

MUSEUM OF MUSIC AUTOMATONS SEEWEN SO


Dr. h.c. Heinrich Weiss-
Stauffacher collection



THE MELODIC MUSEUM



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Guided Tour

SWITZERLAND – THE LAND OF SOUND PIONEERS

Scene 1

Here we are in the middle of a fairground. This is due to our current special exhibition 'On the road – History and stories about barrel and fairground organs'.

On our tour today, we will visit the permanent exhibition, entitled 'Switzerland – the country of sound pioneers', and part of the special exhibition. After the tour, you can go and explore the special exhibition for yourself if you haven't already done so, both here in the foyer and in two other exhibition rooms. The footprints and dancing steps will guide you to the various sections of the special exhibition.

As the title suggests, the history of mechanical music deals a lot with Switzerland. There was a veritable marriage of Swiss music boxes and disc music boxes in the 19th century as well as orchestrions and barrel organs. Especially in the French-speaking part of

Switzerland, but also in a few centres in the German-speaking part of Switzerland, quite a few people lived from this tradition that had grown out of the watch-making industry. Some 60 years ago, Dr. h.c. Heinrich Weiss also began to take an interest in the topic. He noticed that no one in Switzerland was collecting Swiss music boxes and built up his own collection. In 1979 he opened this museum and collected everything that had some connection to the topic of mechanical music. This ultimately resulted in one of the world's largest collection of objects ranging from musical finger rings up to the unavoidable and unmistakable giant fair organ standing here at the front of the museum's foyer. Heinrich Weiss donated the building, land and collection to the Swiss Confederation in 1990. A modern museum has arisen from the collection with an entrance area, restaurant, foyer, exhibition rooms, shop, library, photographic studio, archive and administrative room..

Today, the Museum of Music Automats is organisationally integrated into the Federal Office of Culture.

The museum's collection comprises around 1400 objects and over 12,000 storage mediums. Around 1/7 of the objects are currently on display in the exhibition rooms. The Museum is – and we can say this with some degree of pride – one of the world's leading centers of competence for mechanical music.

We now proceed to the first hall. Our workshop room, where we will shortly once again listen to a barrel organ.

HALL 1: WORKSHOP ROOM

The Ignaz Blasius *Bruder barrel organ* (MMA-9441) originates from Waldkirch from the famous organ builders, the Gebrüder Bruder Company, and was built there in 1836 (the instrument is signed and dated by the company).

After 1900, barrel organ grinders (mostly men) were increasingly competing against other forms of media: The gramophone appeared as did movie houses with

the first news reels. This forced the balladeers to ruin. Sign painters did continue to offer new subjects into the 30's – for example a display plate with the corresponding song on the explosion of the “Hindenburg” in 1938! Nevertheless, by that time weeklies offered its readers more and greater detail. The barrel organ now tended to play just popular melodies such as “La Paloma” or the latest dance tune from a Paul Lincke show. Drums were regularly reworked, or people switched altogether to modern paper rolls.

Scene 2

We are now located in the workshop – in other words you can get to see some of the automatons opened – to get a better insight into the functionality. The hall deals with technical fundamentals. To better understand how mechanical musical instruments work, we teach in this room the different components that are needed to make them work.

The *Black Forest flute clock* (LM 63951) here before you is from the mid-19th century, you see one object, but what is it about: namely sound generation – here via flutes – it is about a sound carrier – in this case a drum – and about the drive, that for this automaton is pulled up via a weight using a crank. We already saw crank drives with the barrel organs.

You can also see that the object is a clock – and you can hear the chime on the hour...

Let's turn now to sound generation: For this instrument sound is generated via flutes or pipes – or in scientific terms: via vibrating air columns.

Another way to generate sound is the bell – or, to put a bit more complicated: a metal shell hanging on a point.

The bell takes a number of forms – from the gong to a cow bell, from the church bell to the metal shell here in the Glockenspiel.

Think for a moment of the church tower bells and so-called Glockenspiels. The origins of mechanical music go back to this type of Glockenspiel in the 14th century. An innovative bell ringer designed a drum with pins that directly hit levers connected by hammers. The hammers in turn hit the bells and generated sound. The Glockenspiels got smaller with the passing centuries and were widely distributed in jewelry and clocks among the 18th century upper class – the period of powdered wigs.

