and Küchenmeister GmbH bought the German Orchestrola-Vocalian AG firm to enter the record industry.

Under the direction of the record producer Herbert Grenzebach (b. 1897 Berlin, † 1992 Mallorca) a wide repertoire was created within a short time. . The Ultraphon artists included Marlene Dietrich, Joseph Schmidt and Erich Kleiber. The recordings are characterized by an unusually good sound quality. This was to the credit of the Ultraphon sound engineer Hans-Karl von Willisen (b. 1906 Berlin-Charlottenburg, † 1966 Wuppertal) and Paul-Günther Erbslöh (b. 1905 Dusseldorf, † 2002). As a recording studio, the recording department of Ultraphon used the ballroom of the garden restaurant "Victoria-Garten" (also "Viktoria Garden") at 114-115 Wilhelmsaue, Wilmersdorf, Berlin. Records first appeared on the market in the autumn of 1929.

#### **International Labels**

Different companies were set up in other countries:

**International Ultraphone**, in Villetaneuse (Seine)

near Paris, after 1931 was re-named as "**Société Ultraphone Française**", Netherlands: "**Ultraphon**" Amsterdam, Switzerland: "**Turicaphone AG**", founded in October 1930 in Zurich

The first Ultraphon records of Czech music appeared in December 1929 and were marketed in Czechoslovakia by the Czech firm Ravitas, which started to operate in Czechoslovakia in 1929. It imported records from its parent company, Deutsche Ultraphon AG. Ravitas predominantly featured records of original Czech music in addition to Ultraphon's International repertoire. The main shareholders and managers of Ravitas were Frantisek and Jan Valentini. Other companies such as Parlophon and Odeon were also operating in the country, but could not compete for long, the only survivors being The Gramophone Company with its HMV and Columbia labels. The Ultraphon records were recorded at the Berlin studio by popular Prague artists accompanied by a dance orchestra made up of musicians hailing from all over Europe, with a few American soloists as well. The conductor was F A Tichy. The reaction of the Czech public was highly positive and further recordings were made by commuting German technicians with mobile recording equipment in Prague, using the studio at the National House in Vinohrady, leased at the time by the Odeon company. Meanwhile Ravitas, which dealt in electrical, optical and acoustic devices, started building its own record pressing plant and recording studio in a leased building in the Holesovice quarter of Prague. The "Upper Crust" experienced the label in the 1930s with the sale of classical and jazz recordings. The production capacity of the Prague affiliated branch, which managed a record-making factory for the entire concern (another plant owned by the concern was located in Paris), was 5,000 records a day.

Due to the confusing corporate structure, the "German Ultraphon AG" ran into financial difficulties in July 1931 and was liquidated in early 1932. In March 1932 the Telefunken company in Germany bought matrices and press shops from the bankruptcy and founded its own label as "Telefunkenplatte GmbH".

After the bankruptcy, the Czech assets were purchased by Ravitas, which in 1933 started to operate as a joint-stock company, based in Prague's Klimentská Street and registered the Ultraphon brand for Czechoslovakia (and the Supraphon trademark for the rest of the world) specialising in domestic music. In the 1930s and 1940s Supraphon recordings from the company's extensive catalogue promoted the works of Smetana, Dvorák, Janáček and other Czech composers of international renown.

From February 1932 Czech Ultraphon registered the trademark Supraphon as the name of an electrical record player.

With the Russian occupation of Czechoslovakia after the Second World War in 1946 there followed the Nationalization. 'Ultraphon' and 'Supraphon' were then used exclusively for the Czech market, the world repertoire continued under the label *Mercury Records*. The company Ultraphon AS was renamed Supraphon AS in 1969 and is today the biggest Czech record label.

#### Literature

Franz Schorn: *Old record brands in Germany*. Wilhelmshaven: Noetzel 1988. ISBN 3-7959-0551-6 Wilhelmshaven: Noetzel 1988. ISBN 3-7959-0551-6

Hansfried Sieben: *Herbert Grenzbauch: a life for the Telefunken record*. Dusseldorf: Sieben 1991

Oliver Wurl: *Ultraphon reflects the tone: the rise and fall of an enterprising record company*. In: *Classical recordings quarterly*, issue 63, Winter 2010, pp. 37-40. ISSN2045-6247ISSN 2045-6247

#### The Machines

Ultraphons came in a range of shapes and cabinets, but they all seem to have been cylindrical, in the style known as Bauhaus. Floor standing models in oak cases as well as table models in a variety of heights and hard woods have been seen.

Contemporary reviews were complimentary.

When played on such a machine the voices of the singers do not sound strangely thin and screeching, but full and genuine, and the sound of each individual instrument is perfect to isolate. "Beaten the competition", was stated in 1925, when the

company demonstrated their latest talking machine, the German Ultraphon, to an exclusive circle of listeners in the Berlin Hotel Esplanade. It all depends on the interval; the sound boxes on the two tonearms, whose needles at a precise distance to each other, are placed in the same record groove, creating a difference of only a hundredth of a second when playing the record. In addition are the two horns associated with the tonearms on the inside of the tall, cylindrical-shaped, almost futuristic sculptural furniture arranged 90 degrees to each other. Thereby and by this minimum time delay when playing the disc creates the impression of listening to plastic. Such a simple idea, but revolutionary in 1925. "It's just as amazing for the uninitiated as to the skilled person!" Geno Ohlischlaeger raved in the "Berliner Tageblatt", when reviewing the principle of the Ultraphon.



Fig 2: Ultraphon table model, note the pneumatic lid stay.

The patent specification implies that locating the two soundboxes in the same record track is simple! Experience shows the reverse - it is easy to get them in adjacent tracks, making the result not quite what the makers intended!

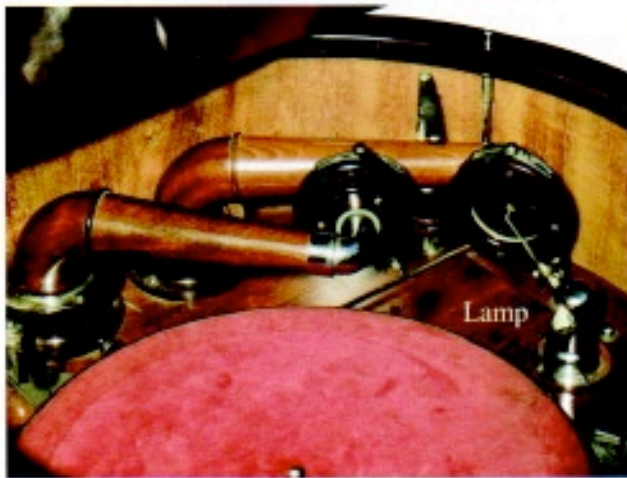


Fig 3: Showing the two beautifully turned tone arms, probably in walnut, and their (optional) linkage. Note the small lamp unit at front foreground. It is powered by a battery under the motor board and lights when the lid is opened.



Fig 4: The two buttons control the turntable brake (left one) and volume control.



Fig5: One version of the record label.



Fig 6: The manufacturer's metal identity plate mounted on the motor board beneath the turntable. It bears the serial number 10624.

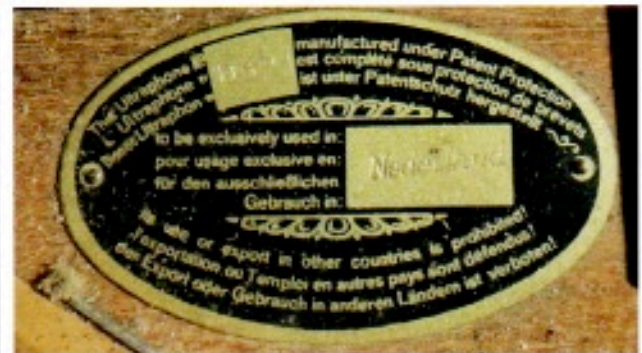


Fig 7: Export to any other countries than Nederland is prohibited!



Fig 8: "Ultraphon mirrors the sound" - note the reflection of the U in the lower half of the badge.

