

GRACE NOTES

INSIDE THIS ISSUE:

Henri J. J. Krijnen R.I.P.	2
James Ord Hume	2
In Brief	2
Why is a scale important?	3
Exclusive new Midi player	3
Gavioli Serial Numbers	3
Waldkirch Organ Event	4



***Wishing everyone a Merry Christmas and a
Happy and Prosperous New Year***

Once again, as the end of another year approaches, we are pleased to take this opportunity to sincerely thank all our customers and friends for their business and continuing interest in our activities. As we move into 2019 and our 43rd year of trading, we look forward to hearing from clients old and new with your mechanical music requirements.

RECENT WEBSITE IMPROVEMENTS

Improved Security: An SSL Certificate was recently granted to our website www.acpilmer.com thereby assuring visitors that it is a safe and secure site to visit. A constant visual reminder of this fact is the image of a lock which appears at the top of each webpage. The SSL Certificate also denotes that the site is a safe place to make online purchases.

Online shop: Along with improved website security, we have installed the simple and secure PayPal online ordering and payment facility for a number of our popular items, such as the Paper Organ Kit, books, and a small selection of quality CDs of organ music. We hope that this easier method of ordering and payment will help our customers when making purchases. As shipping costs outside of the UK can vary considerably, we are still asking overseas buyers to first contact us with their orders so we can

obtain the best possible delivery price specific to their requirements and geographic location. There's still time to make that last minute stocking-filler purchase!

Facebook pages: To further promote our exclusive Paper Organ Kit we have just created a Facebook page www.facebook.com/paperorgankit together with an associated closed group where advice, pictures, hints and comments from other Paper Organ Kit builders can be found. Please visit these pages soon!

New MIDI page: We have also recently added a completely new webpage www.acpilmer.com/midi devoted to MIDI-related products for automatic musical instruments, and hope you will take a few moments to visit it. Next year we expect to be expanding this page in response to growing interest in this method of control. On page 3 of this edition of *Grace Notes* you will find details of an interesting and exclusive new MIDI product.



HENRI J. J. KRIJNEN R.I.P.



Above: Henri Krijnen's Compton cinema organ with original illuminated console, restored and installed by us at his collection in the Netherlands.

Right: The 72-key Koenigsberg street organ De Harmonium, ex-De Vreese, Minning and Perlee, after restoration and re-decoration (photo courtesy of Keith Pritchett)

Below: 101-key Mortier organ no. 1075 built in 1938 which came to England in the 1960s and formed part of Paul Corin's Music Museum in Cornwall. This was the last major instrument that we restored for Henri.



We were shocked to receive the sad news of the death of **Henri Krijnen** (born 25th January 1947 at Amersfoort, Netherlands) on August 5th 2018 at Pomona, New Jersey, USA. We understand that he did not survive an emergency operation carried out there whilst on holiday. With his brother, Henri built up a very successful business in the Netherlands, Krijco Amusement bv, a major operator of slot machine halls and casinos. From this background came an interest in anything that worked by inserting a coin, and he assembled a major collection of antique amusement machines and juke boxes. His interest later widened to mechanical music, initially instruments with coin slots, but this evolved to all types and included cylinder and disc musical boxes and pianos. We first met Henri in the late 1990s and quickly became involved in his growing collection which was then housed in the

former Rex cinema located in the centre of Hilversum. Over the years we supplied and restored a number of quality instruments to the collec-



tion, including a rare 72-key Poirot barrel organ made in Mirecourt, France, and the famous 72-key Koenigsberg street organ "De Harmonium". Henri purchased the first 105-key Gebr. Decap to incorporate a Hammond organ, originally from the Willem Tell dance hall, Zandhoven, Belgium, which we overhauled and re-decorated; later came the large 105-key Robot organ

originally from Soestdijk. We also supplied and installed the 3-manual 9-rank Compton theatre organ which was built in 1934 for the Astoria cinema in Hull, East Yorkshire. We equipped this instrument with the very first Uniflex 3000 control system in Europe. A family connection with organs comes from brother Joe's wife, who is a member of the famous Hommerson family of showmen. The undisputed highlight of the coach trip we organized to the Netherlands back in November 2011 was a private visit to Henri's collection, which was shared with members of the Mechanical Organ Owner's Society (MOOS). Many of those present were deeply impressed by the scale and diversity of the collection, which even includes two antique carousels. We extend our deepest sympathy to Henri's partner Hanneke, son Joe junior, daughter Sylvia and brother Joe and their families.

