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strung in plain gut, but with no discussion of how the strings would have been manufactured or what gauges were chosen.

Enquiring minds will always want to know more than can be fit into any single volume. The violin trade is well known for a culture of secrecy that does not always differentiate between science and mystique. While doing much to disseminate knowledge and conserve exemplary instruments of the past, the Hills were also contributors to the atmosphere of selective transparency, and sometimes it feels as though this collection, most of which was bequeathed by the Hills to future generations, hides as much as it reveals. Despite the wonderful illustrations in this catalogue, including many useful detail views, *Musical Instruments in the Ashmolean Museum* includes no x-ray images, which could show details such as nails and bracings, nor any pictures inside instruments, which could show blocks, linings, patches, and other construction details. Information regarding what is original versus restoration or reconstruction is often unclear. Despite containing more than 150 entries, the book's bibliography omits some significant, pertinent titles. For example, it fails to make reference to the work of Benjamin Hebbert, Rudolf Hopfner, Karel Moens, William Monical, or Robert Seletsky.

Overall, *Musical Instruments in the Ashmolean Museum* is a breathtaking achievement that makes this collection accessible anywhere a book can be shipped. In many regards, the instruments can be studied more closely through this catalogue than they could be in the course of an ordinary visit to the museum. It is easy to spend many edifying hours poring over this catalogue, which will be a real boon to scholars, instrument builders, and anyone else interested in fine instruments.

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Günter Dullat, *200 Jahre Patente, Privilegien und Gebrauchsmuster im internationalen Holz- und Metallblasinstrumentenbau; Quellenkataloge zur Musikgeschichte*, 48, Wilhelmshaven: Florian Noetzel, 2010. 332 pp.: 88 illus. ISBN 3-7959-0925-2. €198 (hardbound).

Günter Dullat is known for a number of German articles on wind instruments: a series of books reproducing German patents for woodwinds, brass instruments (*Metallblasinstrumenten*), and saxophones that he self published (1985–1987, 1995), and books on the clarinet (Frankfurt, 2001) and saxophone (1999, latest edition, Wilhelmshaven, 2011). He

also wrote a *Verzeichnis der Holz- und Metallblasinstrumentenmacher* (Tutzing, 2010). The present volume on wind instruments is a welcome addition.

In this fascinating book, Dullat lists and describes hundreds of patents, privileges (Austrian equivalent of patents), and registered patterns or designs (*Gebrauchsmuster*) applied for in Prussia, Saxony, Austria, Germany, Great Britain, the United States, France, Belgium, and Japan. The book includes the majority of patents, registered patterns, and patent designs, but it is not comprehensive for every country.

There is a brief foreword describing patent protection. The first section differs from the rest of the book by chronologically presenting excerpts from the earliest Austrian privileges and patents for woodwind and brass instruments in Prussia, Saxony, and Austria, 1815 to 1890. Fifty-four patents are briefly described with seven illustrations (pp. 11–23).

The remainder of the book is divided by country: Germany, Austria, United States, Great Britain, France, Belgium, and Japan. Each country begins with a tabular listing of date, patent holder or inventor, number, and the name of the instrument or brief explanation of the patent. This is followed by a selected listing of individual patents described by: title; name of the inventor or patent holder, number, date of application; date granted or issued; summary; claims or improvements; and either the instrument name or a description of unique features or improvements.

Section number 2.1 is a chronological listing of German patents and patent designs, 1877 to 2009, for German woodwind and brass instruments (pp. 24–48) that appears comprehensive. Section 2.2.1 describes German woodwind patents, 1877 to 2007 with several patent illustrations (pp. 49–69). There are a large number, and not every patent is described. Section 2.2.2 selectively lists the patents for German brass instruments, 1878 to 2007 (pp. 70–80). Section 2.2.3 lists German patents for valves and tubing (*Ventilen und Druckwerke*), 1877 to 2008 (pp. 81–96). Section 2.2.4 selectively lists German patents for brass mouthpieces, 1877 to 1995 (pp. 97–100).

Section 3.1 is a chronological list of Austrian patents of woodwind and brass instruments, 1823 to 2009. Unfortunately, this list is only two pages (101–102), omitting all patents from 1890 to 1990. It appears that some pages are missing, a disappointing error by the author and publisher.