Yet another possibility to generate sound after flutes and bells is via strings: a string, a wire, a piece of gut string. The sound generated after plucking or striking it is generally amplified with a resonance body. This can be just about anything, a shell, the armor of an armadillo or a light wood box.

Also special is to generate sound with the help of free reeds.

Of particular importance to the Swiss music box industry is generating sound with the help of combs: A

piece of a slim, hardened spring steel, that is tapped and generates sound through vibration. Place a number of these together and you have a comb. The original tuned teeth technique is found, for example, in this African finger piano, the Sanza...

...I will demonstrate a advanced form of sound generation using combs with tuned teeth using a mechanism taken out of a Swiss music box.

The discovery of the common principle of the music box is attributed to Antoine Favre from Geneva, who, in 1796, built a musical work based on a comb and pin wheel into a pewter box. In the years that followed, this type of musical work was built into signet rings, pocket watches, snuff boxes, necessaires and, in a larger form, in the base of tabletop clocks. The music box finally emancipated itself from other forms around 1820. Simple housings with combs and a cylinder were created in Geneva and Sainte-Croix.

Sound generation can also occur using drum skins, wooden sticks, castanets, etc.

Scene 3

In addition to generating sound we also need to find a way with mechanical music to store the sounds or melodies, in other words a sound carrier. There has to be a way to determine the sequence that we hit our bells or plucked our tuned teeth.

A cylinder can be a sound carrier. It turns and transmits its information with the help of set pins. The pins pluck the tuned teeth directly in turn. The principle of the cylinder and comb is used in all traditional Swiss music boxes.

Here is another way: rolls or cards made of paper, cardboard or metal with punched holes in a certain order. The system was originally invented for looms and then copied for makers of musical automatons. The perforated roll is pulled over a scanning system.

The sound carrier may, however, also be a plate. The metal disc has pins in the form of punched hooks. When the disc is turned, the hooks hit star gears that in turn pluck the proper tuned teeth in the correct order. The metal disc was implemented in disc music boxes.

The disc music box shares the tuned teeth comb with the original music box. The perforated disc serving as the sound information carrier does not, however, directly pluck the steel pins as is the case with music boxes. A so-called star wheel was added. The disc music box replaced music boxes due to its considerable advantages. The tedious task of placing the pins on the cylinder was no longer required. Punching out the disc was significantly easier and cheaper. The music friend was now able to expand his or her repertoire in a reasonably priced manner.

Paul Lochmann from Leipzig invented the principle around 1886. Paul Wendland's invention of the star wheel in 1889 turned out to be particularly beneficial. Here you see a removed sample from a Lochmann Symphonion built in 1905.

As you can see, sound carriers exist in a wide variety of forms and materials.. All of them represent different solutions to the same problem. How do I get music without having to play it myself?

Scene 4

In addition to sound generation and sound carrier we now need a drive – I have no desire to use my muscles to generate my music, like organ grinders, but rather want to sit back and listen in comfort. In other words, the energy needs to be stored somehow. But even the organ grinder or barrel organ, like the one we saw at the start of the tour also has a drive, namely the crank drive.

The oldest form of drive altogether is the weight drive, with even a weight drive having a crank. But the crank does not directly impact the instrument; only indirectly via the weight.

Lifting the weight provides an energy reservoir. The weight drops and uses its force to drive a gear; I now

just need a process to ensure that the force is applied evenly and there you have it: we have just invented a weight drive!

This hand crank helps me to tension a spring in a housing – for example a steel band. The wound-up spring wants to release the tension and release energy in this manner. I can in turn dispense it using a synchronization control and you have now just invented the spring drive!

Suction and pressure was widely used in the 1920's for mechanical musical instruments. Here you see two wind motors that use suction to generate rotation. Multiple bellows are opened and closed with a lag to create even rotation. Finally, these motors are suitable for musical instruments due to the fact that they are silent.

The motor with three bellows controls the supply and exhaust of the wind using a rotary slide (point to the projection). A flywheel is still needed to ensure optimum concentricity of the motor.

For other motors, a kind of four cylinder, we have a crankshaft of wire and a slide to control the wind.

Another type of drive is the electric motor, as was used for numerous modern Orchestriions and we can see here in the drive module for a Welte Company piano from Freiburg in the Breisgau. The electric motor is placed in front of the wind motor.

That's enough for now on the quick introduction to the principles of mechanical music.

