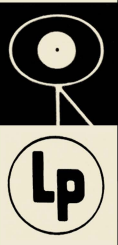


A D V E N T U R E S I N S O U N D \*

WL 134

The World's Rarest Music Boxes in High Fidelity

COLUMBIA  
GUARANTEED HIGH FIDELITY



TINKLE, CLANG, RING AND CHIME!



Chime!  
Tinkle, Clang, Ring and Chime! Tinkle, Clang, Clang, Ring and Chime!

Clang TINKLE, CLANG, RING AND CHIME!



Tinkle, Clang, Ring and Chime! Ring and Chime!

(Recorded in Holland)

Clang, Tinkle, Tinkle, Clang, Clang, Ring, Ring and Chime! Tinkle, Clang, Ring and Chime!



Clang Tinkle, Clang, Tinkle, and Chime! Ring Clang, Tinkle, Tinkle, and Chime! Chime, Tinkle, Clang, Ring, Tinkle TINKLE, CLANG, RING AND CHIME! and Chime! Tinkle, Clang, Tinkle, Clang, Ring, Chime, Chime!

Chime, Tinkle and Tinkle, Clang, Ring and Chime! Tinkle, Ring and Chime!



Tinkle, Clang, Ring and Chime!

Tinkle, Clang, Ring and Chime! Tinkle, Clang, Ring and Chime! Tinkle, Clang, Ring and Chime! Tinkle, Clang, Ring and Chime!

Tinkle, Clang, Ring and Chime! TINKLE, CLANG, RING AND CHIME!

Tinkle, Clang, Ring and Chime!



Tinkle, Clang, Ring and Chime! Tinkle, Clang, Ring and Chime! Tinkle, Clang, Ring and Chime!

Clang, Ring



Tinkle, Clang, Ring and Chime! Clang, Ring



Ring and Chime!

Tinkle, Clang, Ring, Chime, Ring and Tinkle!

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\* A D V E N T U R E S I N S O U N D

# TINKLE, CLANG, RING AND CHIME



## The World's Rarest Music Boxes in High Fidelity

Recorded in Utrecht, Holland

### SIDE I

Bands

- 1 UNKNOWN MELODY  
Miniature waistcoat-pocket music box
- 2 SCHLAFE, SCHLAFE  
WALTZ (Brahms)  
SCHLAFE MEIN PRINZCHEN  
Pocket music box (three-inch barrel)
- 3 FIDELIO Act II, Finale  
(Beethoven)  
GEDENKE MEIN  
WILLIAM TELL  
Thirteen-inch barrel music box
- 4 Dutch Folksong Medley  
Old Dutch carillon
- 5 Unknown melody from an approximately  
300-year-old English bracket-clock
- 6 RADETZKY MARCH  
(Johann Strauss)  
ARTISTS' LIFE (Strauss)  
Music box (bell effect)
- 7 WALTZ from "Faust" (Gounod)  
MIJN VRIEND LINDEMAN  
Music box (zither effect)
- 8 ONBEKEND WIJSJE  
DAISY  
Photo album music box
- 9 WHISTLING BIRD  
Cafe music box
- 10 AFTER THE BALL (C. Harris)  
FLEDERMAUS (J. Strauss)  
DANUBE WAVES  
DIE MUHLE IM SCHWARZWALD  
Cafe music box

### SIDE II

Bands

- 1 MARCH from "Tannhauser"  
(Wagner)  
TRIUMPHAL MARCH from "Aida"  
Cafe music box
- 2 AUF IN 'S METROPOLE  
THE BLUE DANUBE (J. Strauss)  
Cafe music box
- 3 WALTZ from "Faust" (Gounod)  
Paper-roll hand organ
- 4 Unknown melody  
Serinette

- 5 YOU CAN'T BE TRUE, DEAR  
ANNE-MARIE  
REGENDRUPPELS  
LA PALOMA  
Pin barrel organ
  - 6 DAISY  
DAN ZAL DE KAPITEIN  
MORITAT  
UNDER THE BRIDGES OF PARIS  
Twenty-six inch barrel organ
  - 7 MIRAME POR RABILL  
LA CLAVADA  
ESTRELLITA  
TERRY'S THEME from "Limelight"  
Spanish piano organ
  - 8 K.L.M. MARCH  
Street organ "The Arab"
  - 9 SAINT-GERMAIN DES PRES  
"Mortier" organ
- \* \* \*

The astonishing and intriguing sounds heard here stem from one of the world's greatest collections of music boxes and musical instruments, located in Utrecht, Holland. The instruments range from a tiny waistcoat-pocket music box to the mighty sounds of Dutch street organs, all of them mechanically reproducing music of remarkable charm through means of truly remarkable ingenuity.

The origin of music boxes and street organs, together with other mechanical musical instruments, is traced back to the tower clocks of the late Middle Ages, the carillons. The original carillons consisted of a combination of four bells, but later on, Flemish and Dutch towns were supplied with a more extensive sequence. The Flemish clock-maker Bartholomeus Koecke of Aals, completed the mechanization of the carillon in 1487, by inventing the so-called "musical barrel." This consisted of a rotating cylinder, on which changeable studs or pins had been fixed. These pins brought into movement, by means of threads, little hammers, which reproduced the sound of the bells. This cylinder system became in turn the basis for music boxes; the rotating cylinder was reproduced in miniature with "goupilles," minute iron needles, which as they turned, struck the teeth of a metal comb. Later inventors refined and expanded the basic idea, until such latter-day wonders as the Spanish piano organ or the street organ "The Arab" came into being, with their complex organization of musical sounds.

