

# MECHANICAL MUSIC WORLD



## Bells in View

An Association of Musical Box Collectors Publication

## From the Editors' Desk

The Bells! The Bells! Very few of us I suspect grow up without some knowledge of the story of the Hunchback of Notre Dame! Growing up in England we were surrounded by church bells. On a clear Sunday evening we could distinguish the rings of the four different towers from the villages around us. It was a discussion of the sad closure of the Whitechapel bell foundry that led to the realisation that very little has been published about bells and musical boxes, although bell boxes are relatively common.

We recently have been sorting through what seems to be a mountain of old paperwork and amongst it we unearthed a receipt from Whitechapel for work on the bells of our musical bracket clock (circa 1801). Whitechapel had a special department for dealing with horological and small bells which will be sorely missed. (Great was our joy when we first had dealings with them and realised it was run by Mr BING!) It was a very knowledgeable and specialist department which paid great attention to detail. We have reproduced the receipt as an acknowledgement of their expertise. Fortunately for all of us, Taylor's of Loughborough are still in existence for present bell needs.

As you may have gathered, our main theme for this issue is the bells, and we are indebted to Paul Bellamy for his article, putting together the published facts along with original research. All this begs one question: who made the bells for the Swiss musical box industry? They range from cheap tin (steel) nickel-plated and untuned examples as from bicycles to fine cast and polished ones decorated with engraving and beautifully in tune with their combs.

It seems unlikely that every musical box manufacturer had their own bell making department. More likely they

bought them in from a bell foundry which would tune them to the scale required. We know that British steel was favourite for the combs. Were British bells imported as well? Did Whitechapel supply some of them? More research is needed!

The front cover gives a clue to the theme. What an intriguing little piece of kit. Half way to December and I already know what I want for Christmas!

Anna and Ingvar Svenson's account of their recent visit to Holland, well illustrated, is a very practical guide for those of us who plan such a trip in the near future.

The Coronation of Her Majesty Queen Elizabeth II occurred in 1953. Every school child at the time was presented with a Coronation Mug as a souvenir. We no longer have ours, and we wonder how many survived. Probably more have than examples of the lovely musical tea pot shown in the Yesteryear article on Page 20.

Whilst gramophones are not really mechanical music, they are mechanical reproducers of music, and collector interest often overlaps, so we have included an article on one in this issue.

We hope you are enjoying Summer!



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## Chairman's Report

In my very first chairman's report I reiterated my feelings on mechanical music, stating that age, rarity or value should not be the primary criteria for buying an instrument. They are musical and should be bought for their music. Over the last few months I have restored several children's musical boxes and a modern Swiss Chalet, all of which had memories of the owners' childhood or their parents' childhood and have much more than monetary value to their owners. I should mention that over the years I have obtained spare parts from makers like Thorens, Reuge and Guessaz. Most of these are unused and if you need any 'bits' just give me a call. I am happy to help out and keep the music playing.

I cannot believe we have just had our third AGM, followed by an 'organ grind', and we are still going strong. I have a few Father Christmas figures left if any members 'mucked' their's up or need spares for young relatives. Let me know before the next magazine comes out around the end of October and we will put one in with it for you.

In June we had a visit here at the Old School from two American friends, Jim Kracht and Harry Flack. They were visiting England and Europe and enjoyed a fun day with Kay and me, together with a Pub Lunch. It is fortunate that the pub in question is only 30 yards away!

As mentioned in the Editors' Report at the AGM, new voices and views are always welcome - we can help with editing, laying out etc. They look forward to hearing from you!

The next Chanctonbury Ring meeting is on Sunday 10<sup>th</sup> September. Please let me know if you are able to join us. Enjoy the rest of the summer and I look forward to seeing as many members as possible in the autumn.

Ted Brown, Chairman

From

### WORK

#### *An Illustrated Journal of Practice and Theory*

FOR ALL WORKMEN, PROFESSIONAL AND AMATEUR

*April 2nd, 1892*

Over 150,000 Safety bicycles were made in Great Britain during 1891, and it is computed that there are more than three quarters of a million cyclists at present in the United Kingdom. This is at least a third more than in 1890, so much has the present form of cycle taken to the public.

## Officers of the AMBC

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## Magic Lantern Society of US & Canada

### *18th International Convention in Victoria BC Canada*

**April 19th - 22nd 2018**

Since collector interests often seem to overlap into other disciplines, you may like to know that the Magic Lantern Society of US & Canada will be holding its first ever Convention in Canada next April. There will be two days of presentations with speakers from all over the world, at least two professional magic lantern shows, one of which will be open to the public, and an auction of lantern material, ephemera etc. The Society has arranged for rooms to be available at an advantageous price at the Inn at Laurel Point in downtown Victoria, one of the city's finest hotels, right on the water front in Victoria's harbour and within easy walking distance of the many attractions within the city.

Members of the Musical Box Society International are arranging to hold a meeting at the same location and attend the Convention whilst there. They will be granted temporary membership of the Society for the three days of the Convention. We should like to offer the same facility to members of AMBC should they wish to attend. For further information please contact the Editors.

## Meeting report - Organ Day Meeting, 4th June 2017



Picture 1 - Paul Baker at work

After the AGM the members' meeting continued with the planned organ day of various instruments in warm and sunny weather. Paul Baker gave Paul Bellamy a present for his pending 81<sup>st</sup> birthday a few days hence. He demonstrated the well-preserved Meloto-cased original piano roll by the composer Ketelbey, called *The Clock* and *The Dresden Figures*, on Ted Brown's player piano. It was well over ten years ago when Paul Bellamy first heard the music but had been unable to obtain a copy of this rare example. Again a little more about Ketelbey is envisaged in a future publication.

We were particularly indebted to Paul Baker, Norman Dicker and Anna Svenson, for bringing and playing a wide variety of instruments on a warm and sunny June day. The illustrations show Paul Baker, Fig. 1, playing his Tommaso barrel piano. It was made specifically for street use and not one of the more common ones adapted from café use with their coin-operated spring motors removed, hence quite a rare example of the type. The generic term for a barrel piano was both 'barrel piano' and 'barrel organ'! So this fine example qualified for the organ day rally. It sits on a scratch-built cart with original cart wheels made by Paul Bellamy that with *Tempus Fugiting* is now in Paul Baker's capable hands.

Fig. 2 shows Anna Svenson demonstrating her 20-note Hofbauer-style Jim Balchin pressure-operated organ. Several of these Hofbauer-type organs were made by the late Jim.

Fig. 3 shows Chris Fynes playing the Paul Baker piano – but can you spot the difference? It is like one of those picture games where a few items in one are different



Picture 2 - Anna with Balchin organ.

from the next one. These two pictures are 'for real'. The heat of the day had quite an effect – one could say 'The sun put a damper on the piano'. The clue is the damper!



Picture 3 - Spot the Difference! (We know it is Chris Fynes, but there's another one too!)

## **No Tulips - Many Cheeses**

*A Visit to Museum Speelklok in Utrecht, Holland, March 1st 2017*

by Anna and Ingvar Svenson



We have always liked the idea of visiting this museum of mechanical music in Holland and in late February we were able to go.

We drove to Ebbsfleet where we jumped on to the Eurostar (no need to arrive 3 hours early, just half an hour) for the just under 2 hour trip to Brussels. After a short wait there we boarded a Thalys train for a 1 hour 50 minute trip to Amsterdam. Interestingly, unlike on Eurostar, there was wi-fi on this more modern and comfortable train.

The hotel we stayed in was right opposite the main station in Amsterdam, and appropriately named the 'A-Train Hotel'. It had a happy and friendly family type atmosphere and to Ingvar's delight the reception and dining area was completely covered in railway photographs (many from the steam era in the U.K.) and memorabilia! Ingvar had naturally previously discovered that not only was Utrecht

the home to the Museum Speelklok but it also housed the Dutch National Railway Museum.

Nothing seems to open before 10 a.m. in Holland, so on Wednesday March 1<sup>st</sup> we caught a local train for the half hour journey to Utrecht and arrived at the railway museum at 10 a.m. After a fascinating one and a half hours there we walked the 25 minutes to the Museum Speelklok (<https://www.museumspeelklok.nl/lang/en/>).

Be warned! The upstairs area closes at 1:30 (which we did not know) and it is this area which contains well over a third of the collection of musical boxes and pianolas, as well as a few fascinating other instruments such as the Mikado clock combination as well as a cylinder musical box that played for over two hours on a single winding.