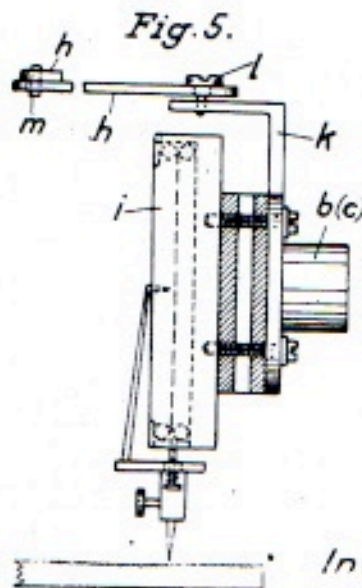
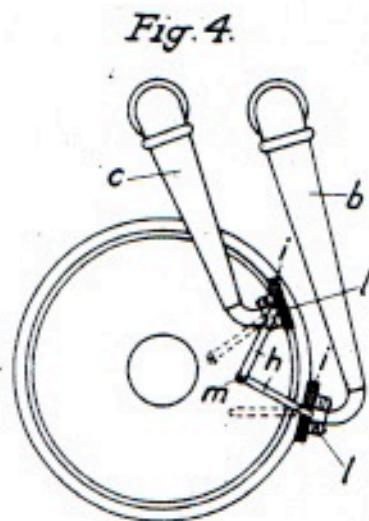
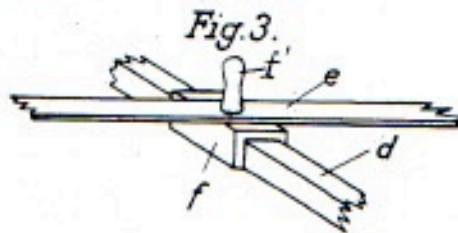
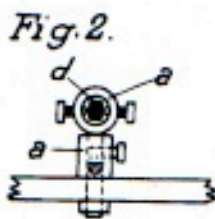
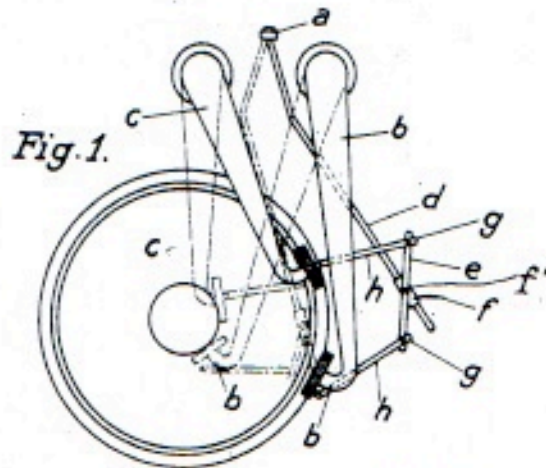
Nov. 6, 1928.

H. J. KÜCHENMEISTER  
GRAMOPHONE

1,690,122

Filed July 18, 1925

2 Sheets-Sheet 1



Inventor:  
*Heinrich J. Küchenmeister*  
 By *Richard & Geier*  
*Atty*

Figs 9 to 12 - Küchenmeister's American patent for the Ultraphon gramophone.

Nov. 6, 1928.

H. J. KÜCHENMEISTER  
GRAMOPHONE

1,690,122

Filed July 18, 1925

2 Sheets-Sheet 2

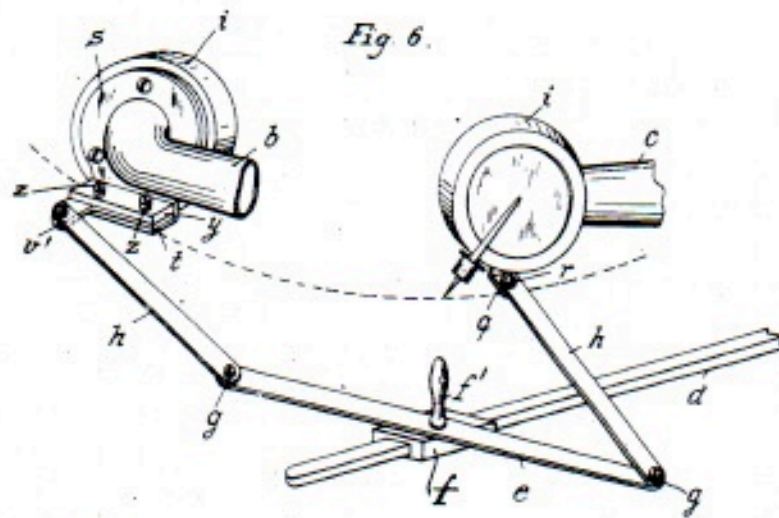


Fig. 6.

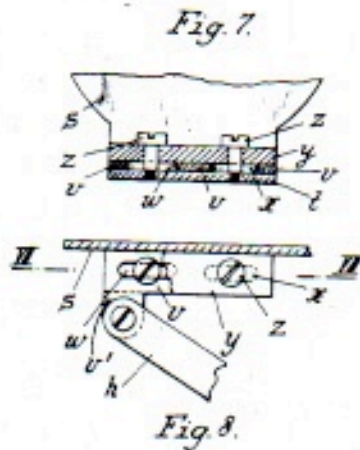


Fig. 7.

Fig. 8.

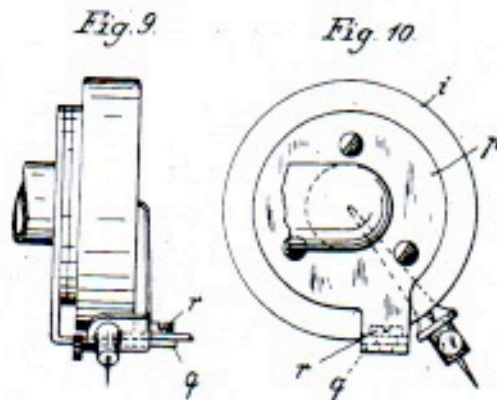


Fig. 9.

Fig. 10.

Inventor:  
HEINRICH J. KÜCHENMEISTER  
BY *Richard & Geier*  
ATTORNEYS

Fig 10

Patented Nov. 6, 1928.

1,690,122

UNITED STATES PATENT OFFICE.

HEINRICH J. KÜCHENMEISTER, OF BERLIN, GERMANY.

GRAMOPHONE.

Application filed July 18, 1925, Serial No. 44,462, and in Germany July 23, 1924.

My invention relates to gramophones or like machines for operation by two or more needles simultaneously.

The connection of two tone arms or two membranes by intermediate links is not practicable because the sound boxes, owing to their distance from each other, must follow in succession the undulations of the record sound grooves. It was found that one sound box forced the other out of the same spiral lap of the sound groove in the record if the connection were not suitable for or adapted to the undulations.

In accordance with the present invention two or more tone arms are so connected that the sound boxes used are enabled to follow independently of each other the undulations of the sound grooves. This result is obtained by connecting the tone arms, through the medium of jointed links, with a universally movable guide arm in such manner that the curve described by the point of connection on the guide arm represents the mean value of the two curves traced by the sound box needles and is located between these curves.

Embodiments of the invention are illustrated, by way of example, on the accompanying drawing whereon:

Figure 1 is a plan view of the whole phonograph.

Figure 2 is an elevation showing the universal joint of the guide arm.

Figure 3 is a perspective view showing the linkage system of the guide arm and the rocker.

Figures 4 and 5 are plan and elevational views respectively of a simplified arrangement of the linkage system.

Figure 6 is an enlarged fragmentary perspective view of the coupling mechanism between the tone arms and sound boxes.

Figure 7 is a section on the line VII—VII of Figure 8.

Figure 8 is a plan view, partly broken away and partly in section, of the connection for one of the sound boxes.

Figure 9 is a front elevation of the other sound box, and

Figure 10 is a side elevation thereof.

