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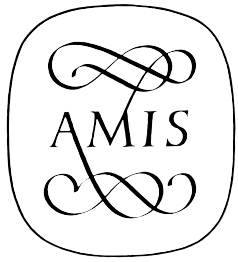

turies. Of the many intriguing patents described in Dullat's book some are so unusual and complex that it would be surprising if more than one example was completed. Many examples of such patented inventions can be cited from each country.

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 Pupeschi'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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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 Giulini,**

2008. 143 pp.: color illus., DVD. ISBN: 978-88-95325-02-6. €70,00 (hardbound).

Franco Lorenzo Arruga, Luigi di Fronzo, Elena Previdi, and Giovanni Paolo Di Stefano. ***Note di valzer nel mondo viennese: Arte e musica nel fortepiano di Heitzmann / Waltzes from the World of Vienna: Art and Music on the Heitzmann Fortepiano. Alla ricerca dei suoni perduti / In Search of Lost Sounds*****, Appendix 2. Briosco, Italy: Villa Medici Giulini, 2009. 115 pp.: color illus., CD. ISBN: 978-88-95325-03-3. €70,00 (hardbound).**

Florence Gétreau et al. ***Chopin e il suono di Pleyel: Arte e musica nella Parigi romantica / Chopin and the Pleyel Sound: Art and Music in Romantic Paris / Chopin et le son Pleyel: Art et musique dans le Paris romantique. Alla ricerca dei suoni perduti / In Search of Lost Sounds*****, Appendix 3. Briosco, Italy: Villa Medici Giulini, 2010. 379 pp.: color illus., CD. ISBN 978-88-95325-05-7. €90,00 (hardbound).**

These three volumes are the latest in a series being published under the auspices of the Villa Medici Giulini, a private collection of mostly stringed musical instruments near Milan. The first two in the series, issued in 2006, were reviewed in this JOURNAL in 2008 (pp. 144–49) by Thomas G. MacCracken, and this earlier review gave background information about the formation of the collection as well as a complete catalogue of its (then) contents.

After the initial volume with its detailed catalogue, the rest of the ongoing series seems designed to showcase by maker, if not every instrument in the collection, at least those considered the most culturally and historically valuable to present-day scholars. Second in the 2006 duet of volumes was a study of the Walter and Stein fortepianos. The three new publications are devoted to pianos by Schanz (3), Heitzmann (1), and Pleyel (4). The first volume is accompanied by a DVD-video that offers a continuous slide show of paintings and photographs to enhance the "period" experience and to bring attention to the "lost sound" of the books's featured 1816 fortepiano by Johann Schanz with music of the era's most noted composers, chiefly Haydn, Beethoven, and Schubert.The other two have CDs: Book 2 gives the listener a fine taste of four-hand Viennese waltzes by Schubert, Brahms and Strauss on an 1870 J. Heitzmann und Sohn fortepiano, and Book 3's CD offers the listener a rare opportunity to hear Chopin's music on four different Ignace Pleyel pianos from the Collection, ranging from 1839 to the 1885 Pleyel Wolf.

The first new volume, as its title so effusively indicates, brings attention to the highly evolved culture of Milan in the early nineteenth century by tracing the history of a Schanz fortepiano recently acquired by the Giulini collection from the neighboring Milanese Trivulzio/Archinto family. The instrument had been in the Archinto household since approximately 1816, when it was ordered from Vienna as a wedding present for Cristina, eldest of the three Trivulzio daughters, prior to her marriage to Giuseppe Archinto in 1819. Historical background about the two families joined by this wedding is the subject of three essays in this volume. These offer biographical details including taste in paintings, musical talents and accomplishments, and a heraldic study of the Archinto family, whose coat of arms might serve as a prime example of the almost outrageous symbolism that can pervade the visual art of the period. The details in these essays alone, even without the additional two that focus on a single Viennese piano, shed new light on the matter of Viennese influence upon Italian culture—especially Italian piano making—from the late eighteenth century through most of the nineteenth.

Two essays are devoted to the Schanz piano. "Johann Schantz and the Viennese Pianos in Italy," by Giovanni Paolo Di Stefano, combines a detailed catalogue-like description of the piano with a more general discussion of some of the maker's technical innovations, such as the equalized speaking lengths of strings, individual back checks, and the split bridge. Di Stefano also touches upon the somewhat "hot-button" issue of Viennese piano imports in Italy at this time. Immediately following his essay is a ten-page, concise catalogue of all known Schanz pianos in public and private collections, a total of fifty-five, excluding the six for which cataloguing details were not available. Presumably this is also the work of Di Stefano, since it has no separate attribution.

