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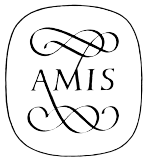

All these questions are enough to send one back to the archives to check exactly what North German and French composers had in mind when they indicated "cornet" in their scores. Berlioz's oft-cited remarks on the *cornet à piston* do not suffice to read the keyed cornet out of the classical repertoire of the day. It is perhaps revealing that the Paris-trained American composer Louis Moreau Gottschalk gladly accepted keyed cornets in several of the festival orchestras he assembled in the Caribbean and South America. When Roger Norrington recorded the *Symphonie fantastique* with ophicleide rather than E-flat tubas, he startled the musical world with clear evidence that the keyed ophicleide constituted an essential ingredient of the overall sound Berlioz strove to achieve. There may be further works in the classical mainstream requiring such reassessment after the addition of keyed bugles.

Taken as a whole, Dudgeon's study represents a significant addition to the history of music. The impressive section on literature opens exciting prospects for future performers and challenges other researchers to exhume yet more compositions for keyed bugle from archives in places like Italy, Spain, and Russia. *The Keyed Bugle* will enable us to appreciate more fully that neglected period in American music between the old reed-based wind bands and the rise of all-brass ensembles. In a droll aside, the author identifies himself as the keeper of "the planet's unofficial keyed-bugle archive." This fine study more than adequately illustrates what he means.

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Communication

The following communication has been received from Kenneth Mobbs, Mobbs Keyboard Collection, Bristol, United Kingdon:

Recently, in private correspondence with an American early keyboard specialist, it became obvious that we were at variance in the terminology we used to describe the taller types of early British upright pianos. To me and, I would submit, to anyone in the early keyboard field in Britain, *upright grand* refers to an instrument of about 259 cm total height, designed similarly to the Stodart 1795 patent of "an Upright Grand in the form of a bookcase," on a separate four-legged stand, with vertical stringing commencing roughly at keyboard height (see Rosamund

Harding's *The Piano-Forte* . . . [Cambridge, 1933; repr. New York; 2d ed. 1978], pl. 8, opposite p. 64). The *cabinet piano* definition, on the other hand, is of a piano approximately 183 cm high, whose internal wing shape is reversed and upside-down, with the strings starting from the base of the piano, which rests on the ground, the two legs acting as stabilisers only (Harding, *Piano-Forte*, pl. 6a, opposite p. 230). These are the definitions used also by Franz Josef Hirt, C. F. Colt, Cyril Ehlich, David Wainwright, and *The Piano* spin-off from the *New Grove*, to name the first to come to mind.

American "familiar" terminology appears to be different, and I think confusion in print may originate with Edwin Good, where in *Giraffes, Black Dragons and Other Pianos* (Stanford, 1982) he says in referring to an elegant Stodart specimen of an upright grand (p. 105): "From this storage capacity, as well as from the external appearance of the instrument, comes the usual designation of the style—cabinet grand." Unfortunately, he adds to this confusion by labelling the illustration (fig. 4.3) as "Cabinet piano," thereby not even using his own definition of cabinet grand. The piano obviously is a classic upright grand with strings starting at keyboard height, raised on a four-legged stand. I have been pleased to note, however, that not everyone in the New World has succumbed: for example, Helen Hollis in her book *The Piano* (London and Vancouver, 1975; 2d rev. ed. New York, 1984) and the Shrine to Music Museum's pictorial souvenir (Santa Barbara, CA, 1988), to name but two.

Now, I am sorry to say, the editor of this JOURNAL in her most welcome new book *Makers of the Piano 1700-1820* (Oxford and New York, 1993) continues the confusion in the glossary. See also, for example, the Broadwood, Clementi, Southwell, and Stodart entries, where we have "upright cabinet grand," "upright grand," "cabinet grand," and "cabinet upright grand" —all for the same type of instrument ca. 259 cm in height; "cabinet grand" and "cabinet piano" for an instrument ca. 183 cm high; and even "cabinet grand" and "upright grand square" for what are generally called upright squares after Southwell's patent of 1798. Her encyclopedia entries "Cabinet piano" and "Upright piano" in Garland Press's *Early Keyboard Instruments* piano volume (New York and London, 1994) are similarly confused in my opinion.

This communication, then, is an appeal to my friends and colleagues in the New World for consistency in definition. I sincerely hope I am not too late.

Editor's Note. The editor of the JOURNAL is gratified to receive these valuable remarks from her good friend and colleague. As he has ably shown, the problems of piano terminology are often perplexing. However, they are not limited to the various designations for upright, or vertical, piano models, nor is the present confusion simply a matter of the difference between British and American usage. Kenneth Mobbs's brave challenge deserves more than a cursory reply. The 1995 JOURNAL will feature lengthy comments on this subject from both Edwin M. Good and the JOURNAL editor.—MNC