

*Journal of the
American Musical
Instrument Society*

VOLUME XXXIV • 2008



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few original features left after undergoing extensive repair, and the second being more likely of Spanish provenance. The four fortepianos include one each by Henrique van Casteel, the brothers Manuel and Joaquim José Antunes, and Mathias Bostem. The fourth instrument, although similar in timbre to the Antunes instrument, is anonymous and possibly the earliest of the group. This is a fairly homogeneous grouping, and it is clear that the makers based their cases, soundboards, wrest planks, nuts, bridges, and hitch-pin rails on their harpsichord-building practices. A special feature of Portuguese fortepianos is the grouping of the stringing into divisions of $4 \times 10 + 11$, or $14 + 3 \times 13$, which is continued in the grouping of key levers. Portuguese fortepianos have an action modeled on that of the Cristofori piano, and there is concrete evidence that Cristofori-type pianos were known at the Portuguese court as early as 1732, if not earlier.

The last chapter deals with bent-side spinets, giving a general history of the instrument and detailed descriptions of two instruments of Portuguese provenance. One, by Mathias Bostem, is in the Museu Imperial in Petrópolis, Brazil; the second, an anonymous instrument later converted into a fortepiano, is in private hands in Switzerland.

Obviously, this book is aimed primarily at those interested in technical data about Portuguese stringed keyboard instruments, and the exhaustive descriptions make it invaluable as a reference volume. Other readers will find something of interest here as well, particularly in regard to the history and development of Portuguese keyboard instruments. The beautiful photographs enable the reader to visualize the features described in the text, although it would have been helpful to have labels, identifying the various parts for those unfamiliar with the anatomy of the instruments. This is a very small criticism for a work that will serve as a landmark document on Portuguese stringed keyboard instrument making for years to come.

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John Henry van der Meer et al. *Alla ricerca dei suoni perduti: Arte e musica negli strumenti della collezione di Fernanda Giulini / In Search of Lost Sounds: Art and Music in the Instruments Collection of Fernanda Giulini*. Briosco, Italy: Villa Medici Giulini, 2006. 716 pp.: ca. 709 color photographs, 72 black-and-white photographs, 25 drawings, 81 facsimiles, 33 diagrams, 7 graphs, 4 family trees, 81 tables, 1 musical ex., 2 CDs. ISBN: 978-88-95325-00-2. €150,00 (hardcover).

Giuseppe Barigazzi, John Henry van der Meer, Daniela Di Castro, and Michael Latcham. *Walter e Stein gli strumenti di Mozart: Arte e musica nella collezione di Fernanda Giulini / Mozart's Piano Makers Walter and Stein: Art and Music in Fernanda Giulini's Collection.* Briosco, Italy: Villa Medici Giulini, 2006. 84 pp.: 69 color photographs, 2 black-and-white photographs, 2 facsimiles, 2 diagrams, 3 tables. No ISBN. €40,00 (paper).

Over the past twenty-five years or so Fernanda Giulini has assembled a noteworthy collection of musical instruments, which these volumes (and the accompanying recordings) document for “those who wish to discover the art of musical instruments and . . . to know more about the magical world of sounds” (p. 7). The co-proprietor of a family business primarily devoted to making and selling women’s clothing, Signora Giulini holds a diploma in piano from the Conservatory of Milan and began, not surprisingly, by buying examples of antique keyboard instruments, to which eventually were added a lesser number of other kinds of plucked-string instruments. As presented here, her collection consists of seven harpsichords, two harpsichord-piano hybrids, twenty-three pianos dating from before the mid-nineteenth century, and six pianos of more recent construction, together with three organs, eleven harps, five psalteries, two mandolins, and a guitar. The harpsichords and harps are kept at her home in Milan, while the pianos and organs are located at a seventeenth-century country estate outside that city, where a part of the property also functions as a conference center under the name of Villa Medici Giulini. Evidently most of the instruments are in playing condition, and at least some are used from time to time for public performances, not only at the villa but also at other venues both in Italy and abroad.