Luckily we just had enough time for viewing the upstairs, although we were a bit disappointed that it was not possible to hear the instruments, nor even a recording of any of them. The only exhibit which could be heard on this floor was a turret clock dated c1550-1600 with a carillon which had been added at a later date.

On the first Wednesday of each month the museum offers a tour of their workshops so it is well worth ensuring your visit coincides with this. It is advisable to book this one hour tour in advance.

At 2.00 pm we took the five minute walk to the workshops. We entered the main part of the old church which, as you can imagine, was filled with a lot of wood, organ parts and 'stuff' as well as other musical instruments in various states of repair. There were two main repairing areas, the one on the left for the wood repairs and the one on the right for horology and repairs to metal work. The workshop undertakes repairs almost exclusively for mechani-

cal instruments from the museum collection, as there are more than enough there to keep them busy. Apparently they do make an exception if they are presented with an instrument which is rare or interesting and by repairing it they can learn from it.

We were directed towards one such eighteenth century challenge. This took the form of a very beautiful long case clock, veneered with tortoiseshell and inlaid with intricate brass work. I believe this is called *boule*. This clock played a cylinder musical box and the owner had a box that came with it that had the spaces for five more cylinders which the museum had been commissioned to make - and it had already taken them over three years! Each cylinder was going to have a different theme, like Christmas tunes, nineteenth century, twentieth century, etc. and they played one for us which they had just made. It did seem incongruous hearing well known modern tunes played on an antique clock!

We were shown how the proposed tunes were drawn

on paper and were then adjusted to end up being the right length to fit exactly on to one revolution of the cylinder. The restoration involved experimenting with the way to drill the holes for the pins and it had been found that the best way was to use an old 1930's dentist drill! The holes had to be 0.5 mm. and as the drill bits that size kept on breaking they found it better to use a 0.5 mm. burr. It surprised us that the pins they were using were made of brass rather than steel. (*Ed: brass is normal for clock barrels*). These were dressmakers pins that they had sourced which were 0.6 mm. which were obviously a good fit when they were tapped into the cylinder. They explained to us that nobody really knew how they made the original cylinders so they were experimenting as they went along and keeping notes of their methods in order to help restorers in the future.

That got us just back in time for the normal official tour of the downstairs exhibits of the museum itself at 3 p.m. which lasted 50 minutes. Fortunately on this occasion we were able to hear many of the instruments in action ranging from the beautiful organ clock to the rabbit in a cabbage

made in France between 1911 and 1915 (pictures page 7), although we were unfortunately unable to understand the commentary which was almost entirely in Dutch. The tour ended with a rendition from one of the large fairground organs which I expect could be heard everywhere in the museum! After this we perambulated around the whole downstairs area at our leisure and were able to hear a recording of a selection of the instruments using a card and listening on earphones.

Overall we spent four and a half hours visiting there.

As we did not intend to visit the Rijksmuseum (a whole day in itself) we thought after travelling all that distance two days in Amsterdam itself was mandatory.

Fortunately as everything of interest to tourists was no more than 25 minutes walk from our hotel, we thought a boat trip would not only give us our bearings but, with their multilingual guide, a good way of obtaining a verbal introduction. Most advertised tours are 1 hour, but with a bit of digging





we discovered one which was one and a half hours which enabled us not only to 'do' more canals but also go out into the main harbour area.

A 20 minute walk from the hotel brought us to the Museum of Amsterdam. Though slightly disappointing when compared to the Museum of London in the Barbican, it was still worth a visit.

When making our plans, in addition to the obligatory pilgrimage to the Anne Franks house, (for which advance booking on-line is most strongly



advised unless you want to join a 3 hour queue with no guarantee of entry), we had also decided to visit the Van Loon museum.

We were most impressed. As befits the co-founder of the Dutch East India company, it was no normal house inside although the outside looked just like any of the other successful Dutch merchant's houses. As the taxes were based on the width of the canal frontage they are usually all the same narrow width,



## *Mechanical Music World*



but as well as being high the lack of width is made up for by the depth of the building and garden behind. Though the descendants still live on the top floors of the building the lovely private collection of furniture and paintings on the first floor, ground floor, basement, garden and stable block beyond were all open to the public to enjoy.

Another 20 minutes walk from our hotel found us at what was billed as the largest antiques centre in Holland, the 'Amsterdam Antiques Market'. Though not open on Tuesdays (as we found on our first attempt) it is well worth a visit - after 100 stalls we gave up counting! Nevertheless we did not come away with anything, apart from rather exhausted legs!

One note of caution if you have not been to Amsterdam for a long time: in England we have to watch out for cars when crossing the road. In Amsterdam you first have to negotiate the cycle lanes before you get to the cars, then suddenly in the middle of all this you then also have to negotiate the tram lines - most disconcerting! Additionally when the pedestrian crossing goes green, though the cars and trams wait for you, not so the cycles - you still have to check before crossing the cycle lanes. And then to cap it all not only do some cycles join you when going across the pedes-

trian crossing, but you may get the odd moped crossing with you!

It was only when we returned home that we were informed by our cyclist daughter that cycles have priority in Holland !

Finally as Holland is indeed rather flat, if you go February/March time do wrap up well; not only is it windy but the wind is still a mighty chilly one.



Association of Musical Box Collectors (AMBC)

## Annual General Meeting 4 June 2017

held at The Old School, Bucks Green, Horsham, West Sussex.

### *Summary reports*

#### **Chairman:**

Ted Brown opened the meeting with a message of warm welcome. The AGM business commenced formally at 11.12.

Apologies for absence: Ken and Pauline Dickens, Richard Kerridge, Keith Hilsom, Roy Russell, 'Patch' Pearce, Roger & Toni Booty, Tony Waddell, John Natrass, Mark Natrass, Ian Alderman, Gordon Bartlett, Mr. & Mrs. Stronell, Tony & Gavin Tester, Roy Collins, Kim Wilson, David & Lesley Evans.

The Chairman gave a brief statement on progress during the year including the first new member from New Zealand. He explained how Richard and Keith Hilsom were contacted by Angel Radio about mechanical music, which resulted in four short items on the radio.

Ted was contacted by a film company working for the American History Channel doing a programme about Scottish emigrants making their name in America. It covered McTammany, the organette maker and inventor.

He then read out the formal report of the 2016 AGM and asked for comments or questions. All members were satisfied that it factually represented the 2016 AGM and it was accepted unanimously.

Events Secretary Juliet Fynes gave an account of past events and a summary of the website progress. Juliet showed the latest AMBC music CD recording of USA-based member Joseph Berman's collection, generously funded by him with art work by Chris Fynes. It is for sale at £5.

Juliet then read out the Editors' report. They thanked the membership for making their work so enjoyable but reminded them that their continued contributions were valued and needed. The Chairman re-iterated that the committee will supply expertise and back-up to any member who has something of interest to share with others.

The Chairman called for any further comments on

the series of reports by Juliet. There being none, he proposed they be accepted. Agreed unanimously.

The Treasurer gave a financial account of the membership year from March 2016 to Feb 2017, updated to the date of the 2017 AGM. He explained that there were no outstanding debts other than to refund the cost of P&P for Issue 8 and the cost of servicing the website. The balance of cash met the expected costs of the remaining three issues up to the 2018 AGM, the management of the website, ongoing prospective research projects and publications.

Membership fees are geared to cover the cost of the periodical and website. Income from other sources such as advertising allowed greater flexibility in the size of the Periodical. Donations were specifically allocated to research projects.

In accordance with the AMBC constitution, a copy of the Bank and PayPal accounts was available for inspection. There being no questions, Paul handed procedures back to the chairman for members to consider three proposals:

Proposal 1: The chairman called for comment on the treasurer's report. There being none, it was accepted unanimously.

Proposal 2: The constitution requires the approval of the signatories to the accounts, including the reason for any changes. He called for the membership to endorse the current signatories to be approved: Ted Brown, Paul Bellamy, Juliet Fynes. The proposal was endorsed unanimously.

Proposal 3: The committee wanted to be granted the discretion to raise next year's subscriptions to a cap of £2 per member but only if there was an increase in overheads. He said that P&P for members in different countries sometimes barely covered the printing and P&P. The proposal was accepted unanimously.

The meeting closed at 11.50.



### **J McTammany**

I don't usually have anything to do with television camera crews, but I received a call from an independent company called Nutopia, who informed me that they were doing a short film for the USA History Channel on McTammany, the very underrated inventor of organettes, improvements to the player piano etc. It is apparently coming out on 28th May or thereabouts to coincide with American Independence Day. It should be titled 'Land of the Free,' or 'Land of the Brave'. McTammany is featured as he was a Scot who emigrated to the USA and after working on agricultural machinery and getting no recognition for ideas for improvement, he left and, being a proficient musician he taught piano and subsequently was instrumental in the invention of the organette.

