

*Journal of the
American Musical
Instrument Society*

VOLUME XLVI • 2020



Copyright by the [American Musical Instrument Society](#).
Content may be used in accordance with the principles of fair
use under [Section 107 of the United States Copyright Act](#).
Content may not be reproduced for commercial purposes.

153–72, independently posited the same view about the latter phase of the transition, while Latcham’s book covers its beginning as well.

The author characterizes the eighteenth century as a time of “plentitude” (p. 8), when there was appreciation for tonal variety in keyboard instruments, a characteristic he attributes to the influence of Hebenstreit’s performances. Over the course of the century, Hebenstreit’s influence diminished only gradually, as the taste for dynamic nuance began to dominate. Latcham ends with a wistful look back on the rich diversity of eighteenth- and early nineteenth-century pianos. After the widely hailed perfection reached by Erard in his *mécanique a double échappement* (p. 337), the piano ultimately ossified into a uniformity. This, Latcham argues, “meant letting go the delight in the best of all possible worlds, the world that had contained the greatest variety” (p. 349).

JOHN R. WATSON

WILLIAMSBURG, VIRGINIA

Francesco Carreras. *I brevetti italiani sugli strumenti musicali, elenco sintetico dal 1855 al 2018 con il testo integrale dei brevetti sugli strumenti a fiato*. Lucca: Libreria Musicale Italiana, 2019. 292 pp.: illus. ISBN: 978-88-5543-000-5; €35 (\$40) (soft cover).

Francesco Carreras is an Italian scientist, scholar, and musical instrument collector specializing in the flute, and in Italian woodwind makers. His writings include a biography of the important woodwind maker Giovanni Maria Anciuti; a study of combination-clarinet patents in Italy; a harmonic description of musical signals using schema-based chord decomposition; two essays in the monumental collection *Il flauto in Italia* (Rome, 2005); and the 2009 catalog of the Carreras Collection exhibition at the Museum of Musical Instruments of the Accademia Nazionale di Santa Cecilia.

Carreras’s latest book is a printed listing of 3,598 patents issued in Italy from 1855 to the end of 2018. It is well-produced on quarto-size thick paper with a clear type font. Even for non-readers of Italian, it is a valuable source for research. It includes “patents of musical instruments, accessories, teaching aids, technologies and processes for producing in-

struments, and electronic and digital components specifically employed in the manufacture of musical instruments and similar topics.” In Italian, Renato Meucci introduces the book’s contents and a short list of sources on patents (pp. ix–x); a foreword in English (pp. xi–xii) mentions that musical instrument patents were included in different categories developed in 1971 by the European International Patent Classification system. A foreword in Italian (pp. xiii–xxi) describes where information on patents can be found; criteria for completing the patent lists, with definitions of terms and abbreviations of musical instruments; summary tables; organization of the book; and acknowledgments. Tables include the number of patents completed, in five-year intervals; Italian and foreign patents; patents by instrument category; and patents distributed in foreign countries.

The text consists of a spreadsheet format over two pages, wherein each patent is described, using twelve categories: N.R.G. (number of the general register of the Office of Patents); Inventore (inventor’s name); Titolo (patent title); Tip. (Type): Pat. (patent), Com. (further data); D. (duration, the number of years requested); Depositato (filed, the date of submission); Dal. (start date); Concesso (grant date); Naz. (applicant’s country abbreviation or location of the company); Città (applicant’s city); Cat. (instrument category); Brevetto originario (patent filed by country of origin; date or extension of the patent date; and the number and date of the original filing, for patents filed in another country). The publisher offers a website, www.lim.it, of two databases on Italian patents from the National Patent and Trademark Office in Rome. After searching by the book’s title and upon clicking on the book’s image, the two databases appear. The first, “Brevetti ordinati per inventore e per categoria” (patents sorted by inventor or by category), is a spreadsheet of all Italian patents using the twelve criteria in the published book. In addition, this spreadsheet may be viewed either by the inventor’s names or by an instrument category, by clicking the desired arrangement on the buttons at the lower left of the screen. The second database, “Fascicoli dei Brevetti” (patent files) is an alphabetical list by the last names of the inventors, in most cases including a patent number. The reader chooses a name to access, and scans appear of the text and drawings (four or more pages) of the patent for a woodwind or brass instrument. All this information is downloadable from this website, and the patent text is available even to non-buyers of the book.