Referring to the drawings, the reference *a* denotes a universal joint for a guide arm *d*, said joint being disposed outside of the area of the record on the turn table of the machine, the bottom of the machine casing for example, and permitting the arm freedom of movement in all three dimensions like a ball and

socket joint. The joint *a* is preferably located between the pivots of the two tone arms which latter, together with their sound boxes and needles, are indicated by *b* and *c*. The joint *a* must be located at a point which is equally well suited and of equal advantage for both tone arms.

When playing a record in the usual way from the periphery towards the centre, the sound boxes will approach each other as the needles traverse the record along the curved paths indicated; conversely they will move further away from each other if the playing is from the centre of the record towards its periphery as in the case of the Pathephone.

In order to ensure a uniform insertion of the needles into the sound grooves a rocker *e* is attached to the arm *d* by a slide *f* and arranged to slide along the arm, the best position being found in trying out the machine. The slide *f* has a pin or bolt *f'* and carries the rocker to which are pivotally connected, at *g g*, two links *h h* whose other ends are pivotally connected to the sound boxes of the tone arms *b c*. The connection of the sound box *i* of the tone arm *b* is made by providing the plate *s* of said box with an extension *t* upon which is slidably mounted a plate *v* having slots *w* and *x* therein and also having a lug *v'* to which one of the links *h* is pivotally connected. A clamping plate *y* is superimposed upon the plate *v*. Screws *z* are carried by the plate *y* and extend through said slots into threaded engagement with the extension *t* and are utilized to secure the plate *v* in adjusted positions. Thus when it is desired to adjust the rocker *e* along the arm *d* to secure a uniform insertion of the needles of the sound boxes into the record groove, the screws *z* are loosened and the plate *v* may then be moved relative to the extension *t* by reason of the slots *w* and *x* whereupon the screws may again be tightened to retain said plate *v* in position.

The sound box *i* of the tone arm *c* is provided with a lug *q* to which the end of the other link *h* is pivotally connected by a screw *r*.

It is essential that the needles of both sound boxes be uniformly inserted in the first spiral lap of the record sound groove by movement of the guide arm *d*, and to ensure this the slide *f* is adjusted until the required position is found in practice.

Then, to insert the needles in the first spiral lap of the record sound groove it is only neces-

Fig 11

2

1,690,122

sary to raise the arm *d* and move the same, as permitted by the universal joint *a*, until one of the needles registers with the first spiral lap. Owing to the system of linkage the other  
 5 needle will then also register with the first spiral lap. It will be apparent that each rocking movement of the arm *d* is transmitted by the linkage system *e g h* to the tone arms  
 10 *b* and *c* which are thereby carried or guided in the same direction as the arm.

The selection of the proper location of slide *f* for the rocker *e* is dependent on the fact that the curve described by the slide *f* during a rocking movement of the arm *d* about *a* must  
 15 represent the mean value of the two individual curves described by the sound box needles.

In Figures 4 and 5 a simplified inserting mechanism is shown. To each of the sound boxes *i*, carried by the tone arms, an angular  
 20 bracket *k* is attached which by means of a pivot or pin *l* is linked to a connecting rod or coupling member *h*.

Both coupling members are linked together at their free ends, the link pin being formed  
 25 e. g. as a handle and are operated in the manner desired by grasping the mechanism by hand at the link *m*, the path of which, if projected on the record plate, representing the mean value of the various curves described by  
 30 the sound needles.

By raising the coupling member *h* on top the connection can be dissolved, whereafter each sound box can be handled separately.

The connection described enables two or  
 35 more sound boxes to be inserted uniformly in the same spiral lap of the sound groove in the record. When more than two sound boxes are used the system is correspondingly increased or suitably modified. All the sound  
 40 boxes are then pivotally connected by links to the fixed rocker, which remains unaltered, or to a device having a similar action.

I claim:

1. In a sound reproducing machine for operation by a plurality of sound boxes having  
 45 their styli simultaneously engaged in the same record groove, means connecting the sound boxes for simultaneous movement comprising a universally movable guide arm, a rocker  
 50 on the guide arm, and links pivotally connected to said rocker and to said sound boxes.

2. In a sound reproducing machine for operation by a plurality of sound boxes having  
 55 their styli simultaneously engaged in the same record groove, means connecting the sound boxes for simultaneous movement comprising a universally movable guide arm, a rocker  
 60 adjustable on the guide arm, and links pivotally connected to the said rocker and to the sound boxes.

3. In a sound reproducing machine for operation by a plurality of sound boxes having  
 65 their styli simultaneously engaged in the same record groove, means connecting the sound boxes for simultaneous movement comprising a universally movable guide arm, a slide  
 70 adjustable along the guide arm, a rocker carried by said slide, means for locking the slide in adjusted position and links connecting the rocker with the sound boxes.

4. In a sound reproducing machine for operation by a plurality of sound boxes having  
 75 their styli simultaneously engaged in the same record groove, a plurality of sound boxes movable about separate pivots, brackets attached to said sound boxes, a movable guide arm, a  
 80 slide adjustable along said arm, a rocker arm connected to said slide, and links pivotally connecting the ends of said rocker arm with said brackets.

In testimony whereof I have signed my name to this specification.

HEINRICH J. KÜCHENMEISTER.

Fig 12



Fig 13: Ultraphon records had the reputation for fine quality sound reproduction. This is born out in practice, when they are found have quiet background noise and well balanced sound.

## Put Another Nicole In

Paul Bellamy

Much has been written about the Nicole family, summarised initially in *The Nicole Factor* and updated in my book *The Music Makers of Switzerland*. There were two parts to the family, François Nicole and his bachelor brother David (of whom we know very little) and cousins David-Elie Nicole and his brother Pierre-Moïse Nicole. There were close marriage connections between François Nicole and his friend François Lecoultre. Just like the Lecoultre families who had two branches, the Golay and Piguet clans, so did the Nicoles.

François was born about 1766 and registered as an horologer at Nyon in 1787 along with his bachelor brother David. By 1810 François was working in Geneva as a musical box maker at rue Chevelu 60. His cousin Pierre-Moise Nicole, born about 1789, was living in Geneva. By 1822 both Pierre and his brother David-Elie were living at rue des Étuves, just around the corner from François. It is natural to conclude that they were part of a joint family enterprise although there is no actual proof. Pierre and David are known to have had the money to establish a separate workshop, which was a short walking distance from François' premises.

The two brothers, who had their first workshop at rue des Etuves, barely a few hundred yards away and around a corner from François in rue Chevelu, then moved to larger premises at rue du Cendrier 118. It was a continuation of the same street, the names changing as the roads crossed at rue Chevelu.

François' son-in-law Henri-François Reymond-Nicole started as a workman, before marrying François' daughter. He was then registered as a partner in 1828. Presumably François' bachelor brother David had died by 1830. By 1834 Henri Reymond is listed as the proprietor of the Nicole business but is now living next door to father-in-law François at number 58. One can only assume that the two brothers and Henri parted their ways. Henri dropped the Nicole appendage soon after to be known as Henri Reymond. It is thought he continued for a few years making musical boxes in his own name and also in partnership with Falconnet.

It seems François Nicole retired aged about 68. His business became registered to his son-in-law. The business ceases to be registered in Henri's name

after 1844. François dies aged 83 in 1849. Thus the tin-cased musical box souvenir seems to be just about the right date to confirm previous evidence. Henri Reymond seems to have departed the Nicole business about 1847. We know he produced movements with his own name and probably had brief associations with Falconnet and one of the Lecoultres, of which there were two separate and distinct families.

Past dating evidence and historical research indicates François never used his name on musical boxes. There are always exceptions to the rule because the name F<sup>s</sup> NICOLE has been recorded on a governor crane (the air brake's fan vane support bracket). The Late HAV Bulleid said his unique signature was the unique grid pattern of lines engraved on the cylinder surface. The term Rigid Notation was invented to describe the pattern based on the false assumption the rigid transverse spacing was an aid to pinning. The term should be abandoned because there was nothing rigid about François' musical arrangements.