It will probably take two or three more weeks to get the museum and school canteen back to some semblance of order now that the crew have gone. It is surprising what a state you can get in when ten crew members, cameras, lamps, microphones and a smoke machine are all in action. The day went well and now at least we have more information out there about mechanical music.

If you have an interest in J McTammany, Merrit Gally or the Monroe Reed Organ Co. etc, or organettes in general, get a copy of Kevin McElhone's 'The Organette Book'. It has a section on organette restoration and lists almost all known instruments and their makers. If you can't find one online or from the author, I have a couple of copies here.

# **Film Shoot at The Old School**



## Musical Boxes with Bells

Paul Bellamy examines the history of bell boxes

It is an established fact that there are more Nicole Frères musical boxes recorded than any other maker. My books: 'The Nicole Factor in Mechanical Music' and 'The Music Makers of Switzerland' attempted to analyse the private register, owned by Arthur Cunliffe, by concentrating on those made by Nicole. Although about 10,000 surviving musical boxes have been recorded so far, it is a very small proportion of the ones made. Nevertheless, there is sufficient number on record to assess when various types of musical box came into or went out of fashion.

I made the assumption that Nicole was either leading or following fashion. This article is just another area of study about cylinder musical boxes with accoutrements such as drums, bells and castanets, all favourite additions at some time in the history of the cylinder musical box.

The first and only Nicole cylinder musical box in the register with the addition of a drum was serial 25523, made in 1847, a 4-air movement. There was nothing to say if the drum was in view or hidden away inside the case but there is little doubt that it was tucked away inside the case. The next Nicole to be recorded was in 1854. This was a 6-air movement with the addition of both drum and bells. Both were hidden inside the box and that gave rise to the modern use of the term 'hidden' because it was not a term used on tunes sheets.

Bulleid estimated that the first bell boxes appeared about 1850 or earlier<sup>1</sup> and it is rare to find an early box with just the addition of bells. He wrote that the bells in view came about 1860 but considered that even the best of the ones in view failed to compete with the best of the hidden type, which often had two strikers per bell. He explained that it was the quality of the hidden bell type that kept them in vogue for another ten years in competition with those 'in view'. Brémond, for example, is known to have made (or sold) both types over a period of time. Bulleid quoted two examples, serial 6702, circa 1863, a 'bells in sight' musical box, and serial 12584, circa 1873, a hidden drum and bells movement.

Bulleid explained that one aspect of quality between the 'hidden bell' and 'bells in view' type was due to the complexity of linkage on the latter. Hidden bells mostly have direct connection between the bell comb tooth and the striker. Thus, when cylinder pins actuate the bell comb, the timing can be very precise, particularly when there is rapid reiteration of a bell for musical effect. Bells in view require at least two links with roller bearings at each end of a transverse pivot rod.

Bulleid categorised three groups of musical boxes with just hidden drum and bells<sup>2</sup>:

Group 1: 8 or more bells with 12 to 16 strikers and a drum with 10 to 16 strikers.

Group 2: 3 to 6 bells and 6 strikers and a drum with 8 to ten strikers. He thought both Brémond and L'Epée were the principle makers (possibly the only makers) of this group.

Group 3: Special types with 3 bells and no drum. He classed these as superior musical quality, possibly by Ducommun Girod. There were other 3 bell types with triple strikers and he quoted one by an unknown maker.

He also referred specifically to Rivenc 3-bell musical boxes<sup>3</sup>. One example is a 6-air movement, serial 38398, circa 1892. This late movement had the typical Rivenc rosette-shaped comb-screw washers that were also used to cap the bells. He referred to the oversized case for this short 5.5-inch cylinder because of its large soundboard, stating that it gave effective sound radiation 'down to about c below middle c, 128Hz'.

From about 1862 the next recorded version was with the addition of the castanet. Cylinder musical boxes seemed to continue with one or more of these additions, nearly always with bells, right up to the end of the musical box era. From about the late 1870s Nicole movements appeared with 6-, 8- and 12-air versions. The 12-air types are almost exclusively the two-per-turn variety, one of which had alternate-tip type. Here, the maker uses a standard comb but removes the tips from alternate teeth. The comb effectively has half the teeth of a standard comb but, because of the large gap between tips, can have twice as many airs pinned on the cylinder. The demand for more airs plus the extra percussive additions led to some extraordinary examples. Such was a Nicole 20-air, two-per-turn instrument.

'Bells in view' started to become popular and hence the term 'in view' was a legitimate statement found in adverts and on tune sheets. Hence it is not a reflective term, such as 'hidden', that we use to describe musical boxes with the accoutrements hidden away inside the case. That term was therefore never used on tune sheets or elsewhere in advertising. The cases were typically much deeper than instruments without these additions.

Tune sheet number 351, Fig.1 (page 14), is for a 10-air Brémond musical box with the words: 'Bells Exposed' written twice, clearly intended for the English-speaking market, in this case America. The bottom cartouches are filled with the agent's name: A M Hayes & Co, New York. The instrument had a standard 13-inch cylinder, a comb with 68 teeth and the extra bell comb with 6 teeth

to actuate 6 bells. Bulleid dated the instrument as 1870 and was convinced that the term 'bells exposed' heralded the 'in view' era. However, he had forgotten tune sheet 291 with the same term dated 1865 as well as his book<sup>1</sup> in which he thought 1860 was the date they started. It is easy to be critical in hindsight but one must remember that his books and researches spanned a long period of time and that he was always updating his work. Thus we can safely assume the earlier date of 1860 as a point of transition between hidden and exposed bells.

Tune sheet 352, Fig. 2, reinforces his opinion for another Brémond musical box, dated 1871. Bulleid again attributes the movement to AM Hayes although there is no mention of that name on the tune sheet. The movement was a rare 6-air example with the words 'Mandoline-Organocleide and Bells Exposed' written on the tune sheet. The Organocleide is another form of mandoline instrument where notes are repeated to give the *Mandoline* effect. Here, though, the repeated notes range deep into the bass end and produce the sonorous effect of a bass organ pipe, hence the made-up term 'Organocleide.'

There is no doubt that when the bells were mounted in view, often along with the drum and castanets, they added to the visual appearance of the musical box. The 'strikers' range from simple hammers to very elaborate and decorated ornaments such as butterflies, birds, bees, mandarins, etc. They are the first example of the musical box becoming a form of automaton, by enhancing the visual effect of the various strikers.

Up to about the late 1870s, Nicole made 6-, 8- and 12-air movements with just the addition of bells. It is not surprising that this was the case because bells can make a truly musical addition to any musical box whereas the drum and castanet was not always appreciated. Drums and castanets depend upon a series of repeated strikes. Bells, however have one or two strikers and hence are intended to enhance the melodic quality rather than the percussive or rhythmic aspect of the music. There are some bell boxes that have odd and unexplained arrangements in respect of bells and strikers. For example, some boxes may have just one striker per bell. There is a known bell box with a six-toothed bell comb but with seven bells. Although unexplained, it is a guess that a pair of bells was struck simultaneously at some point in the musical programmes.

The number of bells makes a big difference to the appreciation of the music. With at least six bells, the arranger can emphasise some of the musical passages but they remain a percussive accompaniment. With 9 or more bells, the arranger can actually use them as a musical addition to the air. Thus, with all bell boxes, it is best to listen very carefully as to which category the

bells are used. In most cases all the additions could be switched on or off by means of simple levers. However, worse was to come as makers started to reduce the number of bells, which then made little contribution to the music

Amongst the musical boxes with bells, drums and castanets was the type described as orchestral, which have the addition of a small reed organ. Two Nicole versions were recorded for about 1869 but Nicole and others makers may have made them at an earlier date. One of these was a Nicole 20-air two-per-turn movement and the other an 8-air musical box. The only *Interchangeable* Nicole instrument with drum, bells & castanets is a 6-air movement made in about 1870.

Movements in the 12-air category often had bells, some with a combination of bells, drums and castanets. Certain pieces of music can be enhanced by these additions particularly with marching or military-type airs. Bulleid only once agreed that an arrangement of military origin was actually improved. Modern taste seems to be based on the complexity rather than the musicality of these complex musical boxes.

