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the death of an instrument maker, his widow customarily ran the shop with help from other members of the family. It appears that after J. C. Denner's death family members continued to use J. C. Denner's stamp to ensure sales of their instruments.

This catalog, with its extensively detailed entries, is highly recommended for the specialist in seventeenth- and eighteenth-century woodwind instruments.

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Robert Palmieri, ed., with Margaret W. Palmieri. *The Piano*. Vol. 1 of *Encyclopedia of Keyboard Instruments*. Garland Reference Library of the Humanities, no. 1131. New York: Garland, 1994. xiii, 521 pp.: 36 black-and-white illustrations, 16 black-and-white photographs. ISBN: 0-8240-5685-X. \$95.00

When Garland published Robert and Margaret Palmieri's *Piano*, the first volume of the projected three-volume *Encyclopedia of Keyboard Instruments*, I felt that I had found just the book to place at the front desk of the small museum of pianos (and other keyboard instruments) that I manage and operate. Therefore, I secured a copy, studied it, and then turned it over to the guides who conduct tours and answer questions every day in the Schubert Club Museum. After a few months I asked my associates how they liked the book: how useful had it proved to be? My findings were very positive.

We have all been drawn to the book's encyclopedic style and concise alphabetical organization. If someone comes into the museum and asks, for example, what an agraffe is, we can easily and quickly turn to Edward Swenson's helpful paragraph on page 23. Who was John Joseph Merlin? Where did he live? What did he do? Peggy Baird has the answers for us on pages 229–30. What about a janissary stop? We can immediately consult Edwin M. Good's succinct description on page 185.

17 (1992): 17–18. Herbert Heyde suggested that Johann David Denner (1704–64) continued to use the *J. C. Denner* mark until around 1760; see Heyde's "Makers' Marks on Wind Instruments" in Waterhouse, op. cit., xviii and 86–7.

The book is more than useful; it manages to draw a great deal of piano information together into a format that is convenient and clear; it is, we all feel, certainly a good place to start before we launch into further research for more specific information about individual topics. Even to browse casually through this well-bound little volume has proved entertaining and helpful. I knew nothing of the history of piano building in Russia and consequently found the 4,000-word article on this subject by Sergei Ryiaarey exceptionally informative and full of unusual facts. By looking up each of the many included piano manufacturers, such as Yamaha, Everett, or Baldwin, or more venerable European makers, such as Blüthner, Brodmann, and Bösendorfer, the reader will find that the Palmieri's book provides a convenient way to receive an encapsulated history lesson.

Indexes are complete, the many drawings clean and helpful, and the various authors and scholars whom Palmieri has assembled reliable. The format and general concept certainly seem sound. There may be exceptions to the volume's rule of excellence or even a few errors here or there, but I did not spot any problems of a serious kind.

It is a pleasure to recommend this book as a worthy addition to any piano person's library. If you also happen to be running a keyboard museum, you will find that it can be extremely useful when placed at the entrance, where so many questions seem to occur to visitors. A more helpful single source of answers to queries about the piano cannot be imagined.

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Kunsthistorisches Museum Wien. Gerhard Stradner et al. *Klangführer durch die Sammlung alter Musikinstrumente*. Vienna: The Museum, 1993. 2 compact discs and 2 booklets: 63 color photographs, text in German, Italian, English, and Japanese. AS 445.00.

It is reckless to assert negatives, but I believe that nothing of this sort has been done before. What we have here is a guide to the contents of a major collection of musical instruments, together with a large recorded sample of the sounds they make. The *Sammlung der alter Musikinstrumente* (Collection of Early Musical Instruments) in the