The circumferential lines of the grid were track lines that aligned with comb teeth. The transverse lines did not align with the musical arrangement in any way. Music is written with 'beats in a bar' such as three beats, 4 beats, etc. The transverse lines had nothing to do with the beats. One theory is that, when François first started to pin complicated and advanced musical arrangements, he used the grid-pattern that was common to pinning wooden barrels used for mechanical organs and church bells. The transverse lines may have been useful as an aid to locating pins that needed adjusting. With the advent of the dividing engines used for pinning cylinders, the transverse lines that François used became redundant but he retained them as his 'signature'.

His early movements also had a distinctive device comprising a fixed claw that engaged with grooves machined in one of the cylinder end caps. It was used to hold the cylinder firmly in place as it rotated, thus keeping comb teeth and cylinder pins in absolute alignment. He also abandoned this device because the accuracy of machining, pinning, etc. was so great that it became redundant. Musical Box makers were all trained to the accuracy of clock

and watchmaker standards.

The late Luuk Goldhorn and Olin Tillotson suggested that the brothers were making smaller and less sophisticated movements for François leaving him to make and develop his musically highly sophisticated and larger movements. It would explain the words F. Nicole stamped on movements and the use of serial numbers, which were never used by François. François combs were initially supplied by François Lecoultre, one of his sons being a comb maker who abandoned comb making to concentrate on and becoming the famous Lecoultre of the watch-making fraternity.

The F. Nicole stamp on the comb could have been a way of identifying the the recipient, François. The two brothers would therefore use combs with the F. NICOLE stamp.

The evidence is fairly conclusive that the names Frères Nicole and Nicole Frères were versions for the cousins. The argument for F. Nicole has been one of endless debate as to whether this was for the cousins (i.e. the F being for Frères) or for François. The wording Frères Nicole was not a conventional way of writing 'Nicole Brothers' at that time.

When Lecoultre gave up supplying combs it was about the same time as the names changed. This would make sense as suggested by the late Luuk Goldhorn and Olin Tillotson, both discovering that the two brothers were related to François and working within a short distance from him. Luuk thought that the brothers were concentrating on the more mundane movements of the time on behalf of François; hence using his name in the form of F. Nicole, leaving François to concentrate on his far more elaborate musical boxes.

When François retired, it seems the brothers continued to use combs stamped F. Nicole but changed to FRÈRES NICOLE when they became independent successors to the Nicole business. The name then changed again to NICOLE FRÈRES from about 1837 to 1839. A study of tune sheets supports the above assumption. Frères Nicole appears on tune sheet Fig. 1, circa 1837. By 1839 it was replaced by Nicole Frères, circa 1839, Fig. 2. The F. Nicole version has not been recorded on tunes sheets although frequently found stamped on combs.

Fig 3 shows a movement fitted to a typical souvenir musical box of the period. The serial number is



*Fig 1: Tune sheet circa 1837*



*Fig 2: Tune sheet circa 1839*

12792, which dates to 1832-1833. Fig. 4 is the same movement with the name FRERES NICOLE stamped on the bedplate near the spring motor case and the serial number as well as the comb stamped F. NICOLE, Fig. 4A. This simple piece of evidence seems to be conclusive, thus confirming the thoughts of Luuk Goldhorn and Olin Tillotson.

Fig. 5 shows the picture on the case lid. It is a



*Fig 3: Movement fitted into tin box.*

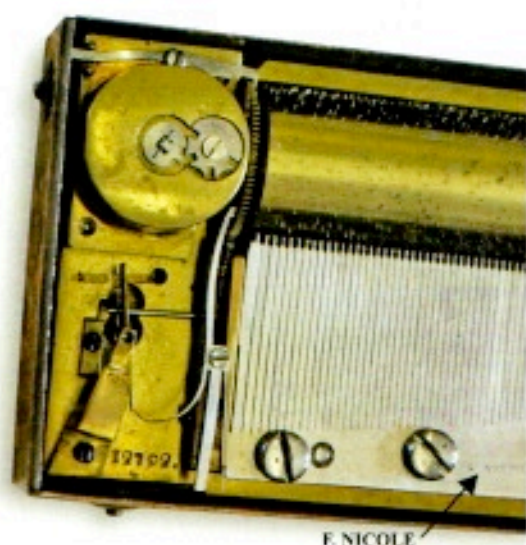


Fig 4: Showing the stamps and serial number

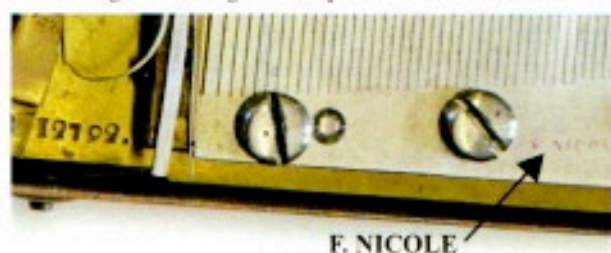


Fig 4A: Enlarged view of the comb stamp

typical tourist scene of Chillon Castle at the top of Lake Geneva (Lac Léman).



Fig 5: Chillon Castle on the lid

Fig. 6 shows the castle as it is today. It has been a popular tourist site even before the 1800s and often features on these tin-cased souvenir musical boxes. The image is a black transfer print on a colour base that may be orange, green, blue, etc. (It would be interesting to record how many background colours were produced).

**Summary:** These suppositions about the names



Fig 6: Chillon Castle as it is today

accord quite well with the changes to the business structure when his son-in-law took over the business, followed by François' subsequent retirement and then his death.

So we may conclude that Henri Reymond decided to have no part in the business conducted by the cousins. The Nicole brothers retained the business name. Reymond dropped the appendage Reymond-Nicole that he adopted according to custom when he married François' daughter. The name FRERES NICOLE was the way to re-define the business in their family name. It was one of the longest in the history of cylinder music box manufacture, moving to London when taken over by Charles Brun and then adapting to the manufacture of cylinder and disc gramophones in about 1904. It survived until the outbreak of the Great War when its German owners were incarcerated as aliens in the tower of Alexandra Palace, with its magnificent view on the heights overlooking the City of London. Their business was commandeered by the British government without any compensation. A sad ending to a remarkable family history.

## Discovering Automata in Museum collections in England

by David Soulsby

There are only a limited number of museums in England specialising in displaying automata, the MAD museum in Stratford being one as described in Mechanical Music World 18 Autumn 2019. However there are many establishments around the country that have very interesting automata shown with the other exhibits, and I decided to take a visit to some of these.

The first stop was the V&A Museum in South Kensington, which has amongst its exhibits, the well-known Tipu's Tiger, a very simple automaton from India acquired around 1880. (Photo 1).



Photo 1: Tipu's Tiger attempts to kill a man.

It is almost life sized, made from carved and painted wood representing a tiger crouching over and mauling a European man. The side of the tiger has a flap which when lifted reveals an organ pipe and bellows. The mechanism when it is cranked makes the man lift one hand and let out a wailing sound while the tiger growls. Also in this museum I found what must be amongst the smallest automata ever built. Two beautifully made oval shaped musical snuff boxes in solid gold, measuring only 8 by 6 cms, and 4 cms in height (Photos 2 and 3).

The first made around 1785 in Geneva, Switzerland, features an automated girl dancing on a tightrope stretched across several intricately decorated columns, holding a horizontal pole for balance. The background is made of blue enamel and the whole assembly is encased in glass. As the figure dances, the rope bounces and a carillon of bells located inside the box plays a tune.

The second box made in Paris, France in 1787,



Photo 2: Snuffbox Tightrope Dancer

depicts a number of seafaring scenes engraved in the gold. Around the circumference are pictured the men working on the construction of two ships. On the base the design shows sailors tugging a vessel across the shore to the sea. The clockwork motor drives two automata galleons that sail across the top of the box on moving silver waves. Loved ones are on the shore waving goodbye to the mariners. As in the first snuffbox a carillon inside plays a tune with slots cut in the sides allowing the sound out. The automata in motion can be seen at [www.van.ac.uk/articles/gold-boxes-in-action](http://www.van.ac.uk/articles/gold-boxes-in-action).



