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cum cantico, in cithara."⁴ Fig. 362 was the victim of another accidental exchange: the photo is obviously not of a (double-reed) *Kontrabassophon*, but a (lip-vibrated) *Bass-Euphonium* of ca. 1850, also by Haseneier and in the Leipzig collection—a model rather closely based on the chromatic bass-horn of Streitwolf shown in fig. 378.⁵

But any passing faults in the book are negligible alongside its virtues. The son of a Dutch father and an English mother, Van der Meer writes exemplary German; his sentences are straightforward and uncomplicated. He is a generator of ideas; his theories and generalizations are often fresh and convincing. For instance, on p. 181 he asserts that German harpsichords of the sixteenth to eighteenth centuries show a dissatisfaction with "pure" harpsichord tone—a "denaturing" of the instrument: stops from 16' to 2' imitate the organ; rows of jacks near the bridge imitate organ reed stops; jacks near the middle of the strings imitate flute stops; gut strings and other features imitate the lute; and the *Geigenwerk* imitates gambas.

The illustrations are numerous, well chosen, and well reproduced; sixty-seven of the 483 figures are in color. Most of the art works reproduced are familiar, but several from the seventeenth and eighteenth centuries in the Germanisches Nationalmuseum are welcome additions to the repertory of musical iconography. A few drawings of piano actions would have been a useful addition—they are hard to visualize from verbal descriptions. The book's design makes exceptionally good use of a two-column format with available outer margin.

Nothing else quite like Van der Meer's work exists, and it ranks among the major organological works of broad coverage. An English translation would be very welcome.

FREDERICK B. CRANE

4. For the correct illustration, see, for example, Roger Bragard and Ferdinand J. de Hen, *Musikinstrumente aus zwei Jahrtausenden* (Stuttgart: Chr. Belser, 1968), 49.

5. A photograph of the Leipzig *Kontrabassophon* can be seen in Anthony Baines, *European and American Musical Instruments* (London: B. T. Batsford, 1966), no. 660.

Laurence Libin. *American Musical Instruments in The Metropolitan Museum of Art.* New York: The Metropolitan Museum of Art; W. W. Norton and Co., 1985. 224 pp.; 18 color plates, 281 black-and-white illustrations. \$39.95.

This handsomely produced book is the first to attempt a representative survey of musical instruments produced in the United States. It documents a small fraction, less than five per cent, of the some four thousand instru-

ments in the Department of Musical Instruments at the Metropolitan Museum of Art in New York, of which Libin is curator. Other members of the American Musical Instrument Society, such as Robert Eliason, Cynthia Hoover, and Frederick R. Selch, have made important contributions toward increased understanding of the development in America of particular types of instruments, but this book is unique in offering an overview of the whole panorama of the manufacture and use of musical instruments from Colonial times on. It is also unusual in including toys and noise-makers as well as folk instruments and instruments based on traditional European models.

Libin's introductory essay is a valuable source of information about technological developments and about the changing social setting in which the making and playing of musical instruments took place. Elsewhere Libin also describes shifts of fashion: the flute, for example, once the province exclusively of men, is now played mostly by women, while the design of the guitar has changed as "the instrument's social image has evolved from that of a lady's demure parlor-song companion to an aggressive rock lead with strong phallic implications."

The broad classifications included are: noisemakers, toys, percussion, and miscellanea; winds; strings; and keyboards and automata. Under the first category are included jawbone percussion, bones or bone clappers, panpipes, cornstalk fiddles, whistling rattles, kazoos, xylophones, toy pianos, ratchets, coach horns and fireman's trumpets, hand and sleigh bells, sirens, musical glasses, piano pans (often mislabelled "steel drums"), snare drums, and bass drum.

In discussing a xylophone and later a toy piano dating circa 1900, Mr. Libin writes that "curiously" they "are tuned diatonically half a step above normal pitch," whereas in fact both were apparently tuned to American high (concert) pitch, which was widely used for American band instruments in the late nineteenth and early twentieth centuries. Some other instruments were also built at this pitch, which is one half-step higher than the low (Philharmonic or international) pitch of $A = 435$, then used for orchestral instruments; and some instruments were available in both pitches. Only in 1920 did $A = 440$ become the (approximate) official pitch.

The wind instruments described and illustrated include pitch pipes (made in large numbers in the eighteenth and early nineteenth centuries to serve church choirs and singing schools), bassoons (abundant in the early nineteenth century because of their wide use, which included doubling the bass singers in churches without organs), flutes (widely used as the gentleman's companion), piccolos, flageolets, clarinets, oboes, ocarinas, trum-

pets, keyed bugles, cornets, sax horns of various sizes, French horns, and slide and valve trombones. Biographical data are provided for the makers of each instrument, as well as interesting details of manufacture.