What all drives have in common is that they serve to generate energy. The energy must be transmitted to the mechanical music instruments and this occurs with larger Orchestriions as we can now see on the other side of the hall, often via suction and pressure.

Scene 5

The *Orchestrion Roland Popper & Co* (MMA-71643) gets his drive from a plug using an electric motor, as we just learned.

This Orchestrion includes a number of instruments or sound sources including a piano (Feurich), mandolin, organ pipes, drum, cymbals, triangle and lotus flute. The piano can also be played manually.

The wind motor drive is an electric motor in this case. The wheel to the right moves the bellows that provide the suction and pressure wind for the instruments as well as the control. The air is guided via bundles of lead pipes to the individual instruments: To the organ pipes, piano and percussion instruments. Where valves or hammers are activated to trigger sound.

A perforated paper band is the sound carrier for this instrument. It controls the individual functions. The band is led over a so-called floating block with lots of small holes that trigger the appropriate function as soon as air enters into a hole in the paper.

Scene 6

And now to a completely different subject. In an additional to musical automatons there are also figurines that move automatically. As a conclusion to this hall, you see some of the figurines on display.

All mechanical figurine automatons operate using the same principle. They are driven by a spring motor with the cam disc that acts on a lever. The lever transmits the movement with rods to the arms, legs, eyes and so on and so forth. All the levers and joints are built into the doll bodies, which makes the manufacture of these automatons quite costly. They generally have a musical work as well.

This Swiss shepherd can never get enough! It's a miracle, the bottle is never empty!

HALL 2: SALON BLEU

Scene 7

This decorative harmonium music box made by the Brémond company in Geneva 1882 played in the considerable chalet belonging to the wine trading family, Bühler near Aarburg.

This hall deals primarily with the period from 1880 to 1920 and includes the golden age of Swiss music boxes as well as the emergence of player pianos – and... the beginning of the end of mechanical music. We turn to the question of how and what music our ancestors listened to. We are now entering into the private sphere of day-to-day life among the middleclass of the time.

At the beginning of this period, are the first telephones in Switzerland and the Gotthard tunnel, at the end, the first movie houses; In 1913, Oskar Bider flew over the alps and Swiss soldiers were stationed along the

borders to Switzerland during the First World War from 1914 to 1918.

In their chalet, the Böhlers, wine merchants, placed their Brémond music box in the entryway. By-the-way, its acquisition was no trivial matter, even for an entrepreneur or manufacturer: At around CHF 1,500, one such instrument costs twice as much as the annual income of a factory worker. And additional cylinders with some 16 one-minute songs costs around CHF 250 – or four months work in the factory. This program illustrates the repertoire for the concert: 3 cylinder, 48 melodies!

The most important task in this case: To provide pleasant background music for the guests during a reception – the same role played today by the stereo or a piano player in a bar. So that as I close the lid and ask you to take a seat, it would fit in well with the style of the times.

Scene 8

You just listened to a *Nicole Frères* music box from Geneva built in the 1860's. At the time, they were sold to England from Geneva, as Swiss music boxes were highly valued global luxury items – similar to today's expensive Swiss watches. Even the export volume at the time was comparable with Swiss music boxes accounting for around 10% of total exports from our country during the high-water mark from 1880 to 1900. It is entirely valid to compare music boxes and watches: the production of music boxes and the requisite mechanical knowledge and craftsmanship are closely interwoven with watchmaking. To this day, manual craftsmanship remains fundamental to that particular industry. This traditional aspect assumes a particularly high profile in the production of music automatons and music boxes.

The link between watchmaking and the manufacture of music boxes was explicitly emphasised in the candidature for inclusion of watchmaking as a living tradition on the UNESCO list of intangible cultural heritage. Switzerland and France jointly submitted this

candidature in 2019, as this craft was and remains in many ways characteristic of the cross-border region that is the Jura arc. At the end of 2020, this living tradition was inscribed on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity. For more on this topic, consult the info panels in the foyer and at the entrance to the KlangKunst-Saal.

The housing for this music box is made of palisander and beautifully decorated. Musically, we are moving within the world of opera melodies from composers such as Giacomo Meyerbeer and Gaetano Donizetti; two unknown composers are also represented here.