Photo 3: Snuff box Ships at Sea

The British Museum in London was another rich source, out of the 8 million artefacts in its collection I located two interesting automata. The first was a magnificent model galleon manufactured in

## Mechanical Music World

Augsburg, Germany around 1585 by Hans Schlottheim (Photos 4a & 4b).



Photo 4a: Mechanical Golden Galleon in the British Museum.

The medieval ship is made of gilded brass, with embossings of waves and sea monsters along the hull. It has three masts with yard arms carrying furling cloth sails, at the top of each is a metal pennant. The main mast is just over a metre high and has a small striking clock at the base, surmounted by a double headed eagle, the symbol of the Holy Roman Empire. The figure representing emperor Rudolf II is seated on a throne while seven electors circle around him. On the deck are a group of trumpeters and drummers. In the crow's nests model sailors swing hammers and strike the hours and quarters on inverted bells. Automata figures of trumpeters and drummers play as the galleon on wheels is propelled along a table announcing the beginning of a sumptuous banquet. A small bellows and pipe organ produce the musical accompaniment with drumming from the striking on a skin stretched across the base of the vessel's hull.

The device has three separate spring driven clockwork mechanisms, one for the chiming clock and the movement of the players, the second controls the organ and drum and the third provides the movement of the ship. At the prow is a large cannon with a further ten smaller ones protruding around the hull from below decks.

As the galleon sails along the table, the music from the animated players is drowned out by the firing of



Photo 4b: Close up of the galleon.

the large cannon. A fuse connected to it ignites the remaining cannons and they fire in turn, with a spectacle of noise and smoke. What a way to announce "Dinner is ready!" Unfortunately time has not been kind to this model and it is no longer in working order. However a fully operational sister ship from the armada is located at the Kunsthistorisches museum in Vienna and its splendour can be viewed on a video at: Kunstammer Wien: der Schiffsautomat.



Photo 5: Silver Huntsman drinking game.

On the lower floor of the museum a smaller and simpler automaton is exhibited, it is in the shape of a huntsman restraining his dog with a chained lead (Photo 5). This hollow statue crafted in gilded silver is 31 cms high and was made in Germany around 1617 by Wolf Christoff Ritter. The hunter stands on a cast silver base, a representation of a forest floor with ferns, lizards and insects set in it. The stand covers a clockwork mechanism driving three wheels. The figure thrusts forward a spear, which is a replica of that used for hunting wild boar. The huntsman would have been placed on a banqueting table at which diners were seated. The automaton propelled along the table until it came to a standstill and the spear pointed at one of the diners. The silver figure was filled with wine and the diner had to remove the detachable head and drink the contents. Drinking games such as this were popular in Germany in the early seventeenth century.



*Photo 6a: Waddesdon Mechanical Elephant*

I continued my journey to Waddesdon Manor in Buckinghamshire to visit a mechanical elephant, part of the Rothschild collection displayed there. The model elephant is 1.3 metres high made of bronze, ornamented with multicolored paste and mother of pearl, it is encased in a rectangular glass cover. It was made around 1770 by a French clockmaker, Hubert Martinet, in Clerkenwell London. It is operated by two keys inserted in the belly of the elephant and the base. When wound the clockwork mechanism in the base plays four different musical tunes. The triumphal Emperor riding the



*Photo 6b: Close up of the elephant.*

elephant, and the four musicians on the base, move to and fro, while the paste flowers, designed to imitate diamonds, rotate, open and close. The elephant's ears flap, his tail and trunk swing about, and eyeballs swivel rather menacingly. When in operation the attraction attracted visitors to the collection, both in the eighteenth century and today.

Sudbury Hall is a country house in Derbyshire, which houses the National Trust's Museum of Childhood. A visit to its collection of toys revealed a number of automata lurking there. An interesting one was of a lithographed tinsplate, clown artist seated at his easel, made by Vielmetter circa 1900. A cranked handle uses the mechanism hidden in the base, to move a cam connected to the artist's brush. The clown (Photo 7) paints a portrait on the canvas; cams can be interchanged allowing different figures to be painted. Famous people of the time, such as Queen Victoria, were popular.

The final museum on my tour was Weston Park in Sheffield, a city in South Yorkshire. This time the automata were modern compared with the others I had visited. They were in fact made around 2006 by the acclaimed automatist Matt Smith to celebrate the



*Photo 7: Clown portrait artist at his easel.*

lives of a variety of Sheffield inhabitants of the 19<sup>th</sup> century. They represent real people from that era that lived or traded on Scotland Street in the heart of the city, (Photos 8a & 8b).



*Photo 8B: A Sheffield housewife looks after her offspring.*

Although not the same likenesses, they have the original names such as Ann Shimeld and her nephew Sidney Burkenshaw who were silversmiths; Thomas Hallam a pawnbroker and Thomas and Eliza Somerstown who were file-cutters. Matt's automata show them all carrying out their jobs as described in the census of 1891.

Well! my journey taking in five museums showed that, built over a period of four centuries, fashioned from gold to tinfoil, from the familiar to the obscure, there are automata hidden in plain sight well worth seeking out.

*Photo 8a (below): 19th Century Sheffield artisans carry out their work.*



## All Things Bright & Beautiful



*Fig 1: Nicole Freres 3-per turn, 18-air Forte-Piano hymn box.*

Following a discussion a long time ago on the Mechanical Musical Digest (MMD) forum, Carol & David Beck supplied me with photographs and details of a Nicole Hymn Box. I kept the correspondence on file in the hope that it might come in handy one day. This musical exchange, MMD, enables questions to be asked, answers given and for knowledge to be shared amongst its worldwide membership; all that is asked is a small subscription each year to fund the work. Part of the exchange was on Nicole Hymn Boxes and the difference between hymns and oratorios. The term Hymn Box has come into common use - perhaps not so common at the time the musical box programme comprised a complete suite of hymns that were very popular at the time. Religion had a powerful grip on many parts of society such that it was frowned upon if one did not recognise the Sabbath as a day of church and religious contemplation whether of Catholic or Protestant inclination. Thus a box full of hymns may have been used for family services or just for family or personal entertainment, mainly on the Sabbath day!

Many so-called hymn boxes also had other airs such as a national anthem or religious arias and oratorios in the list of tunes. So the term hymn box can be inaccurate. Hymn boxes also rarely hold the same value as similar ones with secular airs.

Nicole musical boxes can be the best source of study because more of these hymn boxes have been recorded than for any other maker. The first is about

1840 and, like most of his, it is for a 6-air movement. About 1848 there were, surprisingly, Mandoline hymn arrangements. In 1856 there was a 10-air cylinder musical box and by about 1860 the first Forte Piano Nicole 8-air musical box. By about 1863 the first two-per-turn Nicole appears. The last recorded 'Nicole' hymn box was in 1889 but Charles Brun now owned the business from about 1880 and it was in his 50,000 series. Some of the most popular later versions were the Moody & Sankey hymn boxes but not made by Nicole as far as is known.

Oratorios should not be confused with hymns because they are a different musical genre. The first 4-air Oratorio Nicole version is 1849. Both 4- and 6-air movements continue until the mid 1860s after which date they become few and far between. Two of the 4-air movements are Forte Piano, both circa 1859. The first 8-air movement appears in 1851 and makes an occasional appearance until the late 1870s, all of which appear to be a 'standard' 8-air format. The first 12-air two-per-turn version is listed in 1860 and quite a few of these are Forte Piano. One-per-turn 12-air movements commence about 1870, only one of which is listed as Mandoline, circa 1870. However, 12-air one-per-turn Mandoline movements are common in the 50,000 series. Two-per-turn versions start with serial 37092, circa 1860, the last one being serial 46265, circa 1873. Two in the 40,000 series are Forte Piano.

An oratorio is a vocal work, usually for solo voice

accompanied by choir, often with some kind of instrumental accompaniment and so not necessarily religious. Of course, musical boxes could not sing but the listener would surely have had the words in mind.