IN BRIEF

Since our last edition, we are delighted to welcome a number of new subscribers to our house newsletter *Grace Notes*. Please note that when you subscribe you will automatically receive the next publication *when it is ready*, but due to the nature of the distribution you will not automatically receive the previous issue, even if it was sent out on the same day that you subscribed. You can, however, easily find all the back numbers of *Grace Notes* on our website which you can

download and save by visiting www.acpilmers.com/grace-notes

As the New Year is almost upon us, we take this opportunity to briefly review two significant anniversaries in the organ world which will take place in 2019. The first is the 100th anniversary of the death of Parisian organ builder, **Charles Marengi**. After many years as an important member of the staff at the Gavioli firm, Marengi founded his own rival business and became its major com-

petitor.

2019 will also mark the 75th anniversary of the death of **Theofiel Mortier**, founder of the renowned Antwerp firm which bore his name. In connection with this anniversary a new book, *The Mortier Story*, is in preparation, to be published by the KDV. We hope to include interesting items about both of these leading characters in forthcoming issues of *Grace Notes*.

JAMES ORD HUME 1864-1932

In a previous edition we have alluded to various ways that interest and appreciation of mechanical music can be broadened, two of these being the study of the music being played, and its composer. Recently, a small but very interesting privately produced book came to our attention, entitled *James Ord Hume The March King*. The writer, Dr. Timothy Thirst, has put together an account of the life and work of one of the best known figures in music of his time. A champion of brass bands, Ord Hume's musical legacy includes a great number of compositions and arrangements, many of which are sadly no longer in print. Brass bands

grew in popularity steadily throughout the 19th century and brought music to the working masses, just as the organs did at fairs. To a great extent they even shared the same repertoire - virtuoso solos, operatic and orchestral transcriptions, concert waltzes, songs and marches. One of Ord Hume's best known marches, *Lynwood*, is still a fair organ favourite. Alongside his work as an arranger and composer, Ord Hume, a friend of Sir Arthur Sullivan and other prominent musicians of the time, was also editor of a number of brass band periodicals and through these he sought to raise performance levels by encouraging the highest possible standards. This entailed playing at the

correct tempo with careful dynamics to create an effect "*that will be of an inspiring nature to both bandsmen and audience alike.*" Organ operators please note! As part of the research for the book, a list of Ord Hume compositions has been compiled, some of which can be heard on YouTube videos. There are many fine possibilities for the enrichment of our present fair organ repertoire amongst them. Visit www.stalhambrassband.com for more details.

James Ord Hume's grandson is Arthur W. J. G. Ord Hume, the well known author of several standard works on the subject of mechanical musical instruments.

FEATURED ORGAN SCALE

WHY IS AN ORGAN SCALE SO IMPORTANT?

The "scale" of a book organ refers to the order at the keyframe, or tracker bar, of the notes which are available in the different (musical) divisions of the instrument, as well as the control functions and percussions present. When designing a new organ type, its physical size and intended purpose and sound, all have to be taken into consideration, together with practical matters such as cost and weight. Generally speaking it is the designer's aim to coax as much music as possible from the most limited instrumentation. The percussion is often only provided by a snare drum and a bass drum and cymbal sounding together. An important consideration is the type of music envisaged; it is unlikely, for example, that a 35-key organ will have adequate resources to perform overtures - a task best left to its much larger brothers. However, astonishing results are possible from instruments of very limited capabilities, and in this respect the skill of the arranger is very impor-

tant. Organs reflect stylistic traditions of the countries in which they are built; French, German and Belgian scales all developed in different ways, all with different musical goals in mind, and all with very different sounds. The bass forms the foundation of the music and to some extent limits the ultimate musical capabilities of the instrument. Three notes were deemed to be the absolute minimum required in barrel organs; this was expanded to five or six notes in small to medium-sized book instruments. The bass pipes are the largest in the organ, so space becomes an important consideration here. Gavioli considered 6 bass notes to be adequate in its 65-key organs, but provided its 46-key products with 8 notes instead. If trombones are to be included, these also take up much space; in some German organs each bass note does not have an equivalent trombone, a saving in both space and cost. The accompaniment is an often under-rated division of a scale: Marengi found just 7 notes to be sufficient in their 89/92/94/98 key