The question as to when the first bell boxes were made is uncertain. Other than the register mentioned above, the only other clues appear to be the Bulleid tune sheet books, of which there are many examples. The following tune sheets are referred to by their number but in date order with the description of the accoutrements as written on the tune sheets\*:

Terms:

Timbres/timb. /Glocken = bells.

Tambour/timb. /Tromme = drum.

Castanettes/castanet/castag<sup>tes</sup>/Castagnetten = castanets.

Sichtbarre/en vue/visible = in sight.

Jeu de Timbres = Joy of bells.

15: 1855, Lecoultré et Bréchet. Tambour et Timbres for a hidden drum and bell movement, circa 1855. The Lecoultré dating charts suggest Bréchet was in partnership with François-Charles from 1844 to 1854. This seems to be the earliest recorded tune sheet example of a bell box.

34. 1865, L'Épée. 'Tambour et Timbres'.

291. 1865, Brémond. Bells exposed. This is the earliest tune sheet example and indicative of the transition between hidden and exposed bells.

151. 1866, agent J H Heller. 6 bells, 'Jeu de timbres.'

324. Circa 1870, agent J H Heller. 'Jeu de timbres,' hidden bells.

351. 1870, Brémond. Bells exposed (repeated twice).

359. 1870, Perrelet (successor to David Lecoultré).

Triangular tune sheet, 11 bells. 'Timbres en vue' noted twice.

352. 1871, Brémond. Mandoline-Organocleide, bells exposed.

508. 1871, Samuel Troll, 'bells'.

111. 1874, Paillard-Vaucher. 'Bells Visible'.

271. 1875, Conchon. 'Tamb. Timb.'

127. 1876, Ducommun Girod. '6 bells.'

49. 1877, Baker Troll. 'Bells in sight.'

327. Circa 1878, P.V. F. 'Visible bells'. Note: 6 teeth for 7 bells.

52. 1878, Conchon. '9 Timbres en Vue'.

319. Pre-1880, unattributed. 'Timbres en vue' on a printed tune sheet.

384. 1880, L'Epée. 'et 3 Timbres'. 3 airs per turn.

42. 1880, Paillard-Vaucher. 'Tambour et timbres' on a sublime harmonie movement.

125. Mid-1880s, Jules Cuendet. 'Timbres Visibles'.

288. 1880, possibly Troll. 'Drum, Bells and Castanets'.

390. 1882, unattributed. 'Drum Bells & Castanets'.

198. 1882, L'Epée. 'Timbres Visibles'.

Plate 8. 1883, Arthur Junod. 'Visible Bells'.

11. 1886, Junod. 'Timbres.'

226. 1886, Karrer. 'Sichtbarre Glocken, 1886.'

\*427. 1887, Paillard. 'Sichtbarre Trommel Glocken & Castagnetten.'

511. 1890s, Jaccard Frères. 'Timbres Visibles.'

72. 1891, Charles Ullmann. 'Tambours, Timbres, Castanettes'.

175. 1890, Grosclaude. 'Drum & Bells.'

263. 1890, Cuendet. 'Bells in sight.' 6 bells.

Plate 13. 1895, B H Abrahams. 'BELLS IN VUE.'

\*435. 1897, Jaccard du Grand. 'Tambour et Timbres'. 5 bells.

239. 1899, unattributed. 'Bells in View'.

300. 1902, possibly L'Epée or Paillard. 'BELLS IN VIEW'.

362. 1904, L'Epée, 'Tambour, Timbres, Castanettes, Cithare'.

339. 1893, Possibly Paillard, a rare *Rechange* (interchangeable cylinders) musical box. 'Tambour Timbres Vue'. 6 bells.

341. 1901, B H Abrahams. 'BELLS IN VUE'.

391. About 1901-1905, B H Abrahams. 'BELLS IN VUE'. 3 bells.

\*413. Date unknown, Gueissaz. 'Drum & Bells'.

A selection of 12 tune sheets relating to the above are illustrated with further information about them as follows:

Fig. 1: Tune Sheet 15: The earliest Bulleid tune sheet by Lecoultre & Bréchet, circa 1855, for a 6-air drum & bells musical box. Note the gamme number 5817 in the top left cartouche and the initials LB in the top right cartouche for the maker. The central bottom cartouche has the initials B|B&C for agent Berens Blumberg & Co. The tune sheet does not show the serial number and thus it is easy to confuse the gamme number for the serial number. The tune sheet is carelessly written. The column on the left is headed 'No.' for the tune sheet numbers but is incorrectly marked only with the figure 4 for tunes 4 & 5. The right-hand column is headed 'Auters' for the composers but is not used. The script is mostly in French but with some English: 'The Camp, Polka' and 'L'Enfer Gallop – the Hell Gallop'.

Fig. 2: Tune Sheet 34: A L'Epée tune sheet for a 6-air drum and bells musical box circa 1865. The tune sheet is not typical of the maker and carries the monogram FC in the top cartouche, presumably for an agent and hence possibly the agent's tune sheet. Bottom left is the serial number 1216 and bottom right the gamme number 2863. Bottom centre is the number 748, which could be the agent's reference. The script is in French.

Fig. 3: Tune sheet 291: A black on buff coloured tune sheet for Brémond exposed 6-air bells musical box circa 1865, hence no other accoutrements such as drum or castanets. The serial number is written in the top right margin. Here Bulleid notes that the layout of the bells was in pitch order whereas bells in later versions were symmetrically displayed with the largest (lowest pitch bell) in the centre.

Fig. 4: Tune sheet 151: An agency tune sheet for agent J H Heller of Bern, Switzerland. The maker is unknown but the movement dates to 1866 and, with the term repeated twice in the bottom cartouches: 'Volant compensé', meaning a compensated speed governor, will be by a high-end maker. The serial number 1076 is not written on the tune sheet whereas the gamme number 622 is written across the pedestal of the left-hand column. The pedestal of the right-hand column has the number 400, thought to be an agency serial number. With such a low serial number, it is difficult to identify the maker but it could be by Karrer of Bern.

Fig. 5: Tune sheet 359: Although a poor quality image, this unusual triangular tune sheet is for Auguste Perrelet, serial 38607, circa 1870. The standard 13-inch cylinder operates 11 bells, quite an exceptional number for this bell-only musical box. 'Timbres en Vue' is repeated twice. Perrelet (A P & Cie.) was the successor to F. Lecoultre Frères of Geneva.

Awaiting Images

Awaiting Images



Fig 9: Tune sheet for Arthur Junod No. 14044

Fig. 6: Tune sheet 111: This black, brown & gold example is for an 8-air bells-only musical box that Bulleid attributes to Paillard-Vaucher. He cautioned that the PVF monogram in the bottom central cartouche was probably for the Paillard London agency that dealt with boxes by various makers. Hence the apparent serial number 66 is probably the PVF agency number. He noted that the cylinder had the last tune 8 pinned 'on the dots' that were used for comb teeth alignment with cylinder pins. This was Geneva practice at the time for the majority of Geneva makers. This is just one of many examples that make it difficult to identify the actual maker.

Fig. 7: Tune sheet 72: Several makers such as Guissaz, Paillard as well as agent L. Machefer used this 'Harlequin' style tune sheet. Here it is for Charles Ullmann for a 10-air musical box circa 1891. The agent's number 6191 is in the top central cartouche, easily confused with either a serial or gamme numbers. Here the serial number 1917 is written in miniscule script above the 'C' of 'Castagnettes'.

Fig. 8: This Cuendet tune sheet was printed in two shades of brown and light red for an 8-air 'bells only' movement. Bulleid was unable to give an accurate date except mid-1880s. The apparent serial number is 3316

but there is no Cuendet dating chart available. The term: 'MODELE DÉPOSÉ' indicates that either the tune sheet design was registered or the design of the movement. Patent laws were beginning to be enforced. The serial number Bulleid quoted, 3316, does not appear on the tune sheet.

Fig. 9: This attractive coloured tune sheet is for Arthur Junod, for an 8-air 'visible bells only' musical box. Bulleid dated the movement 1883 followed by the number 103, which he did not clarify because it does not appear on the tune sheet. The number 14044 *does* appear on the tune sheet near the hand of the waving shepherd, presumably the maker's serial number. However, there are no dating charts for Junod and the number is quite high. Perhaps it is time to see if Bulleid's dating chart work can be extended to Junod. Could this be another example of an agent because Paillard serial number 14044 dates exactly to 1884!

Fig. 10: Tune sheet 226: Karrer came from the German-speaking part of Switzerland near Bern and thus this tune sheet is written in German. Of all the dating charts produced by Bulleid, Karrer was the last. This is for a 10-air 'bells only' musical box, serial 8577, circa 1886.