Carreras’s book is complementary in scope to Günter Dullat’s 2010 patent book, *200 Jahre Patente Privilegien und Gebrauschmuster im internatio-*

nen Holz- und Metallblasinstrumentenbau, published in Wilhelmshaven by Florian Noetzel and reviewed in this JOURNAL 38 (2012): 162–65. Both books use the same size of paper and are of roughly comparable length: Carreras, 292 pages; Dullat, 332 pages. Dullat's book includes important primary material on patents from seven countries and a selection of German patents from Prussia, Saxony, and Austria. He includes dozens of reproductions from the patents themselves, which are useful for research, although only two patents from France, and none from Belgium or Japan. The book begins with a short summary of fifty-four early woodwind and brasswind privileges and patents from Prussia, Saxony, and Austria dating from 1815 to 1890; followed by a spreadsheet listing for seven countries: Germany, Austria, United States of America, Great Britain, France, Belgium, and Japan. Of Dullat's listings, the most extensive are of German patents (1877 to 2009) and American patents (1827 to 2009). Shorter (often selective) listings and descriptions focus on Great Britain (1785 to 2009), France (1806 to 2009), Belgium (1825 to 1930), and Japan (1825 to 1930). Of Dullat's eight sections, three—for Germany, the United States, and Great Britain—include patents that were originally approved outside of those countries. Dullat's organization is not consistent throughout the book, perhaps because the available information was not uniform for each country. He does include a helpful index by inventor at the end of the book; however, many errors in names, dates, and patent numbers have been noted by the reviewer.

Carreras's book is organized uniformly throughout with a minimum of repetition of information. In an appendix, he reproduces the text and photos of two unusual instruments: Giuseppe Gabusi's 1879 Gabusifonia, a four-valve tuba in either upright or helical form; and Egidio Forni's 1865 Systema Forni clarinet, of which one example is known, in the Luigi Cherubini Conservatory in Naples. Interesting Italian woodwind patents include Giuseppe Cremonesi's bassoon design of 1885; Salvatore Sanna's combination clarinet of 1892; and Romeo Orsi's 13-key oboe of 1906. The two databases from the publisher's website cover all Italian woodwind and brass instrument patents, an important source for research.

Carreras's book is a fascinating treasure trove of patents for all types of instruments by many well-known Italian makers and important firms, but also including French, German, Austrian, and American inventors as patentees. It also documents the development of the Italian musical instrument industry and the use of instruments popular in the twentieth

century, such as electric guitars and pianos. It is highly recommended for research libraries, musical instrument museums, and organologists.

ALBERT R. RICE
CLAREMONT, CA

Beatrix Darmstädter, Rudolf Hopfner, and Alfons Huber, eds. *Die Sammlung alter Musikinstrumente—Die ersten 100 Jahre / The Collection of Historic Musical Instruments—The First 100 Years*. Vienna: Praesens Verlag, 2018. 459 pp., text in English and German, numerous illustrations, DVD of musical examples and images. ISBN: 978-3-7069-0939-6. \$27.10 (paperback).

The Sammlung alter Musikinstrumente (SAM) housed at the Kunsthistorisches Museum in Vienna needs no introduction to organologists and early music experts. Formed in 1916 by the merging of three important collections of historical instruments belonging to Archduke Ferdinand II, the Obizzi dynasty, and Archduke Franz Ferdinand of Austria-Este respectively, this collection contains some of the most outstanding and significant musical instruments that have survived worldwide, dating from the Renaissance to the twentieth century.

This book brings together an impressive and ambitious selection of essays and transcriptions of three roundtable discussions from an international conference organized in 2016, coinciding with the 100-year jubilee of the collection's public opening. A short introduction by Rudolf Hopfner (pp. 11–12) precedes the articles, listings of the contents of the accompanying DVD and the conference program, and three indexes. There is no collective bibliography, but relevant sources are contained in the footnotes of each article.

The first nine articles relate mainly to the early history of SAM with references to similar European and North American musical instrument collections. In three separate articles, Richard Kurdiovsky (pp. 13–22), Beatrix Darmstädter (pp. 23–40), and Rudolf Hopfner (pp. 41–50) present an overview of the foundation and establishment of SAM, offering valuable insights into the protagonists who shaped the profile and status