organs whilst Gavioli gave their 46 key instruments the luxury of 12 notes. In some German organs the accompaniment has a wide compass, continuing on with alto-violins (violas) through to the melody. Old French barrel organs continued the clarinet melody section up into the piccolos, in imitation of an orchestra, and this tradition was continued in the first new book organs. Many makers retained this popular effect but using fewer notes, such as in the 52-key Gasparini. 57-key Gavioli organs were very popular on the continent as small dance organs, but as popular music progressed from the old waltzes and polkas into more adventurous harmonies, they became increasingly inadequate. The musical limitations of the early book organs were soon recognized by the ambitious makers and it was not very long before the first fully-chromatic instruments were introduced to the market from the factories in Paris.

To be continued

EXCLUSIVE NEW MIDI PLAYER

Here is an exciting new MIDI product from the USA with several exclusive features which we think will be sought after by all owners of MIDI controlled instruments. By means of the **mini Midi Sequencer+ (mMS+)** it is now possible to control your instrument remotely, from a distance of up to 10m (30 ft.), even when you are part of the audience sitting at the front! The mMS+ is a MIDI player which is controlled wirelessly via Bluetooth, linked to a 7-inch Android tablet using a custom App. The tablet is supplied with the Apps pre-installed, and acts as a remote directory and filename viewer and selector. Also included is a 4Gig SD memory card, a UK or



European power supply, and an inline switch. Full details at www.acpilmer.com/mini-midi-sequencer. It can be purchased securely online and we have a quantity in stock for quick delivery. Full instructions are supplied. We are proud to have been appointed the sole UK and European distributor for the mMS+ by the developers and manufacturers, Brotech Electronics.

The photo shows the mMS+ on the left, with a list of the titles stored on the SD card displayed on the tablet's screen. If continuous play is required, once this mode has been selected, the tablet can even be turned off and the mMS+ will remain in play until a further command is given. Sequential or random continuous play modes are available. An ideal MIDI sequencer for showmen!



The mini Midi Sequencer+ is operated remotely from a tablet or android phone from up to 10m (30 feet) using a special App and Bluetooth technology. The sequencer is connected by the usual MIDI lead to the instrument itself.

GAVIOLI SERIAL NUMBERS WANTED

Some time ago we wrote about the on-going project to document the Gavioli family and their companies so that as much information as possible can eventually be brought together in one place for future generations. One area of this research focuses on the compilation of a list of Gavioli & Cie. factory serial numbers. (Claude Gavioli ran his own separate company; identification of the serial numbers of this enterprise has not yet been attempted.) Instruments often reveal features which came about as a result of patents, and

as the publication date of most of these patents is now known, it is often possible to estimate the year of manufacture of the instrument concerned by cross-referencing the serial number. The list presently includes Gavioli numbers from the firm's earliest days through to the end of production, but there are still many gaps which would be very useful to fill. Hence we appeal to anyone with access to a Gavioli instrument to let us know the serial number; this is usually stenciled in black on the woodwork inside, sometimes in several places, and can also often be found penciled on

panels, carvings etc. where they served as identification in the works during the series production of similar instruments. In the case of barrel organs, the tune list can also yield other clues, especially if the original factory pinning has survived. Sometimes additional stamps are present which advertise the firm's participation in exhibitions, and these should also be recorded. Any contributions will be gratefully received and acknowledged, and in so doing you will be contributing to a better understanding of this illustrious family's work, to which we owe so much.

You can use this QR code to quickly access our website to see new content.



A C Pilmer Automatic Music Ltd.

Correspondence Address:
Ridingwood Farm
Upper Common Lane
Clayton West
Huddersfield
West Yorkshire
HD8 9LN

Phone: + 44 (0) 1924 272743
Mobile phone: + 44 (0) 738 879843
E-mail: enquiries@acpilmer.com
© 2018 A C Pilmer Automatic Music Ltd.

www.acpilmer.com

You can hear the difference!