Fig. 11: Tune sheet 175: This is for a Grosclaude 10-air drum & bells musical box. Grosclaude tune sheets are

significantly different (Tune Sheet Nos. 56 & 174, not illustrated here). The serial number, written as an addition at a later date on the tune sheet, is 40299 with the Grosclaude agent's number 5647 at the bottom left. Bulleid dated this as 1890. However, was he a maker or agent? If the number was for Paillard, it would date to about 1886/7.

Fig. 12: This coloured tune sheet, first published in the Musical Box Society International journal, is the only example discovered by Bulleid for C. Jaccard. A drum and the 5 bells of this 8-air musical box, serial 40147, obstruct the bottom edge of the tune sheet. It is clearly marked with the name: 'C. Jaccard du Grand, S<sup>t</sup> Croix (Suisse)'. Constant was the brother of Jules Jaccard. They established a private company shortly before 1880 but dissolved it on 1<sup>st</sup> January 1897. Constant Jaccard du Grand re-registered the company on 11<sup>th</sup> March 1897 at rue du Tyrol 13. He was an agent for this musical box, which, with the serial number 40147, could have been made by Paillard, circa 1886. Only one other 'maker', Mojon Manger, used this tune sheet but the serial number bears no relation to the Manger dating chart.

#### References;

1. *Cylinder Musical Box Technology*, page 133.
2. *Cylinder Musical Box Technology*, page 134&5.
3. *Cylinder Musical Box Technology*, page 139.

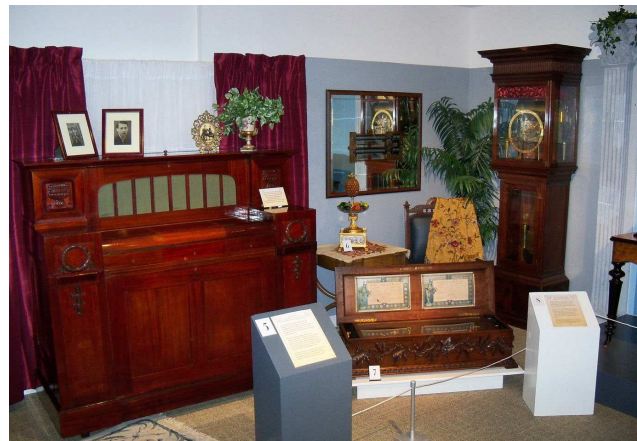
\*Books and booklets by the late HAV (Anthony) Bulleid carry copyright statements that are correct except for the 4th tune Sheet book supplement published by the Musical Box Society of Great Britain (MBSGB). The supplement claims copyright of his work published within its covers. MBSGB has accepted in writing that they do *not* hold copyright. Anthony wanted his life's work of research to continue and his material to be used by others for that purpose. His personal archive was the foundation of two works by Paul Bellamy: *The Nicole Factor in Mechanical Music*, *The Music Makers of Switzerland* and other articles. Paul was also an extensive collaborator with the author of the 4th supplement although neither MBSGB nor the author chose to acknowledge this fact.

Below from 'Musical Opinion', May 1930:

#### The Pianolists' Club.

Mr. Montague Watson, hon. secretary of the above club, writes to us as follows from 324, Camden Road, N.7 :---

"In your issue for February, 1929, there appeared a suggestion that a player-piano club might be advantageously formed in London, for the benefit of enthusiastic amateurs. In this article you quoted a letter from a correspondent who spoke of having "edited an enormous amount of classical music with a penknife and stamp paper", claiming that he had thereby attained a personal rendering in attack and rhythm. It occurs to me that this contributor, together with many other readers of *Musical Opinion*, would be interested to learn that such a club is now in existence, and has already held two or three most successful evenings. Any owner of a player-piano, who is interested in music, is eligible for membership, and I shall be most pleased to send full particulars to any reader desiring them."



### "Murtoth's Music Room" Exhibit At Morris Museum

I'm passing the word that a feature TV program aired recently on WMBC-TV (NJ, NY & CT) about the Morris Museum's new exhibit, "Murtoth's Music Room". Some of it can be seen on YouTube here:

<https://youtu.be/UwG-KguHJAc>

Next is a special invitation for anyone wanting to become a partner in our automata and mechanical music conservation projects here at the museum. We'd welcome your participation -- so please take a look at our newly added web page and join the Morris Museum Conservation team:

<http://morrismuseum.org/conservation-projects>

The picture above shows the Mortier Corner - the organ longcase clock is by Mortier!

Jere Ryder - Conservator, Guinness Collection, Morris Museum, Morristown, New Jersey USA tel.: 1-973-971-3724  
[jryder@morrismuseum.org](mailto:jryder@morrismuseum.org)

## An Unusual Glockenspiel

A good friend of mine set me a little challenge. The only information on this interesting instrument (*see front cover - Ed*) is the German patent mark DRGM 275345 and I was given the task of finding out more from this meagre information.

I discovered that the initials stand for Deutsches Reichsgebrauchsmuster, a registration system introduced in 1891 and used until 1952. It was also known as a Utility Model, a 'poor people's patent' which was more limited than a full patent, cheaper and quicker to obtain, and only gave protection for three years. I came across a list of some of these DRGM numbers, but 275345 was not among them. After following a few more dead ends I eventually obtained some useful information; the application date was the 3rd of March 1906 and the applicant was the "Leipziger Musikwerke Euphonika". This instrument was exhibited at the autumn Leipzig Trade Fair that same year. The description is given as; a "Mechanical Chime on which the bells are arranged on an axle at right angles to the upright stand" – at least that is what I think the idiosyncratic google translation means!

This rare instrument uses a serrated edge metal disc drive with twelve concentric rings of holes. Each ring aligns with a lever and one of twelve bells. As the disc rotates a spring-loaded lever drops into a hole and the other end strikes the bell. The edge of the disc engages with a small drive cog mounted on the shaft of the spring motor. Speed of rotation is crudely controlled by a large air-vane. A simple hinged pressure bar holds the disc in place.

The Euphonika Music Works of Leipzig were founded in 1895 and went bankrupt in 1910. They were known for the manufacture of organettes, in particular the "Amorette". The range of Amorette organettes included 16, 19, 24 and 36 reed instruments in table models and upright forms. They also produced a selection of toys, mostly based on the 16 note organette, in model hotels, watermills and children's wheelbarrows. Some of these models included dancing and spinning couples at the front. There was a version combining the Amorette with the Glockenspiel, the twelve bells being mounted horizontally, six to either side of the cabinet below the disc.

Wilhelm Spathe, who held the patent for the carillon, also made the rare Clariophon, which plays zinc bands, the Manopan and the Herophon. The Melodeon, with and without bells and drum, was also patented by him. The leaf springs, in the form of a comb, holding the levers in the Carillon are also found in the Clariophon and some Amorettes.



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When my friend acquired this instrument it was in a very sorry state, the bells were rusty and the tops of the strikers rusted right through. Another friend remade the top ends of the striker arms, using river fishing lead weights which were the exact size to replace the missing

strikers. A musical box restorer cleaned the bells by blasting with glass beads and retuned several as necessary. As it is such an uncommon instrument it was well worth the trouble of restoring it.



**„Stille Nacht, heilige Nacht“**  
 „Tannenbaum“, „O, du fröhliche“, „Walzertraum“, „Dollarprinzessin“, „Fideler Bauer“, „Vilja Lied“, „Ballsirenenwalzer“, „Küssen ist keine Sünde“, „Tief im Böhmerwald“, „Steh' ich in finst'rer Mitternacht“, „Muss i denn“, „O Susanna“, „Letzte Rose“, „Pfeiflied“, „Da geh' ich zu Maxim“ u. noch viele versch. andere neueste Stücke spielt selbsttätig prachtvoll in hellen reinen Glockentönen das neu verbesserte  
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- Unknown maker, 4 tune key-wind, c1860
- B.B. & Cie Lecoultre, 6 tune lever-wind, c1870
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## Yester Year – Coronation 1953



For the United Kingdom, the 1953 coronation of Queen Elizabeth 2<sup>nd</sup> was one of a series of key factors affecting the UK and social attitudes that started in the interwar (WWI & WWII) years. Some modern historians say that WWII was a continuation of WWI and that the short interval between them, barely 14 years, should include the impact of the Spanish Civil War (1936-1939).