An aria is also a vocal solo, sometimes duet, used especially in an oratorio or opera. Popular in the 17th and 18th centuries, it was usually in three sections and organised more formally than a song. The third section is sometimes a repeat of the first with the second acting as a contrast between the two. If the tune list comprises is full of hymns the term hymn box is correct. When there is a mixture of other works, particularly if sacred music, the correct term is Sacred Air musical box.

The Carol and David Beck example concerned a fine Piano Forte 3-per-turn, 18-air Hymn Box, Fig 1. The cylinder is 16¼ inches long x 4 inches in diameter with a 110-tooth forte comb and 50 toothed piano comb. The serial is 46346, dating it to 1873 according to the HAV Bulleid dating chart, hence a 'true' Nicole made when the last family member was in charge of the business. The two brothers Pierre-Moïse and David-Elie had died; the first much earlier in 1857 and his brother in 1871. Thus the owner of the business was Pierre François Elie Nicole, the son of David-Elie, aged about 39 at the time this musical box was made. The bedplate has a slightly uncharacteristic ribbed surface and the words 'Nicole Frères Geneve' are stamped rather clumsily on its surface, Fig. 2. The name Nicole Frères is also stamped on each comb. A Keith Prowse & Co., London logo is on the back inside of the case, Fig. 3, headed Patent, the meaning of which is uncertain.



Fig 2: The name stamp

Keith Prowse was one of the last major London Nicole Agents. Robert William Keith (1767-1846) was a musical composer, an instrument maker and an organist at the New Jerusalem Church, Friars Street, London. He opened a shop there in the late 1700s. He and William Prowse (1801-1886) entered into part-



Fig 3: Forte-Piano combs

nership to form Keith, Prowse & Co in 1830. Prowse was also a musical instrument manufacturer and music publisher.

The case, which measures 29¼ x 12½ x 10 inches high is rosewood veneered front and sides with triple brass banding. The front has enamel and brass inlay 7½" x 3¼" and a similar one 15½" x 5½" inlay on the lid. The silver-plated tune plaque lists all the tunes, Fig. 4. It is indicative of high quality and a study of the tunes is quite revealing, showing a mix of hymns and oratorios from a number of sources:

**Händel** (George Frederic, note the Germanic spelling) Oratorios:

Dead Marche (sic, March) in (from) Saul. A funeral anthem, which is a type of hymn in two parts).

Halleyluyah (Halleluia) Chorus from the Messiah.

See the conquering Hero come, from Judas Maccabeus.

**Hayden** Two Oratorios from the Creation:

With verdure (green),

Heavens are telling

**Moore** (Sir Thomas):

Hymnal (a collection of hymns) Sound the loud timbrel (Oe'r Egypt's dark sea, from The Song of Miriam)

**Bowling**: The reference to Bowling is unclear but there was a Blanche Bowling associated with writing hymns. Frederic William Faber (1814-1863). Pilgrims of the night, from the hymnal: 'Hark hark my soul Angelic songs are swelling'.

**Malan**:

Hymnal: Before jehova's (Sic, Jehova's) awful (throne), words by Isaac Watts.

**Hymns**:

**Hark the Herald (Angels sing)** by Charles Wesley, written as a Christmas carol from his collection of



Fig 4: The fine silvered brass engraved tune sheet

Hymns & Sacred Poems.

*The vital spark (of heavenly fame)*. A Danish Hymn.  
Words by Edward Harwood

*Good (Sic, God) moves in a mysterious way* William  
Cowper:

*Christ the Lord (is risen again)* an Easter hymn by  
Michael Weisse (1531):

*Rock of Ages*, written by the Reverend Augustus  
Montague Toplady (1763)

*Rousseau's dream?* Probably a misspelling for Jean  
Jacques Rousseau, a philosopher, writer and  
composer, born in Geneva (1712-1778). Originally a  
secular serenade with the words 'Days of absence  
sad and dreary' from his opera *Le Devin du Village*.  
A *devin* was some form of oracle or soothsayer,  
someone who could look into the future. Later it  
was referred to as Rousseau's Dream and the piece  
incorporated in a hymnal. Franz Schubert (1797-  
1828) composed or arranged the work no doubt  
promoting its popularity. Rue Rousseau was named  
after him.

*Jesus lover of my soul*, Charles Wesley, Hymns &  
Sacred Poems.

*Lo He comes (with clouds descending)*. Original  
words by Charles Cennick (1752), rewritten by  
Charles Wesley who attributed the tune called  
Helmsley to Thomas Olivers.

*Thy Will be Done*, the words of The Lord's Prayer  
set to a number of different airs.

In conclusion it is reasonable to call this a Hymn Box  
but a better description might be to call it a Sacred  
Airs Musical Box. It incorporates Oratorios and  
hymns because in its remarkable variety of religious  
works, it has an eclectic mix of religious music of the  
time, much of which has disappeared from the mod-  
ern repertoire. Old standards such as *Rock of Ages*  
and the *Lord's Prayer* have musically lasted to the  
present day, some with different music to the words.  
Charles Wesley made hymn singing a popular pastime  
not just in Chapels but also in the home and at out-  
doors gatherings. Hayden, Schubert and Handel were  
popular with the 'upper classes'. So who and why  
would a person want to buy such an expensive musi-  
cal item? Clearly, it was someone with a broad taste.  
Was the purchase purely for religious reasons? Who  
can tell but music has an entertainment as well as  
inspirational and emotional elements? Thus entertain-  
ment that would not be 'frowned upon' on the Sab-  
bath day must have had its place and this marvellous  
example would 'fit the bill!!' This study shows that  
there is sometimes more to the hymn box than meets  
the ear and it is thanks to Carol & David Beck for  
allowing these details to be published!

## Another Hymn Box

by David Evans



Fig 1: Eight air Hymn box by L'Épée

An eight-air musical box in the author's collection features a programme of American hymns and church music. It was acquired in England some twenty-five years or so ago. The L'Épée box was supplied through agent Jérôme Thibouville-Lamy and is numbered 53504. Paul Bellamy's recent book "Tune Sheets, Makers, Agents and Dates" states that the highest number recorded for L'Épée is 53421, so this box does have the distinction of now having the highest number recorded for the maker, thus dating from about 1880. Its tune sheet is illustrated in the book as Fig 6-2 and here as Fig 2.

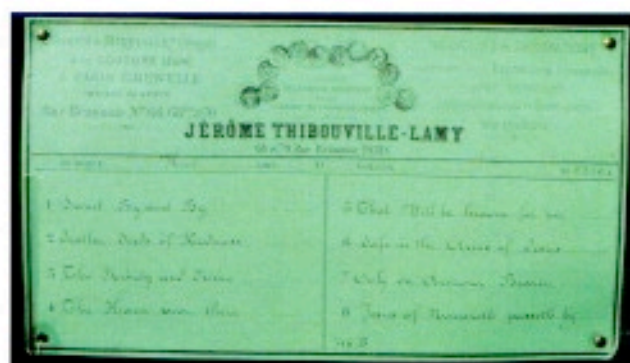


Fig 2: The tune sheet of the hymn box

The box itself is nicely inlaid on a walnut ground with a domed lid (Fig 1) and has a twelve inch cylinder playing upon a seventy-nine tooth comb (Fig 3).

All the tunes are from American religious music writers and composers.

**Sweet By and By** – written and composed by Sanford Fillmore Bennett in 1868, and fairly recently recorded by Dolly Parton!

**Scatter Seeds of Kindness** – sometimes indexed by its first line, *Let Us Gather Up the Sunbeams*, written by May Riley Smith and composed by Silas Jones Vail, who died in 1883, so the tune dates from 1883 at the latest, though obviously prior to the date the box was made in circa 1880! The exact date of composition has not been discovered.

**The Ninety and Nine** – written and composed by Elizabeth Cecilia Clephane in 1868.

**The Home Over There** – written by Revd. Dewitt Clinton Huntington. The music was composed by Tullius Clinton O'Kane in 1873.

**That Will be Heaven for Me** – written by Philip Paul Bliss and music composed by James McGranahan. The tune dates from 1873.

**Safe in the Arms of Jesus** – Written and composed by Fanny (Frances J) Crosby in 1868. It was noted that she was blind.