Section 4.1 is a chronological listing of woodwind and brass instrument patents in the United States, 1827 to 2009 (pp. 103–135). It is a long list and to make it as complete as possible Dullat appears to have combed carefully through the US patent office website, www.uspto.gov. Section 4.1.1 is devoted to US saxophone patents, 1899 to 2009

(pp. 136–163), including illustrations of the Grafton plastic saxophone, a combined tenor and soprano saxophone, and many other unusual types. Section 4.1.2 is devoted to US clarinet patents, 1869 to 1999 (pp. 164–182), and includes patent illustrations by four familiar makers and inventors: Bettoney, Haynes, Mazzeo, and Leblanc. Section 4.1.3 is a chronological list of US patents for clarinet and saxophone mouthpieces and ligatures, 1881 to 2006 (pp. 183–199). Section 4.1.4 is a chronological list of US patents for flutes, oboes, bassoons, other woodwinds (octavin, ocarina, recorder, piccolo), mouthpieces, pads, and other improvements, 1849 to 2008 (pp. 200–208). Section 4.2 is a chronological description of US patents for brass instruments and mouthpieces, 1848 to 2009 (pp. 209–274), and is the longest single section. Illustrations include three well-known American patents: Isaac Fiske's 1866 and 1873 push-rod valves for cornets; Schreiber's 1867 tear-drop design for brasses; and Conn & Dupont's 1878 cornet patent.

Section 5.1 is a chronological list of woodwind and brass instrument patents in Great Britain, 1785 to 2009 (pp. 275–283). It is very detailed for the nineteenth and early twentieth centuries and by 1930 becomes more selective. Section 5.1.1 is a selective description of patents for English brass instruments, mouthpieces, and valves, 1788 to 1998 (284–287). Section 5.2 is a selective description of English clarinet patents, 1800 to 1923 (pp. 288–293). Section 5.3 is a selective description of English saxophone patents, 1922 to 1959 (pp. 294–298).

Section 6.1 is a chronological listing of French woodwind and brass instrument patents, 1806 to 2009 (pp. 299–209), and appears comprehensive. Section 6.2 is a selective description of French woodwind and brass instrument patents, 1921 to 2005 (pp. 310–314).

Section 7.1 is a selective chronological listing of Belgian woodwind and brass instrument patents, 1825 to 1930 (pp. 315–317), without illustrations. The last section, 8.1, is a chronological listing of Japanese woodwind and brass instrument patents, 1976 to 2009 (pp. 318–320), without illustrations, and, as with the US patents, it is a long list of wind instrument patents probably compiled from the Industrial Digital Library at www.ipdl.inpit.go.jp. Ending the book is an alphabetical index of patent holders and inventors.

This book represents many years of devoted research in collecting and examining patents from nine countries. It is a pity that Italian patents were not included since they represent many interesting and significant musical instruments from the nineteenth and twentieth cen-

turies. Of the many intriguing patents described in Dullat's book some are so unusual and complex that it would be surprising if more than one example was completed. Many examples of such patented inventions can be cited from each country.

Many patents are historically important, some are simply dead ends; others represent short-lived developments by individual makers. Examples of the latter are the 1853 Austrian patent for straight and ophicleide-shaped bass clarinets by Anton Nechwalsky (Abb. 4, p. 19) or the 1884 British patent for Carlo Binda's keywork system for flute, oboe, and clarinet (Abb. 83, p. 289). An 1857 Austrian patent by Martin Tomschik for a clarinet called a *Schwanenhalsklarinette* (Swan neck clarinet, Abb. 5, p. 20) was recently identified with a brass clarinet with German silver keys made in an ophicleide shape in the Museo Nazionale (Gorga Collection) in Rome.

The most serious problem in Dullat's book is the lack of several pages in the list of Austrian patents from 1890 to 1900. There are also many typos of dates and sometimes transposition in the patent numbers. For example, in the list of woodwind and brass instrument patents for Great Britain, Gustave A. Besson's contrabass-clarinet should be listed as no. 16357 not 16537 (a check in William Waterhouse's *The New Langwill Index* [1993] solves this problem). Several patents were entered in Britain as design or provisional patents and were never granted or issued. This may be the reason several English patents are not found under the number given. Examples include: Thomas Key's 1850 clarinet (no. 2461); John Distin's 1854 clarinet (no. 570); Jacques Emile Albert's 1882 patent for woodwinds with vulcanized rubber bodies (no. 59485); and Pupo Pupleschi's 1893 patent for a woodwind mechanism (no. 22256). Despite these problems, this is a valuable reference volume that should be purchased for all research libraries and by serious scholars of wind instruments.

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CLAREMONT

Fernando Mazzocca, Grant O'Brien, Giovanni Paolo Di Stefano, Lavinia Galli, and Andreina Bazzi. *Schanz lo strumento dei Principi: Arte e musica nella Milano dell'Ottocento al tempo di Cristina Archinto Tivulzio / Schanz the Instrument of Princes: Art and Music in the [sic] Nineteenth Century Milan at the Time of Cristina Archinto Trivulzio. Alla ricerca dei suoni perduti / In Search of Lost Sounds, Appendix 1.* Briosco, Italy: Villa Medici Giuliani,