This article is not intended, though, to summarise world events rather to show how they impacted on the manufacture of automatic or, as otherwise known, self-playing musical instruments (a much better term than mechanical music). The popular domestic player piano/pianola peaked production about 1924 and it was a downward slope from then on due to several factors. The US stock market crashed in 1929, virtually wiping out the market for these instruments. In 1931 the Aeolian Company bought out the American Piano Company (AMPICO) and sold off their assets to raise money for investment. One of these, the huge piano manufacturing company in the UK in Hayes,

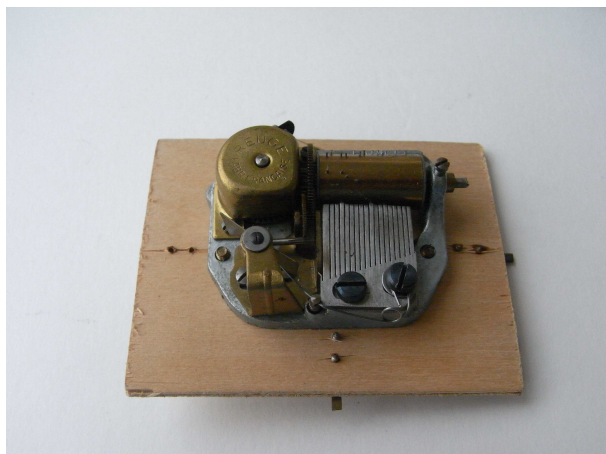


Fig 3: Reuge movement from the teapot above.



Middlesex, was closed and sold to the Gramophone Company.

Thus technical change was also taking place with the gramophone superseding the Pianola. Thermionic valve technology had so improved the gramophone that it became the instrument of domestic choice. It was also improving another area of entertainment and information, the radio broadcasts. News became immediate and so did much home entertainment. The embryonic television industry had yet to make its impact.

The war years had a devastating social impact in many ways. Men were enlisted for war and women took their place in so many areas. Loss of life and the depressed post WWII years meant that male skilled manual labour was in short supply. The nation was in crisis and debt. Production had to earn dollars and thus the export market dominated any wish for a growing home market. Petrol rationing started in 1939 to boost the war effort. As the UK had been so heavily dependant on the import of goods, food and materials, food rationing started in 1940. By 1942 almost every imported item was rationed and children never knew what a banana looked like.

And so we approach the post war years of supposed self-sufficiency. Dig for Victory was the theme, an extension of the Land Army where the women folk took over from the men during the war. Socialism superseded the coalition of Churchill's wartime cabinet that included his able administrator Clement Atlee, the Lord Privy Seal of his cabinet. The post war socialist years saw many changes but it remained a struggle to rebuild the economy.

Churchill returned for a brief term and we had the Festival of Britain in 1951. It was a festival year but the focus was the use of derelict ground, about 24 acres, on the south bank of the river Thames. It was exactly 100 years after the Great Exhibition of 1851 where Prince

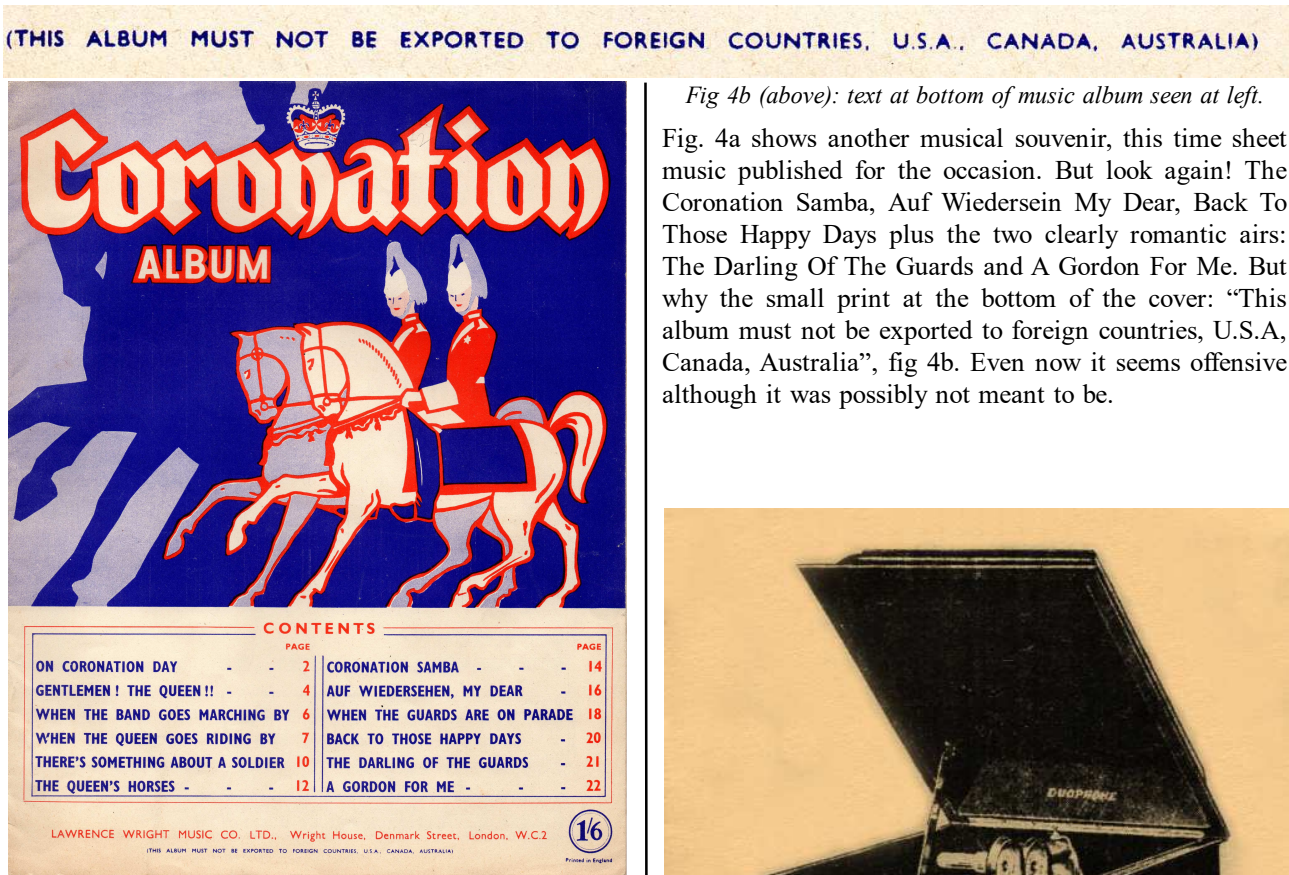


Fig 4a: Music suitable for the Coronation?

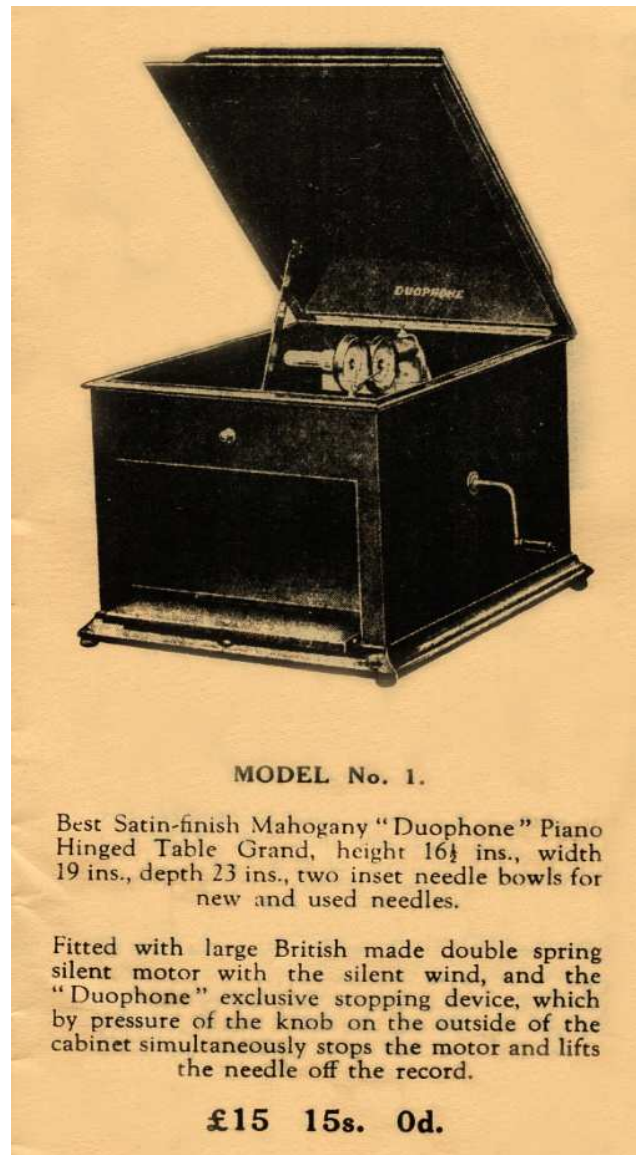
Albert encouraged worldwide trade and where firms displayed their latest wares. The Lecoultries exhibited there, as did many other foreign firms but the British version of 1951 was meant to encourage the UK arts and sciences. Churchill, jealous of the success of the socialist inspired Festival of Britain had the site completely cleared except for one building, the Royal festival Hall, now listed for posterity.