Grant O'Brien's essay is a thorough technical study, with special attention to how the Schanz piano's design reflects the historic Viennese units of measurement for "inch" and "foot." The highlight of his essay is a discussion of criteria for determining whether a string is original or not, which includes much information about string drawing and string gauge determination practices of this place and time. The two essays complement and reinforce one another and offer primary-source information for organologists and scholars.

However, the translation issues mentioned by MacCracken in his earlier review do not seem to have been addressed in this volume, nor is there mention of who did the translating. In Di Stefano's Schanz article (which uses the spelling "Schantz," in contrast to the rest of the book),

the matter goes well beyond mere awkwardness. In several cases the translation turns a perfectly good technical description into meaningless gibberish. In particular, Di Stefano's account of the Viennese adoption of the split bridge, an area of active study among early-piano scholars, is translated so badly as to be essentially useless (p. 44). Also poorly rendered are the description of the check (p. 43) and the account of equalized strings (p. 45). This kind of sloppiness is inexcusable, and detracts from what seems otherwise to be a meticulous array of highly valuable information. It is especially unfortunate at this time of renewal in scholarship concerning the hitherto elusive issue of piano making in mid-to-late eighteenth-century Italy. Many of these scholars are Italian, and their work needs to be written clearly and correctly in a variety of languages.

The second book treats the collection's circa 1870 Johann Heitzmann und Sohn grand piano in the same manner, but transferring the cultural milieu to Vienna, and using the Viennese waltz as the core cultural matrix for discussion. Elena Previdi contributes a fine essay on Vienna's unparalleled role in the life of the piano during the reign of Emperor Franz Joseph (1848–1916), in which she moves smoothly back and forth between historical and technical details of Viennese and English pianos, especially as highlighted through the amazing number of exhibitions held throughout Europe in the mid-nineteenth century (practically one each year, if not more), and how public taste, as reflected by the judges, seemed to be moving inexorably away from the Viennese ideal. Di Stefano provides a detailed technical description of the Heizmann piano, incorporating many fine color photos of details inside the piano; and five tables of dimensions. The final twenty-seven pages of the book are taken up with a very legible photocopy of the Catalog of the pianos presented at the Vienna Exhibition of 1845. Mention is made in Di Stefano's article of "the 2009 restoration" that included "some minor maintenance work that made the instrument functional again" (p. 75). As in the first two volumes of the series, vague phrases such as "mechanical adjustments" are used to describe the restoration work, and the restorer is not named, although the fine print in the introductory material of all three new books makes an oblique acknowledgement: "for the continuous support given in the restoration of the instruments" (p. 5). One would hope that specific information would be forthcoming if requested.

The third volume focuses on Chopin and "the relationship between the musician and piano-maker of his choice, Camille Pleyel" (p. 5). It considers the collection's four Pleyel grands (some bear the label

"Ignace," but all were made after his death in 1831): #22 by Ignace Pleyel, 1839; #23 Ignace Pleyel, 1852; #34 [Auguste Wolff]/Pleyel, 1882; and #63, Pleyel Wolff et Compagnie, 1885. Each piano receives a detailed description following the outline set out by John Henry van der Meer (who describes the first two); Grant O'Brien (not surprisingly) adds a couple of pages of string scalings and their accompanying pitches to his description of #34; and Di Stefano provides some information about string diameters in his description of #63. All essays are presented in French as well as in Italian and English. Christopher Clarke's long article, "Pleyel's Pianos during Chopin's Parisian Years: Their Characteristics and Place in Contemporary Piano-Building," excellently illustrates the overarching idea behind In Search of Lost Sounds. He both defines and illustrates the difference between the newer, heavily built "Romantic grand piano" sound and the more "gracile timbre" of the early Viennese pianos, which had not yet lost, among other things, the "marked tonal registers across their keyboard compass" (otherwise known as tone color). He argues that it was "in France that the Romantic piano came to fruition" through the work of Érard and Pleyel and notes that "one of the striking things about Camille Pleyel's pianos taken as a whole is the homogeneity of their sound aesthetic, which conceals a considerable variety in certain areas of design, revealing his tireless spirit of experimentation. . ." (pp. 222–23). Clarke considers string technology to be an "area of design" that Pleyel would have considered central to the characteristic tone he wished his instruments to maintain, and demonstrates that all three stringing types available during this maker's lifetime—phosphorized iron wire, tempered (Webster) steel, and "patented steel"—exist in the Giulini collection of Pleyel pianos.

Totaling five books now, this series continues to afford stimulus, source material, and an outlet for current research relating to the cultural background and construction characteristics of historic pianos, helping us come closer to an idea of how they may have sounded.

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