Side 1: this program begins with an unknown melody played on a miniature waistcoat-pocket playbox. Boxes of this type, originating in the eighteenth century for the use of dandies and their ladies, were carried in the pocket and the mechanisms were also built into watches, snuffboxes, powder boxes and the like.

The next band presents three tunes played on a similar box, from the nineteenth century. This box is still pocket-sized, but somewhat larger, using a three-inch barrel to carry the music.

Again, on Band 3, the same type of instrument is heard, but again it is a larger and more resonant box. The barrel of this music box is thirteen inches long.

Band 4 presents the sounds of an old Dutch carillon, playing a medley of folk-songs. The first carillons of this type date from the fifteenth century and the work of the inventor Koecke, mentioned above, although this particular carillon was built in the nineteenth century.

Band 5 brings an old melody played on an old English clock. As the hour struck, the mechanism was put into motion, bringing the tinkling tune to life.

In Band 6, the music box returns, one of the larger types. It is built on the same lines as those heard earlier, but adds a bell effect to its charms in presenting music by the Strausses, father and son.

Band 7 offers two melodies from a similar music box, but employing a zither rather than the bells.

Band 8, with its deeper tones, returns us to the smaller type of box, this time encased in an old photograph album.

In Bands 9 and 10, the precursor of the juke box is heard, the large cafe music box. Band 9 reproduces the music of a singing bird, and the box in question (similar to the Serinette on Side 2) was often used by householders to help train their own birds. The sonorous music of Band 10 comes from large rotating metal plates, which were interchangeable in the boxes. Catalogs for such boxes could contain as many as a thousand different plates, and often the boxes themselves had slots to receive the coins of the customer.

Side 2 opens with several more selections from the cafe music boxes. On Band 1, music from operas is heard, testifying to the wide popularity of Wagner and Verdi, while Band 2 demonstrates the endless appeal of the waltz.

In Band 3, the house-organ, mechanically run, makes its appearance, playing the Waltz from *Faust*. This is a small home instrument, cranked by means of a handle, and employing a system of air-propulsion not unlike that of the harmonica. The sound, too, is similar. The "music" for the organ is written, so to speak, on a thin roll of paper, similar in perforation to that used on player-pianos or the huge street organs.

The Serinette, which makes its appearance on Band 4, is a small pipe-organ used to teach singing to canaries. Originating in the eighteenth century, the Serinette uses not only the rotating cylinder, but a series of thin metal pipes, through which air is expelled by means of a bellows. There are twelve tones.

On Band 5, the genuine street organ makes its appearance. This small organ, similar to the kind employed in *The Threepenny Opera*, is cranked by hand, turning a cylinder equipped with pins (hence the name "pin-barrel"). These organs are still widely used, as can be deduced from the popular tunes demonstrated.

Band 6 presents music by a similar hand organ, although of somewhat larger size, measuring roughly 26 inches.

The so-called Spanish piano-organ, heard on Band 7, has neither pipes nor a barrel, but strings, which are plucked. About 26 inches in size, it contains not only the strings, but castanet and triangle effects as well.

Band 8 presents the celebrated Dutch street organ "The Arab." This organ is a descendant in style of the old fair organs, developed by the Belgian Leon Warnies. It is easily manipulated, despite its size. Here the cylinder system of reproducing music has been replaced by the pneumatic and keyboard method, capable of producing a wide and wonderful series of sounds. The music books for this machine are made of cardboard, folded in zig-zag fashion, into which the music is punched, or perforated.

Band 9 concludes the program with a selection from a "Mortier" organ, similar in mechanism to the street organ but never used in the streets. The Mortier is designed for use in cafes, for entertainment and dancing, and is widely popular in southern Holland and northern Belgium. It is frequently of large size and lavish adornment. With its fascinating tone, this program of music from mechanical instruments comes to a close, reminding us of the joys that music boxes and barrel organs still hold, with their tinkles, clangs, rings and chimes.



WL 134  
NONBREAKABLE

Side 1  
(x"LP" 43289)

Gedenke Mein; William Tell 4. OLD DUTCH CARILLON: Dutch Folksong Medley 5. OLD ENGLISH BRACKET-CLOCK: Unknown Melody 6. MUSIC BOX (Bell Effect): Radetzky March; Artists' Life 7. MUSIC BOX (Zither Effect): Waltz "Faust"; Mijn Vriend Lindeman 8. PHOTO ALBUM MUSIC BOX: Onbekend Wijsje; Daisy 9. CAFE MUSIC BOX: Whistling Bird 10. CAFE MUSIC BOX: After the Ball; Fledermaus; Danube Waves; Die Mühle Im Schwarzwald



WL 134  
NONBREAKABLE

Side 2  
(x"LP" 43290)

Melody 5. PIN BARREL ORGAN: You Can't Be True, Dear; Anne-Marie; Regendruppels; La Paloma 6. TWENTY-SIX INCH BARREL ORGAN: Daisy; Dan Zal De Kapitein; Moritat; Under The Bridges Of Paris 7. SPANISH PIANO ORGAN: Mirame Por Rabill; La Clavada; Estrellita; Terry's Theme-"Limelight" 8. STREET ORGAN "THE ARAB": K.L.M. March 9. "MORTIER" ORGAN: Saint-Germain Des Près