By now, rationing was on the wane but then King George VI died on 6<sup>th</sup> February 1952. His beautiful daughter and her handsome prince, Phillip, sadly returned from the royal tour of Kenya. Elizabeth was crowned queen in 1953, another unintended boost to the UK economy. Black and white television was now available to those who could afford it and this new form of public broadcasting for information and entertainment took hold.

The souvenir industry had a boost and one of its delightful items is shown in figs. 1 & 2, a teapot in the form of the coronation coach. There are no maker's marks (can someone help?) and is fitted with a small Reuge movement, fig 3. There were many other musical novelties by other makers and so this survivor of the Swiss musical box makers had a much-needed boost. Rationing in Britain came to an end on 6<sup>th</sup> February 1954. Fortunately, Reuge still survives to this day.

Fig 4b (above): text at bottom of music album seen at left.

Fig. 4a shows another musical souvenir, this time sheet music published for the occasion. But look again! The Coronation Samba, Auf Wiedersein My Dear, Back To Those Happy Days plus the two clearly romantic airs: The Darling Of The Guards and A Gordon For Me. But why the small print at the bottom of the cover: "This album must not be exported to foreign countries, U.S.A., Canada, Australia", fig 4b. Even now it seems offensive although it was possibly not meant to be.



Duophone Gramophone Model 1 - see article on page 22.

## Two Heads are better than one!

### *The Duophone Gramophone*

by David Evans

The Duophone (Fig 1) was the brainchild of Charles Leslie Newland of Eltham, South-East London, and was manufactured for only a few years around 1923. Not only did it have twin conveyances or tubes on the tone arm, it also had two soundboxes, one connected to each tube (Fig 2). The two diaphragms were each connected via a fulcrum bar to a common needle holder. The two mica diaphragms were of different thicknesses and operated by stylus bars of different lengths, the general idea being that one soundbox responded better to bass notes and the other to treble ones. The resulting pressure waves were united at the base of the tone arm, where it mounted to the motor board and the horn. The whole thing is described in detail in British Patent No. 11715 of 1921 (also known as British Patent no. 187,258, which number is stamped into the tone arm of our machine).

Duophone machines have another odd feature – a knob on the outside, on the front, in the middle, on the top rail of the cabinet just below the lid front (can be seen in Fig 1). Pressing it when the music stops applies a brake to the turntable and lifts the sound boxes off the record, so that no damage can occur. Charles Newland seemed particularly proud of this, claiming in fifteen pages of British Patent No. 6792 of 1921 (BP 185,142) that not only did it ‘reduce to a minimum the liability of injury, owing to inattention, to a record and to the reproducer when the end of the record has been reached, and whereby the instrument can be easily and quickly stopped, all without the necessity of opening the cabinet or case of the instrument, of lifting the reproducer by hand, or of other operations common with the instruments now in use’, but also ‘the instrument cannot be started by unauthorised persons until



Fig 2: The Soundboxes



Fig 1: Duophone oak table model 1

said cabinet or case is opened for the purpose of using the instrument’. Of course, at that time no unauthorised person would dream of opening the lid...! This device basically consists of a plunger attached to the knob, which in turn is connected to a long rod that passes just below the motor board to a spring-loaded lever (Fig 3) which raises the front soundbox when the button is pressed. To re-activate the device, a small lever inside the case (Fig 4) has to be depressed to allow the brake etc to be released. Christopher Proudfoot<sup>1</sup> describes this device as ‘a party trick of doubtful advantage’!

Duophones were manufactured by The Duophone Syndicate Ltd of 63 Queen Victoria Street, London EC4 from about 1923 to possibly about 1925. About then they went into record manufacturing, producing an unbreakable laminated record as well as the conven-

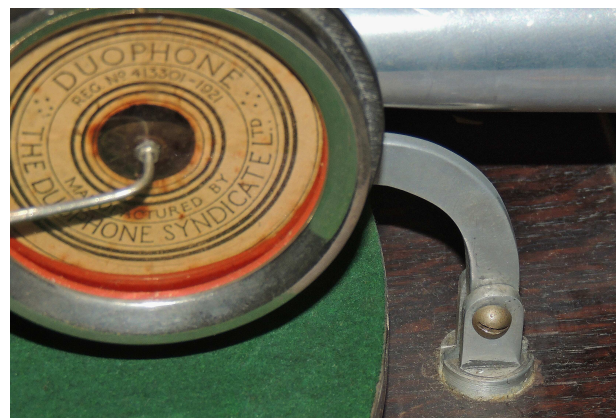


Fig 3: Rear soundbox with lifting lever at right



Fig 4: Re-set lever on inside front of case

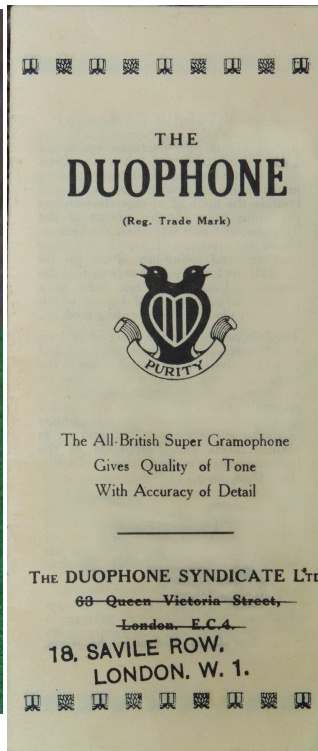


Fig 5: Front of brochure & Fig 6: Dominion model

tional shellac variety.

The brochure (Fig 5) describing the machines proudly exclaims ‘The All-British Super Gramophone’, presumably a dig at HMV/Victor and their American connection, ‘Gives Quality of Tone with Accuracy of Detail’. ‘The Duophone is the outcome of long and deep research to obtain definition and perfect analysis of any record down to the minutest detail, detail which is lost on any other Gramophone, and whilst giving an ample volume the scratch of the needle usually associated with the Gramophone is almost entirely eliminated, and we as Manufacturers and Proprietors of the Instrument have no hesitation in claiming the “DUOPHONE” as the “Best Reproducing Medium in the World” ‘. It draws attention to the fact that the weight of the rear soundbox is taken by the tone arm, only the front one being attached to the gooseneck, so the tracking force is no greater than any other machine of the period. Whether the compliance was as good, considering the two soundboxes and extra stylus bars, is not gone into.

Apparently Dr Gwilym Davies, Music Baccalaureate of Oxford University, Associate of the Royal College of Organists, Fellow of the Tonic Sol-Fa College and S Webbe Esq, Associate of the Royal Academy of Music, Professor and Examiner at the same Academy, also had no hesitation in endorsing the Duophone either. Presumably they collected the usual fee afterwards... The press too showed appreciation of its qualities. The (London) Morning Post stated ‘The invention marks yet another stage of advance towards the solution of the problem of

perfect tone reproduction’. The Queen, not Her Majesty even though the language used perhaps was meant to imply that it was, but the magazine of the same name, announced ‘The most perfect sound producing instrument we have listened to’. The Sound Wave magazine also professed to being delighted with the tone quality.

There were several models of Duophone. The Dominion (Fig 6), was a long console model on legs with apparently burr-walnut panelled doors and 32 ½” height, 27 ½” width and 21 ½” depth, cost £27-10s-0d, the Imperial, also on legs, was much smaller and an ‘Unique Design’, basically a mahogany cube for £16-16s-0d. Its sliding horn door was specially designed to resist heavy wear. The Empire was an American-style hump-back console on Queen Anne-style legs and cost £24-0s-0d. The Regent was made in best Satin Finish Piano Hinged Mahogany, a tall floor model with record storage below the horn at £26-10s-0d. Two table models completed the range, the Model No. 1 was available in satin finish mahogany for £15-15s-0d and the Junior Model in either oak or mahogany at £11-11s-0d. All were fitted with a British made double spring silent motor with helical wind, probably supplied by Garrard, and the special stopping device. It seems that Model 1 was also available in oak, as our example is just that.