This was typical of this type of music box. The most popular composers of operetta and opera houses of the time, Jean-Jacques Offenbach, Carl Maria von Weber, Giuseppe Verdi or Richard Wagner are also the most commonly used composers on the cylinders of the music boxes.

In the middle-class setting, it was common for one or more family members to play instruments, often the piano. After completing the recital, the poshly furnished villa would also include a larger Swiss music box with a cylinder capable of playing six to eight pieces. In other words, the evening's musical activities were supplemented by mechanical music – that's all there was at the time.

On the slide here is a picture of the *Mermod* family from Sainte-Croix, an upper middleclass scene of a manufacturing family, since the Mermod owned a company of the same name in Sainte-Croix. Various other companies could also be mentioned here, for example *Paillard*, *Cuendet*, or *Jaccard*. Sainte-Croix was the center for manufacturing music boxes. Here an example of the sound from a music box from the house of Mermod, considered state-of-the-art for its time. It is a *Longue Marche* model, manufactured around 1880 in Sainte-Croix. The rosewood housing is decorated with flower intarsias. The cylinder is 33 cm in length and has a diameter of 6 cm. The comb has 74 teeth. We can

play up to 10 different melodies on this music box with each lasting around one minute.

There were even more exquisite examples in order to compete to some extent with live piano recitals. Luxury music boxes with three combs and the various styles with bass, piccolo or mandolin effects. The lady of the house needed only to select a new song with a lever. If all the pieces were finished, you could insert a new cylinder on some models. The most expensive models even had a revolver with multiple cylinders which only needed to be moved into position. Some of these truly exquisite pieces are exhibited in our artistic sound hall, which can be visited after the tour.

In this hall, we only have one such music box left, which I would like to demonstrate to you now. The luxury music box from the production of the Karrer company in Teufenthal, Canton Aargau, contains 24 melodies with its cylinder revolver and a total playing time of 20 minutes – the first step toward the CD or MP3 player with its nearly unlimited ability to store music! Here is

an example of a cylinder that mostly includes Viennese melodies.

This music box is of special note, since it was specifically not manufactured in western Switzerland – not from Geneva and not from Sainte-Croix – where most of the manufacturers resided, but rather from the Canton Aargau. Yes, music boxes and even watches – to this day – were manufactured at various locations within the German-speaking region of Switzerland by the end of the 19th century.

Scene 9

The music box opened the doors for music into the living room of the middleclass. The most popular melodies or arias, from opera, operettas, hymns or spirituals – all found their way to these wonderful objects produced in Switzerland and were exported to all four corners of the globe.

But how was music supplied to more modest homes?

Of course, there were music boxes that were simpler and smaller in design. But then, around 1890, a cheaper sound carrier emerged in Germany – the disc music box. The repertoire also became more affordable. Geneva and Jura initially made fun of the tin disc as simply a fad. Thereby the Swiss manufacturers were forced to transition to these disc music boxes as sales of Swiss music boxes declined noticeably in favor of German and American competitive products.

The repertoire also took on a new shape as the sound of the disc music box was louder, more tangible and less differentiated as the sound of a music box – From "Alten Berner Marsch" (Old Berne March) to jodelling songs, to "Nearer, my God, to thee" you could get almost anything from the Maurer company in Spiez. Club songs and popular music were also well represented – in some families the disc music box was used to accompany singers in the parlor that is if you believe the advertising. One family from Arch near Büren, wrote for example in 1913: "We have added a valuable piece to a living room with the purchase of the

music box Number 9. We play our favorite songs on it and sing loudly to its music as it plays as clearly as a piano." We are pretty sure that the letter describes the disc music box *Edelweiss* by the Thorens company from Ste.-Croix like the one we have here.

The standard model number 6 was available for as little as CHF 50. A commuter in Zurich or Berner still had to pay out the equivalent of ten days wages, but in the end the disc music boxes were considerably less expensive than large music boxes and were therefore more widely sold.

Of course, there were nobler models among the disc music boxes – like this *Mira* model from the house of *Mermod* in Sainte-Croix from around 1890. A truly exquisite piece made of mahogany and fire-gilded fittings would have stood, for example, in the living rooms of fancier families from Basel or other upper middle-class living rooms of the 19th and 20th centuries.

At this time, I would like to point out this instrument as well – a disc music cabinet by the *Paillard* company from Sainte-Croix around 1900.

