

*Journal of the
American Musical
Instrument Society*

VOLUME XIII • 1987



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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-

swer three major questions: how much do the articles in the *NGDMI* differ from those in *New Grove 6*; how many additional articles appear in the *NGDMI*; and is the *NGDMI* different enough from *New Grove 6* to warrant its purchase?

At the outset, I should mention that a relatively small number of scholars have contributed most of the articles on keyboard instruments, as the list of contributors shows: Margaret Cranmer, Hugh Davies, Cynthia Adams Hoover, Hans Klotz, Guy Oldham, Barbara Owen, Edwin M. Ripin, Howard Schott, and Peter Williams. This is not as broad a pool of international scholars as one might wish, but it is hard to argue with the qualifications of these authors. For some topics, however, this limitation may be significant.

The article "Pianoforte" is little changed from the one in *New Grove 6*; I detected only an additional forty-three lines of text, discussing electronic keyboard instruments and modifications of the conventional piano. The bibliography adds six new items (up to 1982), but unfortunately omits Cynthia Hoover's forty-page article in this *Journal* 7 (1981) on the Steinways. The "Harpsichord" article, on the other hand, is much revised and extended, and includes twenty-five updated bibliographic entries and fifteen more items from 1967–1975 (the presence of Hubbard's definitive 1965 book is good to see; it was inadvertently omitted in the *New Grove 6* bibliography!) Most of the added text in the section on French instruments of the seventeenth and eighteenth centuries was supplied by William Dowd, and on Italian harpsichords, especially the Renaissance Italian harpsichord, by Denzil Wraight. Regarding eighteenth-century Italian harpsichords, Wraight's viewpoint offers an important change from Ripin's *New Grove 6* article: Italian building is *not* seen as a "virtually seamless continuum" from the sixteenth to the eighteenth century, although Wraight chiefly contrasts sixteenth and seventeenth-century instruments. The section on German harpsichords now includes the newly-discovered information on the Bach-associated instruments probably built by Mietke, though the *NGDMI* has no separate entry for Mietke as a builder.

The *NGDMI* "Organ" article is even longer and better than the sixty-seven-page one in the *New Grove 6*, if that seems possible. That model encyclopedia article has been increased by nine pages containing additional material on the English Renaissance organ and on nineteenth-century organ building in America by Barbara Owen, plus a large expansion of the bibliography (especially for the years 1970–1982) and a completely new section called "Recent Research and Areas for Study" by chief author Peter Williams. Would that many more articles had such a section appended! Too

often dictionary articles give the impression of being the last and definitive word on a topic, when at best they represent the present state of knowledge. Here Williams leads us into the future and humbly acknowledges the gaps in his own knowledge. We need more of this in all music scholarship. The article retains all the illustrations from *New Grove 6* and adds drawings of a suspended action and two types of tremulant mechanisms, as well as photos of organs by Ahrends and Fisk showing the most recent revivalist building trends.

The Clavichord article by Edwin M. Ripin remains unchanged aside from two new bibliographical items contributed by the general editors.

Instrument makers receive much greater coverage in the *NGDMI* than in *New Grove 6* simply because it is a specialized dictionary. Although obscure makers are listed only in even more specialized reference works, it is worth looking in the *NGDMI* first; one may be surprised at the names to be found. There is a large increase in the names of earlier American piano and organ makers (the work of Cynthia Hoover and Barbara Owen), but modern keyboard instrument makers and companies such as Hammond, Yamaha, and Zuckermann are also well represented. Most articles from the *New Grove 6* on makers have been changed little, but the article on Ruckers has an appreciably updated list of extant instruments that includes dates and current locations.

A puzzling change from *New Grove 6* is the often wide separation of illustrations from the pertinent text; at some points (in the article "Pianoforte," for example) one must turn as much as four pages forward to find the figure referred to in the text. I found it a bit pedantic for Peter Williams to insist on *regals*, in the plural, as the preferred name of that instrument, while *virginals* is given as the alternate spelling in its article; this inconsistency should have been reconciled by the editors. Curiously, *Tafelklavier*, the common German name for square piano, is cross-referenced in the *New Grove 6* but *not* in *NGDMI*. To the bibliography following the "Registration" article must be added Thomas Harmon's *The Registration of J. S. Bach's Organ Works* (Buren: Frits Knuf, 1978), even though the bibliography has been updated.

Users should keep in mind that much information related to the study of a specific keyboard instrument may be found in more general articles such as those on temperaments, pitch, string, tuning, acoustics, fingering, registration, organ stops, etc. These subjects are not usually dealt with in the individual instrument articles.

It can be an amusing and enlightening pastime to discover the myriad of unusual keyboard instruments listed in the *NGDMI*, an indication of the

depth and breadth of the dictionary's coverage in general. Look up "Stylophone," "Philichorda," or "Rumorarmonico" if you think you are well informed on unusual keyboard instruments!

Individual use of the *NGDMI* will determine the need to purchase or even consult it in addition to the *New Grove 6*. For the piano and clavichord, except for added makers, the *New Grove 6* suffices; for the harpsichord the *NGDMI* is definitely better. The major changes in the "Organ" article require that it be consulted rather than the *New Grove 6*. For most readers who own or have easy access to the *New Grove 6*, the *NGDMI* would be an expensive duplication in most cases; but for the reader without the *New Grove 6* who has a serious interest in musical instruments of all kinds, the *NGDMI* is and will be for a long time the most enlightening, complete, and authoritative single work to consult. The price is steep, but the value is great.

FREDERICK K. GABLE

Ann P. Basart. *The Sound of the Fortepiano: A Discography of Recordings on Early Pianos.* Berkeley: Fallen Leaf Press, 1985. xiv, 472 pp. \$29.95.

That this discography has been produced says a great deal about current interest in the revival of the historic piano. Even though such a revival is not mentioned in the articles on the piano in the various "New Groves" and the *New Harvard Dictionary of Music*,¹ most early music devotees are aware of an increasing number of performances within the past two decades that have made use of the early piano. Whether called "fortepiano," "Hammerklavier," "Hammerflügel" or "pianoforte," the instrument in question is any of the various forms of the piano occurring from its invention in the early eighteenth century through its development until the late nineteenth century, the cutoff point of the book under discussion. However, "fortepiano" seems to be the most widely accepted generic name and is used throughout the book and this review. Unlike the fairly standardized instrument of the twentieth century, the piano of earlier times took many shapes and sizes, with correspondingly varying timbres, often sounding more like a harpsichord to our ears than a piano, but always having the capability to produce graduated dynamic levels—hence its name—through the employment of a hammer action that could strike, rather than pluck, the strings.

1. Cambridge, Mass.: The Belknap Press of Harvard University Press, 1986.