At the heart of *In Search of Lost Sounds*, the larger of the two volumes listed above, lies a series of sixty detailed catalog entries, one for each instrument, prepared by specialist scholars and illustrated with numerous high-quality color photographs (the latter regrettably uncredited). John Henry van der Meer, the book’s main author, wrote the sections on early stringed keyboards and psalteries, and collaborated with Grant O’Brien for modern pianos, Oscar Mischiati for organs, Dagmar Droysen-Reber for harps, and Tiziano Rizzi for mandolins and guitar. Except for the organ, each type of instrument also receives an introductory essay outlining its history, the longest being Van der Meer’s magisterial eighty-page article “Birth and Development of the Piano,” which also covers the harpsichord. These essays are likewise generously illustrated and provide

a helpful context for the specific specimens in the collection. Rounding out this hefty book—which weighs more than seven pounds and is described in its publicity material as “a little encyclopaedia of musical string instruments”—are seven further articles under the heading of “Essays on Art and Musicology,” covering topics such as “Fortepianos as Objects of Furniture” (by Daniela Di Castro), “The Foundations of Musical Organology” (by Renato Meucci), and “The Imagery of Music” (by Carlo Bertelli). At the end there are separate glossaries and bibliographies for the keyboards, harps, and other hand-plucked instruments, along with biographies of sixteen collaborating authors (in addition to Van der Meer, whose biography appears on p. 4) and an index of names.

Clearly this is an ambitious and deluxe publication, combining some of the best features of the coffee-table book genre with extensive scholarly content, and all of it presented in two languages, Italian and English. It is this last feature, however, that constitutes the volume’s greatest weakness, because unfortunately it appears to have been produced without editorial assistance from a native speaker of English. For articles or catalog entries by anglophone authors this is not too serious, but real problems occur in those portions that have been translated into English from Italian, or in some cases perhaps from another language, such as German. Here the frequent appearance of unidiomatic expressions and other linguistic infelicities is a constant distraction for a reader of the English texts, even though the intended meaning can usually be discerned and the number of outright errors is relatively small.

In other ways as well, one has the feeling that this publication project could have benefited from more careful planning and supervision. For example, the introductions to each type of instrument contain many photographs of the specimens in this collection, and while some of these reappear in the main catalog entries, many others (including at least forty additional views of the early keyboards) do not and thus are likely to be overlooked by readers interested in one or another specific instrument—especially in the absence of cross-references or any general list of the book’s more than one thousand illustrations and tables. On the other hand, while it was a fine idea to include an essay by an art historian about the paintings found on half a dozen of the harpsichords, the decision to reprint excerpts from Bertelli’s “The Imagery of Music” in the individual entries for each of these instruments, appended under the rubric “Remarks on Painting,” leads to somewhat awkward results. Such an approach is all the more unexpected because Daniela Di

Castro's informative commentaries on the decorative aspects of individual stringed keyboard instruments, similarly ranging for the most part from one to five paragraphs in length, are completely independent of her essay mentioned above, and therefore fit much more gracefully into the catalog descriptions of the harpsichords and early pianos, though still as a separate section within each entry.

The issue of editorial coordination arises also when considering the shorter book on *Mozart's Piano Makers Walter and Stein*. At first glance this seems to offer simply a reprint of the catalog entries for the collection's pair of fortepianos by Anton Walter and the slightly later instrument by Nanette and Matthäus Stein. However, these twenty-two pages are prefaced by a lengthy narrative essay by the Italian journalist Giuseppe Barigazzi on the origin and growth of the collection, and followed by Michael Latcham's valuable article "Mozart's Favourite Piano Makers: A Comparison between Stein and Walter"; the latter really should have been included in the larger volume but for some reason was not. Instead, Latcham is represented there by a much shorter and slighter contribution in which he translates and annotates some remarks on the Viennese piano makers Anton Walter, Johann Schanz, and Nanette Streicher that were originally published in 1796 by Johann Ferdinand von Schönfeld. While not without interest, this and a few of the other essays following the main catalog seem somewhat peripheral or miscellaneous, and Guglielmo Mozzoni's concluding "Brevissima storia degli strumenti musicali" (the title, exceptionally, is not translated) turns out to be a series of some two dozen pen-and-ink sketches, apparently created in response to certain keyboard instruments or pieces of music, that frankly seem out of place in a publication of this kind.