**Only an Armour Bearer** – written and composed by Philip Paul Bliss in 1871.

**Jesus of Nazareth Passes By** – written by Emma (a.k.a. Etta) Campbell of New Jersey and com-

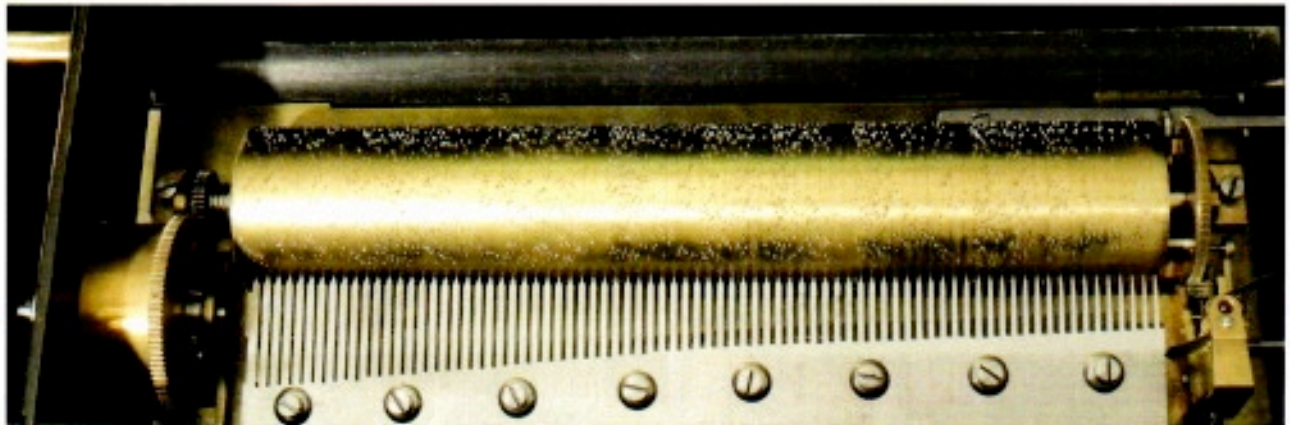


Fig 3: The movement of the hymn box. Note the single pin on the mainspring barrel to operate the stop-work - a typical L'Épée feature.

posed by Theodore Edson Perkins in 1863.

#### Notes about the composers:

**Sanford Fillmore Bennett** (1836 – 1898) was born in Eden, New York, 21 June 1836. He and his parents moved to Plainfield, Illinois when he was two years old. He worked on the farm and attended district school during the winter. He was a voracious reader. At sixteen he entered Waukegon Academy. Two years later he began teaching at Wauconda. In 1858 he entered the University of Michigan. Afterward he had charge of the schools in Richmond, Illinois. Two years later he resigned and became Associate Editor of the Independent at Elkhorn, Wisconsin. In 1864 he enlisted in the Wisconsin Volunteers and served as Second Lieutenant. After the war he returned to Elkhorn and opened a drug store and began the study of medicine. He graduated from Rush Medical College in 1874. Music was a hobby. He died in 1898.

**May (or Mary) Louise Riley** (1842 – 1927) was born on May 27, 1842, in Rochester, New York. She attended Brockport Collegiate Institute. She married Albert Smith, of Springfield, Illinois, a bridge engineer, on March 31, 1869 and they had one son. Soon, they removed to New York City, where Mrs Smith belonged to several literary and social clubs during her life. She was the president of the Sorosis Club from 1911 to 1915 and the club's honorary president from 1919 until her death in 1927. She was also a member of the Poetry Club, Daughters of the American Revolution, the Meridian Club, the Barnard Club, and the MacDowell Club.

May Smith's published books are *A Gift of Gentians and Other Verses* (New York, 1882), and *The Inn of Rest* (1888). Among the best and most popular of her poems are "Tired Mothers," "If We Knew," "The Easter Moon," "Love is Sweeter than Rest" and "My Prayer." Among those that have been published separately as booklets are "His Name" and "Sometime". Many of her poems were devotional and were reprinted in hymn books. Her poems were also published in magazines such as *Harper's Magazine*. May Smith died in Manhattan on January 14, 1927.

**Silas Jones Vail** (1818–1883) was an American hatter and composer, notable for hymns such as "Scatter Seeds of Kindness", "The Guiding Hand", "Nothing But Leaves", "O, Be Saved" and "The Gate Ajar for Me." Vail was born on October 16, 1818, at Southold, New York. He was a hatter by trade, but a musician and composer by passion, notable for writing hymns, and set some poems by May Riley (Mrs. Albert) Smith to music. He was also associated with famous hymnists such as Fanny J. Crosby, Stephen Foster and William Sherwin.

**Elizabeth Clephane** (1830 – 1869) was born at 5 West Circus Place in Edinburgh, Scotland, the third daughter of Andrew Douglas Clephane FRSE (1780-1838), advocate and Sheriff of Fife, and his wife, Anna Maria Douglas (daughter of Lt Col Robert Douglas and Anna Maria Ashenhurst). Eight hymns by her were published posthumously in *The Family Treasury*, a Presbyterian magazine, between 1872 and 1874. Miss Clephane's hymns were promoted in America

by Ira D. Sankey who wrote a tune entitled "Clephane" to accompany "The Ninety and Nine". Another Clephane hymn, "Beneath the Cross of Jesus", is often heard at Easter, and is usually sung to the tune "St Christopher" by English organist Frederick Charles Maker.

Elizabeth Clephane's "The Ninety and Nine" is a reference to the Parable of the Lost Sheep, ending with the celebratory lines, "And the angels echoed around the throne, 'Rejoice, for the Lord brings back His own!'" It was sometimes performed on special occasions by a choir of 99 singers. The hymn was said to be written after the death of her brother, George Clephane (1819-1851), who had a troubled life in Canada. As the story goes, he fell from his horse while intoxicated, struck his head upon a rock and died. His grave site at Fergus, Ontario, Canada has become a site of interest for admirers of Clephane's hymns. A memorial service was held there in 1933, as part of the town's centennial observances. The hymn is, or was, popular in the Seventh Day Adventist church. Elizabeth was considered frail. She died in 1869, aged 38 years, at Bridgend House, near Melrose, Roxburghshire, Scotland

**Dewitt Clinton Huntington** (1830 - 1912). Born at Townsend, VT, one of nine siblings, Huntington attended Syracuse University, NY, and was ordained a Methodist Episcopal minister in 1853. He married Frances Harriett Davis in 1853, and they had three children: Charles, Thomas, and Horace. After her death in 1866, he married Mary Elizabeth Moore in 1868, and they had a daughter, Mary Frances. He pastored in Rochester, NY, (1861-71 & 1876-79), Syracuse, NY, (1873-76), lean, NY, (1885-89), Bradford, PA, (1882-85 & 1889-91), and Lincoln, NE, (1891-96), where he became a Methodist District Superintendent of relief work.

**Tullius Clinton O'Kane** (1830 - 1912) was born in Fairfield County, Ohio, March 10, 1830. He resided with his parents in this vicinity until the spring of 1849, when he went to Delaware, Ohio, and entered the Ohio Wesleyan University, from which he graduated in 1852, with the degree A. B., and received his A. M. degree three years later from his Alma Mater. His musical abilities were early recognized in the University, and for years he

was the musical precentor in the daily chapel devotions. He organized and maintained a Choral Society in the College, and was the first musical instructor in the Ohio Wesleyan Female College, which after a few years was incorporated into the University.

**Philip Paul Bliss** (9 July 1838 - 29 December 1876) was an American composer, conductor, writer of hymns and a bass-baritone gospel singer. He wrote many well-known hymns, including "Hold the Fort" (1870), "Almost Persuaded" (1871); "Hallelujah, What a Saviour!" (1875); "Let the Lower Lights Be Burning"; "Wonderful Words of Life" (1875); and the tune for Horatio Spafford's "It Is Well with My Soul" (1876). Bliss was a recognized friend of Dwight L. Moody, the famous Chicago preacher. Bliss died in the Ashtabula River Railroad Disaster on his way to one of Moody's meetings. An outspoken Abolitionist, he served as a Lieutenant during the American Civil War.