One-keyed flutes are described as being in "D" or "F," but I think it is more accurate to use the pitch labels "C" and "Eb" for flutes, whether or not they have the lower foot keys. In describing the silver Boehm-system flute made by A. G. Badger and Co., Libin writes that on the tight-fitting metal joints "grease alone assures an airtight seal." It is true that, half a century ago and more, silver flutes were provided with cork grease in the case; but this was really a carry-over from the days of wooden instruments with corks, that used lesser metals for tuning slides and head-joint linings; it is not needed for silver instruments. I also question Libin's statement that the cylindrical Boehm flute, as compared with earlier conical flutes, offers "less resistance" and "more delicacy in quiet passages." Finally, I do not know what to make of the author's comment that "America lacked England's repertoire of recorder music, so improved flageolets were not made in American cities in such number and variety as in London, where multiple-keys and double-tube models were common," since music in British flageolet tutors of the early nineteenth century is similar to music played on the flute at that time.

Stringed instruments discussed include the hammered dulcimer, Appalachian dulcimer, banjo, gourd mandolin, lyre-mandolin, mandolin, Bandonian (a variety of mandolin), guitar, harp-guitar, electric guitar, balalaika, harp, "Alexander violin" (a bowed zither), bowed mandolin, "Claviola" (a bowed-keyboard innovation), Japanese fiddle, folk fiddle, violin, viola, alto violin, Yankee bass viol, and double bass. Of special interest are the illustrations and description of materials, tools, and documents from the workshop of Lars Jørgen Rudolf Olsen (1889–1978), which are on display at the Metropolitan Museum's André Mertens Galleries for Musical Instruments.

The final chapter on keyboards presents spinets (including the oldest extant American spinet, made by Johannes Gottlob Clemm, 1739) and pianos of various shapes and sizes. Splendid instruments made by Chickering and Sons under the direction of Arnold Dolmetsch include a rectangular virginal, a large two-manual harpsichord, and an octavina. Also covered are lap organs, seraphines (floor-standing reed organs), melodeons, a combination reed organ and piano, autophones (free-reed automata), concert roller organs, barrel organs, and chamber organs. The final instrument portrayed and discussed is the majestic pipe organ by Thomas Appleton, which Libin describes as "one of the most imposing objects of American

craft in any museum, and perhaps the most important organ of its kind located in a secular building in the country."

Concluding the book is a useful selected bibliography, an index of instruments by accession number, and a general index, which is not as complete as it might be (it does not include some items represented in the bibliography, for example). At the front of the book are eighteen exceedingly handsome illustrations in full color, and arranged throughout the volumes to illustrate Libin's well-written and instructive text are 281 well chosen black-and-white photographs.

This book will appeal to a broad audience. It can be read with pleasure by anyone with an interest in Americana and musical instruments, but the wealth of data on American musical instrument makers also makes it valuable to the specialist.

DALE HIGBEE

Stanley Sadie, ed. *The New Grove Dictionary of Musical Instruments*. New York: Grove's Dictionaries of Music, 1984. 3 vols. Ixii, 2708 pp.; more than 1200 black-and-white illustrations. \$350.00.

Without a doubt, *The New Grove Dictionary of Musical Instruments* (NGDMI) marks a milestone in the field of organology, since it represents the first truly comprehensive treatment of musical instruments in encyclopedic form. Its publication firmly establishes the study of musical instruments as a respected field of music scholarship. Within the NGDMI as within the field itself, keyboard instruments occupy a large and significant place because of their multiplicity, complexity, and the amount of music written for them. Most of the articles have been taken from *The New Grove Dictionary of Music and Musicians* (New Grove 6), but many have been revised in varying degrees. In the case of keyboard instruments, the most valuable revisions are the expansion of the articles "Harpsichord" and "Organ," the updating of the bibliographies, and the addition of many new makers' names.

For this review of the coverage of keyboard instruments in the NGDMI, I have assumed that the reader is familiar with the keyboard instrument articles in the *New Grove 6* and has read thoroughly those articles of most interest. I intend to compare the major articles "Pianoforte," "Harpsichord," "Organ," and "Clavichord" in the NGDMI with their counterparts in the *New Grove 6*, mentioning some general articles pertinent to keyboard instrument study, and criticizing a few minor points. I will also begin to an-