In the distance, autumn colours dominate the foliage surrounding the ruined 13th century Kastelburg. In the foreground, the church of St. Margaret.



5TH WALDKIRCH FAIR ORGAN WEEKEND

Over the weekend of October 19th - 21st 2018, about 35 organ friends from Germany, the Netherlands and Switzerland again converged on the small Black Forest town of Waldkirch to be part of an event celebrating the life and birthday of Jan L. M. van Dinteren (1930—2011), the much-missed Dutch organ enthusiast.



An interesting and varied programme of events was presented in a friendly atmosphere and things got off to a good start on the Friday evening with a communal meal and get-together. On the Saturday morning, proceedings commenced with a visit to Stefan Fleck's workshop, where a roll-playing Gebr. Bruder organ, model 107 was in play outside. The weekend also marked the 50th anniversary of the first "organ festival" in Waldkirch which was organized in 1968 by local collector and professional photographer **Willy Vanselow**. At that time there was little interest in the town's organ heritage among the population, but Vanselow was supported in his efforts by **Curt Baum** from Hamburg, who not only brought with him several first-class instruments, but also a very special visitor - **Giovanni Bacigalupo!** At that time, Hamburg was home to several pioneer organ enthusiasts, and this fact was highlighted in Matthias Haack's interesting

presentation, which contained a number of musical illustrations provided by barrel organs built by Curt Baum. Towards the end of the afternoon, an open air recital took place in the Town Hall courtyard on the Gebr. Bruder model 107 of 1926 (photo above), which was very generously gifted to Waldkirch by Jan van Dinteren. In the evening, the Elztalmuseum and Town Archive was open until late, but many visitors also took the opportunity to visit the premises of the Wintermantel gemstone polishing firm to see the original water-driven stone polishing wheels, a relic of another of Waldkirch's traditional craft trades. An excellent Sunday morning concert took place in the comfortable surroundings of the concert hall of the Waldkirch Organ Foundation, music of superb quality being provided by two wonderful orchestrons built by Gebr. Weber; a *Violano* and a *Grandezza*. A free-and-easy afternoon's music followed, provided by the various organs and orchestrons in the Elztalmuseum. Accompanied by warm autumn weather and traditional German, Chinese and Italian food, the weekend was indeed the perfect way to celebrate the memory of this extraordinary man.

Whilst in Waldkirch, we took the opportunity to visit the New Cemetery, which is the final resting place of many people associated with the organ business, including the renowned music arranger **Gustav Bruder**, who died in 1971. Since our last visit, the name of his daughter **Marianne**, has been added to the family gravestone. Miss Bruder, whom some enthusiasts had the great pleasure of meeting during the various organ festivals in Waldkirch, sadly passed away in the early part of this year. (Photograph above)



At the weekend, it was a great pleasure to renew the acquaintance of **Peter-Georg Schuhknecht**, another pioneer of promoting interest in mechanical music in Germany, who had travelled from Bavaria to be present. It was Peter who instigated and organised the successful organ festivals, held in his home town of Hannover in the



1970s and 1980s and in so doing, established the pattern for all future festivals of that type. He heavily promoted and encouraged the renaissance in interest of hand-turned organs in Germany. He also brought together a large and varied collection of instruments from which a series of commercial recordings were made, and wrote a number of books and pamphlets on various aspects of mechanical music, including an illustrated history of local organ builder Fritz Wrede and another on mechanical singing birds. As well as editing the journal of one of the early German societies, he also penned a pocket-sized *Humorous Guide to the Opera* and reprinted many interesting, rare catalogues, originally issued by musical box makers and organ builders, including the well-known facsimile of the elaborate 1906 Gavioli catalogue, the original of which was lent to him for this purpose by Carl Frei junior. These publications remain a valuable reference source. Peter also arranged music for some of the new musical boxes made by the Reuge firm in Switzerland, marked and pinned new organ barrels, and composed a series of marches and waltzes which were specially marked by Marcel van Boxtel for a 35er Ruth organ in his collection. He still has some of those music books, and brought a number of them along to the weekend where they were played on the 35er Ruth in the museum, for the pleasure of those gathered. Our picture (left) shows Peter-Georg Schuhknecht standing in front of the 35er Ruth in the Elztalmuseum.