**James McGranahan** (1840 - 1907) was a nineteenth-century American musician and composer, mostly known for his various hymns. He was born 4 July 1840, in West Fallowfield or Adamsville, Pennsylvania, and died 9 July 1907 at his home in Kinsman, Ohio.

He composed over 25 hymns, but is best known for writing the music to the hymn "I Left It All With Jesus." The melody was given new lyrics, written sometime prior to 1886 by Lorenzo Lyons, an early missionary to Hawaii, and given a new title, "Hawai'i Aloha." Lyons was known as "Makua Laiana" or simply "Laiana." By the end of the 20th century "Hawai'i Aloha" had become one of Hawaii's best known and best loved songs. It is often sung at the close of public political, spiritual, educational and sporting events.

**Frances Jane van Alstyne** (née Crosby; March 24, 1820 - February 12, 1915), more commonly known as **Fanny J. Crosby**, was an American mission worker, poet, lyricist, and composer. She was a prolific hymnist, writing more than 8,000 hymns and gospel songs, with more than 100 million copies printed. She is also known for her teaching and her rescue mission work. By the end of the 19th century, she was a household name. Crosby was known as the "Queen of Gospel Song

Writers" and as the "Mother of modern congregational singing in America", with most American hymnals containing her work. Her gospel songs were "paradigmatic of all revival music", and Ira Sankey attributed the success of the Moody and Sankey evangelical campaigns largely to Crosby's hymns. Some of Crosby's best-known songs include "Pass Me Not, O Gentle Saviour", "Blessed Assurance", "Jesus Is Tenderly Calling You Home", "Praise Him, Praise Him", "Rescue the Perishing", and "To God Be the Glory". Some publishers were hesitant to have so many hymns by one person in their hymnals, so Crosby used nearly two hundred different pseudonyms during her career. Frances Jane Crosby was born on March 24, 1820, in the village of Brewster, about 50 miles (80 km) north of New York City. She was the only child of John Crosby and his second wife Mercy Crosby, both of whom were relatives of Revolutionary War spy Enoch Crosby. He was a widower who had a daughter from his first marriage. According to C. Bernard Ruffin, John and Mercy were possibly first cousins; however, "by the time Fanny Crosby came to write her memoirs [in 1906], the fact that her mother and father were related, had become a source of embarrassment, and she maintained that she did not know anything about his lineage".

She was also a member of the Daughters of the American Revolution in Bridgeport, Connecticut, writing the verses of the state song of the Connecticut branch. Through Simon Crosby, Fanny was also a relative of Presbyterian minister Howard Crosby and his neoabolitionist son Ernest Howard Crosby, as well as singers Bing and Bob Crosby. At six weeks old, Fanny caught a cold and developed inflammation of the eyes. Mustard poultices were applied to treat the discharges. According to Crosby, this procedure damaged her optic nerves and blinded her, but modern physicians think that her blindness was more likely congenital and, given her age, may simply not have been noticed by her parents.

At age eight, Crosby wrote her first poem which described her condition.—She later stated: "It seemed intended by the blessed providence of God that I should be blind all my life, and I thank him for the dispensation. If perfect earthly sight were

offered me tomorrow I would not accept it. I might not have sung hymns to the praise of God if I had been distracted by the beautiful and interesting things about me."—She also once said, "when I get to heaven, the first face that shall ever gladden my sight will be that of my Savior".—According to biographer Annie Willis, "had it not been for her affliction she might not have so good an education or have so great an influence, and certainly not so fine a memory".

**Emma Campbell** was a school teacher in Morristown, New Jersey. She published a few novels and an anthology, *The Hymn "Jesus of Nazareth passeth by" and "Its History and Other Verses"* (New York: M. E. Munson, 1909). "What means this eager, anxious throng, Jesus passes by" was written during a religious revival in Newark, U.S., 1863, and published in *Song Victories*. It is found in several collections, and was rendered exceedingly popular in Great Britain by 'Mr. Sankey in his Evangelical tour with Mr. Moody', in 1874-6.

**Theodore E. Perkins** was born at Poughkeepsie, on the Hudson, N.Y., July 21, 1831. His father was a Baptist clergyman. The family of ten brothers and sisters sang and played various instruments, forming among themselves both choir and orchestra. His musical education began at the early age of three years. During his father's pastorate at Hamilton, N. Y., the choir rehearsals were often held at the parsonage, and the leader used to place the three-year-old on a small stool, on the table around which the choir was assembled, giving him a chance to both see and hear. Later on he played the violoncello in church, standing on a stool in order to finger the instrument. During many years of work he edited thirty-four books of church, Sunday-school, day-school, and glee music, also songs and ballads in sheet form, and a cantata entitled 'The Excursion', libretto by Fanny Crosby, with whom there had existed an unbroken friendship for over forty years.

T H McAllister  
catalogue, Magic  
Lantern Specialists



The Mechanical Organette  
Company Type C organette  
with roll attachment.



Fig 1: The List of tunes

The catalogue of T H McAllister from 1882 recommends the use of their Pioneer and Paragon organettes (Figure 2) as musical accompaniments to magic lantern shows. McAllister of Nassau Street, New York, was a large scale manufacturer of magic lantern projectors, slides and accessories from 1866 until 1942. The firm produced thousands of lantern slides covering a huge range of subjects, but logically only included song and hymn slides for use with the organettes (Figure 1). The Paragon organette at least was manufactured by the Mechanical Organette Company, later to become the Aeolian Company. The advertisement does not mention the difficulty of playing more than one verse of a song when using an instrument with rolls! The version with endless strips might have been better!

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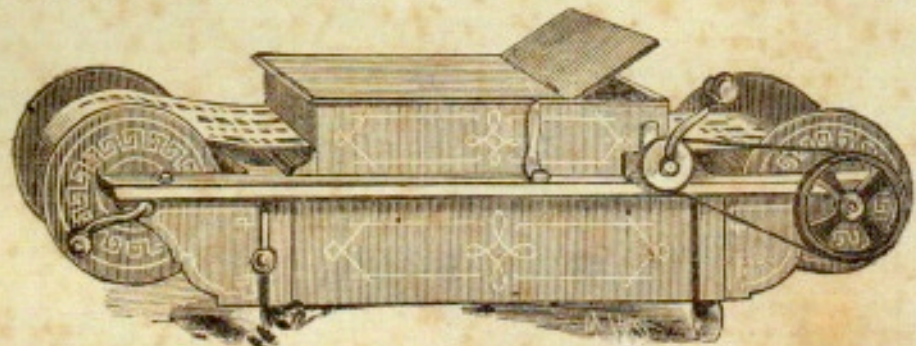


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Fig 2: Showing the Paragon and the Pioneer organettes as being suitable for accompanying magic lantern shows.

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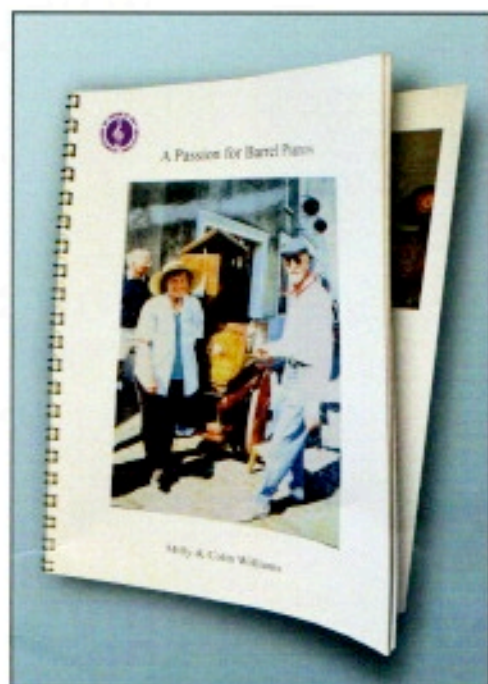
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