As mentioned earlier, however, the central and most important part of this whole endeavor is the catalog itself, which occupies more than half of the larger volume—or as much as three-quarters if one counts the introductory essays and appendixes—and is very well done. The presentation is arranged initially by type of instrument, moving from the most numerous (keyboards) to the least numerous (the two twentieth-century mandolins and the 1894 guitar), and within each category essentially in chronological order, although harpsichords and spinets are grouped separately, as are early grand and square pianos. A typical entry consists of either four or six pages of written descriptions and photographs, presenting the instrument's essential attributes both systematically and in considerable detail. As an example, the categories of information used

for the early keyboards (nos. 1–32) include Inscriptions, Case Construction, Stand or Legs, Soundboard, Wrestplank, Bridge and Nut, Keyboard, Disposition or Action, Jacks or Stops, and Dimensions (given in tabular form for the case, keyboard, and selected strings). This information is followed by a biographical note on the maker that is normally limited to one or two paragraphs but occasionally is much longer, as with the five pages devoted to Conrad Graf. The physical descriptions take particular pains to name the different kinds of wood used for each part of the instrument, although the basis for these identifications is not explained and may be visual inspection rather than scientific analysis. For the modern pianos, there is a particular emphasis on string-scaling design, based on Grant O'Brien's introduction to the section, which explains the physical and mathematical factors involved in a manner easily understandable even by those of us with little scientific background; for the harps, the main focus naturally involves the various mechanisms for altering the pitch of the open strings.

Despite such extensive descriptions, two potentially interesting and valuable kinds of information pertaining to the history of these particular instruments are notably absent. Almost nothing is said about their provenance, although we are told (p. 182) that one of the Schanz pianos was formerly at a villa near Bologna originally owned by the husband of Elisa Bonaparte, sister of Napoleon. And although the photographs and recordings reveal that virtually every instrument is currently in very good or excellent condition, both visually and musically, the only reference to the reason for this state of affairs comes in the form of an occasional brief comment that some piece of the whole (most often a music desk or set of legs, though sometimes a soundboard or some organ pipes) "was made during the restoration" (e.g., p. 168), with no mention of when or by whom this work was carried out or how extensive it was. One hopes—and, given the obviously high-budget nature of the book itself, one has some reason to believe—that this has been done both skillfully and in accordance with currently accepted best practices, but since different attitudes do exist on this topic (notably between performers and curators), some people might view the book's pervasive silence as a possible source for concern.

The two compact disc recordings are an unexpected and pleasant bonus, providing informative aural snapshots of more than half the collection's instruments. On the first disc, Fernanda Giulini herself performs twenty brief selections on sixteen keyboard instruments, ranging

chronologically from a Scarlatti sonata on the Boccacari harpsichord of 1679, through several selections by Mozart on the Stein and Walter pianos mentioned above, to Chopin on pianos by Pleyel and Erard, and Debussy's *Clair de lune* on a 1902 Blüthner. On the second disc, six specialist performers offer a further seventeen solos (plus two duets) on two Italian chamber organs, eight harps (mostly French and all dating from between 1775 and 1825), three psalteries (ca. 1800), both mandolins, and the guitar.

All in all, *In Search of Lost Sounds* contains a remarkable amount of information about these sixty instruments, documentation that is all the more welcome because, despite activities such as an annual concert series in Milan, this is a private collection that is apparently not regularly open to the public. Its greatest strength is unquestionably in the area of early pianos, with two examples each by Anton Walter (ca. 1789 and ca. 1796), Johann Schanz (ca. 1810–20), Conrad Graf (both ca. 1834), and Ignace Pleyel (1839 and 1852), plus individual specimens by such famous makers as Johann Christoph Zumpe (1780), Jean-Henri Pape (1825), Johann Baptist Streicher (1837), and Ignaz Bösendorfer (ca. 1850); its eleven historical harps constitute an important secondary emphasis, including two single-action pedal instruments by Jean-Henri Naderman (both dated 1790), two more by members of the Cousineau family (ca. 1785 and ca. 1815), and a pair with double-action pedals by Sébastien Erard (made in London in 1821 and 1825). Despite problems with some of the English texts, the overall presentation is generous, professional, and elegant, resulting in a book that should appeal to many readers of this JOURNAL, whether they be historians, builders, curators, collectors, performers—or simply those who for one reason or another share Signora Giuliani's curiosity about “the secrets of construction of a musical instrument, from which the true beauty of the sound and therefore the music originate” (p. 7).

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