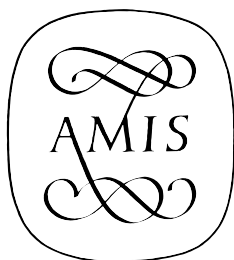


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depth and breadth of the dictionary's coverage in general. Look up "Stylophone," "Philichorda," or "Rumorarmonico" if you think you are well informed on unusual keyboard instruments!

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.

One of the great values of recordings is that they provide access to sounds not always readily available; inasmuch as playable fortepianos are still confined largely to museums and academic institutions, recordings of them are of vital importance to anyone who would learn about these instruments. Many of the recordings that employ fortepianos are anthologies, or are ones in which the fortepiano is employed as part of an ensemble; solo fortepiano recordings devoted to major large-scale works are not yet commonplace. Thus a guide is needed to locate the sound of the early piano.

Ann Basart's discography, *The Sound of the Fortepiano*, is a welcome entry in an otherwise deserted field and should be of value to both scholars and libraries. It provides information on more than nine hundred performances by over one hundred pianists on several hundred fortepianos, both originals and copies. The exact number of instruments in question is not clear, owing to differing descriptions on record jackets, but the originals (by far the largest group) range from the 1720 Cristofori at the Metropolitan Museum of Art to a Robert Wornum downstriker of ca. 1875 in the Victoria and Albert Museum. The book is arranged in four main sections: a composer and title list, a list of pianists, a list of piano manufacturers, and a list of record manufacturers and labels. A foreword, appendices, bibliography and indexes complete the book.

The most substantial section of the book is the composer and title list, which includes the names of the composer, the composition, all performers, the piano used (including place and date of manufacture for original pianos, and date and identification of the original for copies), and the owner of the piano; the place and date of the recording (when available); the label and number; the date of the record; the album title; and the author(s) and language(s) of any program notes. The completeness of each numbered entry depends, of course, on the available information; but most are remarkably detailed and reflect the author's process of personally examining all recordings when possible or obtaining at least a photocopy of the jacket.

The lists of pianists and of piano manufacturers provide the information that would be expected, but must be used in conjunction with the composer and title list, which alone gives all the categories listed above. This is also true of the list of record manufacturers and labels, but this list is the book's only source of complete album titles, and is the only place where the contents of anthologies are all listed together, since the composer and title list is arranged by individual works. The infrequent citations of alternate releases on cassette or compact disc also appear here only. One must thus look in two different lists to get the complete information on a recording.

The level of accuracy in the handful of randomly selected releases that I checked through the various lists was very reassuring. I would judge the book, which has been prepared by a professional librarian, to be very accurate. However, the question of reissues has not always been addressed; thus the same performance appearing on both Harmonia Mundi and Musical Heritage Society, for example, is not identified as being the same. The inclusion of some additional material such as birth and death dates for composers, performers, and manufacturers, as well as the dates of compositions, would have made the lists more useful.

Any bibliography is of course limited by its dates of inclusion, and the effort to publish an up-to-date discography today is also thwarted by the constantly changing formats of the releases. Last week's LP that became yesterday's cassette and today's CD makes precise documentation extremely difficult. There is all the more value, then, in works that accurately reflect a particular instrument within a given period. This Ann Basart's *The Sound of the Fortepiano* has done very well.

ARTHUR LAWRENCE

Walter Salmen, ed. *Jakob Stainer und seine Zeit: Tagungsbericht*. Innsbrucker Beiträge zur Musikwissenschaft, 10. Innsbruck: Edition Helbling, 1984. 216 pp.; 177 black-and-white illustrations. ÖS 496.

Jakob Stainer und seine Zeit contains the proceedings of a conference held at Innsbruck in autumn 1983 to commemorate one of the greatest and most influential of all violinmakers, one widely considered the finest of non-Italian origin who ever lived.¹ Stainer (ca. 1617–1683) crafted instruments with tonal qualities that captivated players and audiences internationally from his own time until about 1800, when changing tonal preferences led to his neglect until the recent fashion for music from before 1800 occasioned a reappraisal. It has now been rediscovered that Stainer's instruments have large voices of great beauty, although just the opposite had been said of them for eighteen decades. The conference, organized by Walter Salmen of the University of Innsbruck, the editor of the proceedings, was held concurrently with a telling exhibition with the same title as the conference at the Tiroler Landesmuseum Ferdinandeum.² It centered

1. The musically illustrious city of Innsbruck has now grown to include as a suburb Absam, where Stainer lived and worked so industriously.

2. The excellent illustrated catalog published by the museum appears under the same name: *Jakob Stainer und seiner Zeit* (Innsbruck: Rauchdruck m.b. H. and Co. [Kugelfangweg 15, 6040 Innsbruck], 1983).