The special Duophone tone arm and twin soundbox arrangement was also available as an upgrade to your regular Gramophone for £4-4s-0d.

1. *Proudfoot, C., Collecting Phonographs & Gramophones, London 1980*

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Dear Sirs,

We acknowledge with thanks your Order No. 3756 of the 29th January, together with an old set of twelve clock bells. The sharp Tenor was exacerbated by three of the smaller bells being too flat; this tuning has been corrected in conjunction with replacing the broken Treble and the completed set was despatched by post on the 22nd ultimo. Please find our account enclosed herewith.

Yours faithfully,

p.p. Whitechapel Bell Foundry Ltd.

*R. D. Biny*

## Musical Box Music & Composers Part 3

Our third look at H A V Bulleid's series of short introductions to composers popular on musical boxes starts with the letter K.

### Kreutzer

Adam is noted on tune sheets, despite being just as often uncredited. In contrast one hardly ever sees his German contemporary, Konradin Kreutzer (1780-1849) who was very popular in the 1830 to 1860 period. His two most successful romantic operas were both first performed in 1834 - *Das Nachtlager von Granada* (Bivouac at Grenada) and *Der Verschwender* (The Prodigal). I expect quite a number of forgotten Kreutzer tunes are still heard on cylinder boxes of the 1835-1850 period whose tune sheets are long since lost.

### Leoncavallo & Mascagni

A pair of Italian composers still well remembered, but only for one short opera each, are Ruggiero Leoncavallo (1858-1919) for *Pagliacci* (1892) and Pietro Mascagni (1863-1945) for *Cavalleria Rusticana* (1890). They form a double bill, very popular

for nearly a hundred years and often non-chalantly referred to as "Cav and Pag."

Tunes from *Pagliacci* are rare on musical boxes, partly due to the late period of composition. However, the immense popularity of the Intermezzo from *Cavalleria Rusticana* guaranteed its frequent appearance on cylinder and disc—eg. Polyphon 1086 and 5013. Mascagni wrote 15 operas, but the only one likely to be seen on a tune sheet is *L'Amico Fritz* (1891).

### Lutz

W.M. Lutz (1822-1903) was a German who studied music at Wurzburg and settled in England in 1848, soon becoming organist and choirmaster at Southwark cathedral. His next move was to become a theatre conductor, ultimately at the Gaiety Theatre in 1869 where he wrote a dozen or more operatic burlesques. The best known, and most often to be seen on the colorful tune sheets of late cylinder boxes, is *Faust Up To Date* with its notable air *Pas de quatre*. His other burlesques included *Carmen Up To Date* (1890) and *Cinder-Ellen Up Too Late* (1891). Have jokes changed since 1891, one asks oneself.

### Maillart

Aimé Maillart (1817-1871) was a French composer best known for *Les Dragons de Villars*, 1856. His other operas also turn up:

|                        |      |
|------------------------|------|
| Gastibelza             | 1847 |
| Le Moulin de Tilleuls  | 1849 |
| La Croix de Marie      | 1852 |
| Les Pecheurs de Catane | 1860 |
| Lara                   | 1864 |

The mazurka from *Lara* is very nicely rendered in mandolin on Nicole Gamme 2283.

### Marenco

The Italian violinist and composer, Romualdo Marenco (1841-1907) was director of ballet music for several seasons starting in 1873 at La Scala, Milan. He composed the music for choreographer Manzotti's spectacular shows including:

|       |      |
|-------|------|
| Sieba | 1878 |
|-------|------|

### 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 10th September:** Chanctonbury Ring at The Old School, Bucks Green, Guildford Road, Horsham RH12 3JP. 10.30. Refreshments will be provided. Please contact Ted to reserve your place. Tel: 01403 823533.

**Saturday 25th November:** Chanctonbury Ring Christmas Meeting. Details as above.

**Saturday 12th August:** Open day at the Musical Museum, Brentford. Not an AMBC meeting, and make your own way there if you so wish.

**Thursday 24th August - Monday 28th August:** The Great Dorset Steam Fair at Stourpaine. Again, not an AMBC meeting, though no doubt there will be some present.

|           |      |
|-----------|------|
| Excelsior | 1881 |
| Amor      | 1886 |
| Sport     | 1897 |

*Excelsior* had a cast of 508, and was an outstanding success. I think it is the most commonly seen Marengo title on tune sheets.

### Massé

The French composer Victor Massé (1822-1884) studied at the Paris Conservatoire where he won several prizes. In 1860, he was chorus master at the Paris Opera and in 1866 he became Professor of advanced composition at the Conservatoire. He composed about 20 *opéras comiques*, and 100 songs, between 1845 and 1885—the most successful operettas being:

|                        |      |
|------------------------|------|
| La Chanteuse Voilée    | 1850 |
| Galathee               | 1852 |
| Les Noces de Jeannette | 1853 |
| Miss Fauvette          | 1855 |
| La Reine Topaze        | 1856 |
| La Mule de Pedro       | 1863 |

### Mendelssohn

Considering that Felix Mendelssohn was born in 1809 and died very famous in 1847, it is surprising how little of his vast output is heard on musical boxes. He did not compose a significant opera.

He wrote some famous overtures including *Midsummer Nights Dream* (with the still famous wedding march) in 1826, *Fingals Cave* in 1830 and *Ruy Blas* in 1839. He also composed top quality incidental music for a number of plays, including *Antigone* (1841) and *Athalie* (1845), and numerous songs, perennially popular, such as *Spring Song*

(1832) and *O For The Wings Of A Dove* (1844).

### Mercadante

The Italian composer Saverio Mercadante (1795-1870) turned out 60 operas and musical plays between 1820 and 1860, and was the leading Italian composer from about 1840 until overtaken by Verdi. While he was a student at the Conservatory of Music in Naples, Rossini wrote to the Director saying "Your young pupil Mercadante begins where we finish." Now Mercadante is only remembered for his opera *Il Guiramento* (1837) from a Victor Hugo story. His other operas include his first big success in 1821 with *Elisa e Claudio*, and:

|                     |      |
|---------------------|------|
| Donna Caritea       | 1826 |
| Gabriella di Vergy  | 1828 |
| Francesca da Rimini | 1830 |
| Il Reggente         | 1843 |
| Crazi e Curiazi     | 1846 |

Tunes from these successes must have appeared on many tune sheets. Mercadante took over as Director of the Naples Conservatory in 1840 till his death in 1870.

### 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.

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Awaiting Images

**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.

**A 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.

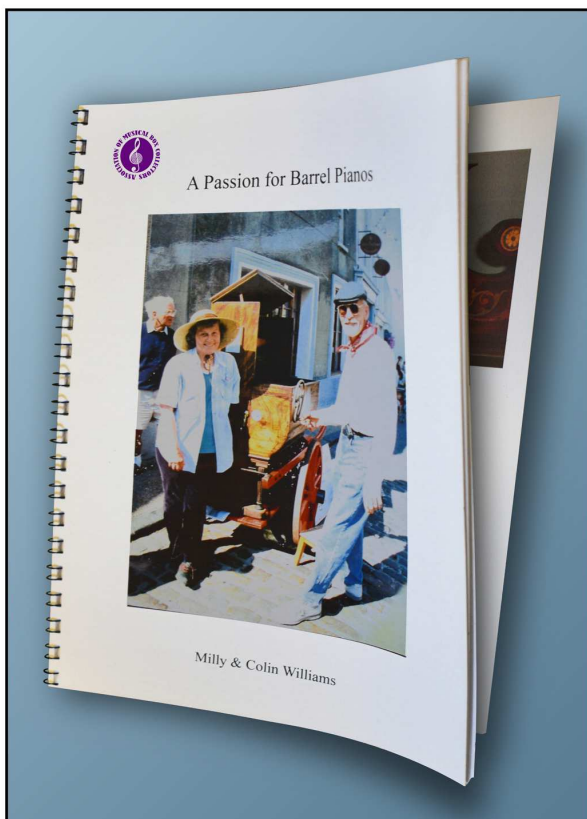
The booklet is A4, ring-backed binding for easy use, with 40 pages of information between the covers.

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**\*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.

The Editors have a large quantity of **Hupfeld 73-note player piano rolls**. Is anyone in need of any? If so please contact us - see Officers list on Page 1.

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