Scene 10

Children had – and still do – a direct and spontaneous relationship to mechanical music. Something moves here, you can turn the crank, sounds emerge from it and you can repeat it as many times as you like.

Grown ups have taken advantage of such things from time immemorial: going to bed becomes a ritual with musical accompaniment. Children, however, find their own rituals.

The children's book author Olga Meyer remembers a worn-out, beat-up music box that she and her sister really loved. It just had to replace the organ at a wedding or christening, or...

"When night fell in the garden, I often sat with it in a small shed surrounded by leaves, bowed my head low

on the singing little box, ardently turned the lever and forgot about time and space."

Of course they were told "don't touch" when it came to the large music boxes. But as a special reward, the mother would then take the expensive music box from its safe redoubt and play perhaps a waltz by Strauss – much as today in some families, children are only allowed to watch TV at certain times.

Scene 11

We have already mentioned the spread of piano playing in middle-class households. But there must have been some with very little talent or who were too lazy to practice and were in no position to put on an even halfway acceptable recital. No worry, manufacturers of mechanical musical instruments did not forget about them.

One of the biggest technical challenges of the late 19th and early 20th century was to mechanically play the piano while making the recital appear as real as

possible. The piano or grand piano was in many middle-class homes. It was in fact the instrument of the 19th century and played an unparalleled role in spreading music. You only have to think for example of Robert Schumann, Frédéric Chopin or Franz Liszt – tremendous piano virtuosos and composers who were esteemed throughout the globe in their day.

An educated host took her or his seat at the piano after dinner and gave a piece. And since this was something not everyone could do, manufacturers built player pianos that could play all by themselves. Of course, music teachers, critics and half the educated world protested such instruments. Was it even possible for a machine to reproduce the artistic expression? But the machine won out in the end, since they were capable of at least providing a very good copy of the artistic expression.

Here before us is a Steinway grand piano using the *Duo Art reproducing pneumatic technology by the Aeolian Company*. The grand and pneumatic for this *Steinway*

Grand Pianola Piano – New Duo Art Model, as it was listed in the sales catalog, was built in New York in 1924, which is clearly identified by the serial number on the grand piano (No 225488) – a truly noble housing, Mahagoni with Sapelli stain. The Duo Art system allows for the playing in reproducing mode including automated nuances, but a pianist can also (using other music roles) manually influence the intonation and speed. And of course, you can play the grand in the traditional manner as well.

We have some 80 music roles stored here for this instrument featuring the popular repertoire of the period. We would now like to play a piece for you.

I can also provide dance music on the piano in the front part of the hall. Please rise and follow me.

Scene 12

We are not yet finished with player pianos by the *Aeolian Company*. The *Pianola-Piano* here, introduced to the US market around 1900, also controls the keys via music rolls. In contrast to the previous grand, the dynamics 20 years earlier was entrusted to the performer: He or she could regulate the intensity of the strike using a lever, speed up the song and pedal. The performers used lines on the music rolls for help. Complete control via the music rolls was not yet possible at the time.

The left hand controlled the dampening and the volume from pianissimo to fortissimo and the right hand controlled the speed using a lever or rewind the music rolls. The pedal was used to operate the vacuum blower.

The Pianolas and Phonolas became a huge success with hits like "Alexanders Ragtime-Band"; Some 2 million of these player pianos were sold in the US for example between 1890 and 1920. Ads at the time feature little kids on the piano challenging established

virtuosos and claimed: "A young boy is able to master a Liszt rhapsody overnight, which an artist masters after only years of study".

Player pianos were old fashioned by the time records of higher quality entered the scene in the 1930s. Sitting in front of a haunted piano, listening intently may seem somewhat strange today. But don't forget: In a hundred years, people may just shake their heads when they see our stereo systems and MP3 players on our heads.

Here before you is an American Harmonium, which can be played in the classical manner or automatically demonstrated. It was built around 1890.

But now let's go to the next room, we were here in the Salon Bleu in the private area of music boxes and pianos, ... let's make our way to public spaces, to streets and squares, where barrel and fairground organs attract passers-by with their tunes.

HALL 3: Barrel organs

Scene 15

We are on a village or town square on market day, where we come across a wandering minstrel. They often travel around with their families.

From as early as the 17th century, minstrels travelled from place to place, spreading the latest news, spine-chilling stories and tales with a moral attached. From the 18th century, they often carried a barrel organ with them to accompany the sung stories and to attract passers-by. They also carried a ballad board on which the stories were drawn or painted, as you can see behind me. They would point to this with a stick as they performed.

Like other travelling street artists, their performances would allow them to earn a meagre income. This would mainly come from the sale of song books in which the songs were printed.

The occasional wandering minstrel was still to be found up until the 1930s. We can still find traces of their street ballads in the 'Schnitzelbänken' satirical songs that are sung during carnival. Nowadays, we use social media platforms like

Facebook and Instagram to find out about the latest news and events – in that way, they are a bit like wandering minstrels in our pockets.

However, it was not only wandering minstrels who travelled around with barrel organs. More on this in the next room, where we'll look at the origins and early forms of the barrel organ.

Scene 16

What you just heard is a very early instrument. This one is French and was built around 1800. This book, which was published in Paris in 1770, describes how it works. It is an early written record of the barrel organ. We do not know exactly where and when the barrel organ originated (some suspect Bohemia in the 17th century).

The scant written and visual evidence of the instrument's early days is testament to the social and musical importance attached to the barrel organ. It was disparagingly referred to as a 'bastard instrument' and organ grinders were people on the margins of society.

The barrel organ long served as an accompanying instrument. It attracted crowds and provided the accompaniment to the *laterna magica*, artistic performances

and shows by dancing bears. Wounded war veterans also travelled around with barrel organs as they had no other way of making a living.

Over the course of the 19th century, the barrel organ evolved from accompanying instrument to solo instrument of street musicians – predominantly in towns. Organ grinders mostly travelled around with a rented instrument, which they hired together with a wagon from a rental firm or from the manufacturer directly. They also needed an official permit, which was often linked to their organ-playing ability. You can find out more about these stories in the rear section of the room.

Scene 17

This is a particularly attractive instrument that features a figure stage. We can see moving figures, which were typical at the time.

This barrel organ was manufactured in Waldkirch im Breisgau (Germany) by Ignaz Blasius Bruder in 1936. Ignaz Bruder (1780-1845) and his descendants helped to make the German town of Waldkirch a manufacturing centre, initially of barrel organs and later of fairground organs. Other important manufacturing centres for barrel organs were Berlin and Paris. Barrel organs are likely to have

evolved from the manufacture of serinettes, miniature barrel organs with only a few notes that were used to teach canaries. They were built from the 17th to the early 19th century, mainly in the French town of Mirecourt. For use on the streets, sturdier and more portable instruments were needed with a more powerful sound and a greater pitch range, so that they could be heard and withstand the elements. This is how the barrel organ was born.

However, the barrel organ was insufficient for certain purposes, particularly the fairground. With the industrial revolution came bigger and faster fairground rides and a significant increase in background noise. The first larger organs for use at fairgrounds were manufactured in the mid-19th century to provide musical accompaniment to drown out the whoosh of the merry-go-round.

The special exhibition also explores the similarities between barrel and fairground organs. Besides their similar way of working the itinerant lifestyle is also common to both types of organ. While showpeople would travel with their fairground organ from pitch to pitch, organ grinders and minstrels would travel across the countryside through towns and villages. Barrel and fairground organs are both instruments designed to be on the road.

You just heard a barrel organ by Franz Kolb, which was built in 1887.

Scene 18

To end today's tour, I'd like to show you a unique barrel organ. It is almost certainly the one that appeared on stage at the premiere of 'The Threepenny Opera'. The play by Bertolt Brecht and Kurt Weill was performed for the first time on 31 August 1928 at the Theater am Schiffbauerdamm in Berlin. The instrument was probably only used for a few rehearsals and the first performance. The cast had trouble playing it, so the accompaniment to the street ballads was played by the orchestra in subsequent performances.

The barrel organ from the first performance was lost for a long time, only reappearing in 1997 in a Berlin attic. Since it was restored, it has been used for performances and events and is exhibited at the Elztalmuseum in Waldkirch, Germany.

You can stand here or walk past the barrel organ and have a listen to the sound. You'll probably recognise the tune. It's the most famous ballad from 'The Threepenny Opera' – 'The Ballad of Mack the Knife'. You might even know the words.

This brings us to the end of today's tour. Please feel free to go and discover the rest of the special exhibition. Besides barrel and fairground organs, it also looks at the backstories of individual exhibits.