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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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THE SCHUBERT CLUB MUSICAL INSTRUMENT MUSEUM
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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

Kunsthistorisches Museum in Vienna reopened in 1993, after a five-year hiatus for the overhauling of the climate control and the redesigning of the exhibits. The previous organization of the displays, dating from 1964, was basically by instrument types. The new organization is chronological; the central theme is the place of instruments in Austria's music history. The material is displayed in twelve halls: the first with instruments from prehistory through the Middle Ages; the last with instruments from the twentieth century; the rest devoted to Austria's centuries of glory, from Oswald von Wolkenstein to Mahler, Strauss, and Wolf.

Visitors to the collection may choose to wear sets of headphones with infrared receivers which allow them to hear appropriate narrative and music at each point in the displays. The CDs follow the organization of the exhibits, and, as an adjunct to this system, are also available for sale. The record set, then, presents a cross section through history of the sounds of musical instruments and the solo and ensemble music written for them—and in many cases for voices as well—as exemplified in the works of composers who, with a few exceptions, were Viennese or Austrian by birth or by adoption. That an effective anthology of Western music can be limited to these sources is a good reminder of what a longtime cultural superpower the imperial capital Vienna was. Several of the selections were written by or for various Hapsburgs: Haydn's "Emperor's Hymn" pops up twice, quite gloriously in Johann Strauss's *Jubilation March on the Deliverance of Emperor Franz Joseph I*. I don't interpret these choices as a sign of royalist propaganda but just as a reminder that the Hapsburgs ruled much of Europe for centuries. Reflecting the collection itself, the selections are drawn almost exclusively from European art music.

Most of the examples are short—one movement only, or sometimes part of a piece with fadeout; it is not a problem that whole works are not heard, as the producers' point is to give a sufficient number of samples. These are uniformly well chosen and well performed. Many of the recordings are borrowed from existing commercial issues, but a large part were made for the present set. For the latter, most of the music was performed on instruments from the Museum's collection, some from elsewhere in Austria. Their satisfying sounds are proof enough that the old makers knew what they were doing. I'll single out a couple of my favorites. Albrechtsberger's Concerto for Trump (Jew's harp, jaw harp, whatever) and Strings in E $\flat$ Major was previously unrecorded; only the

fourth movement is heard here, but it is still a tidbit for my personal monomania. (The translator to Japanese evidently didn't know the word *koukin* and came up with *mauruterommeru*, the katakana version of *Maultrommel*.) I fell in love with the only extant recording of Johann Strauss's band, a great reminder of what we lost only a few decades ago, when the Western world's fiddlers conspired to abolish those beautiful portamentos.

There are some samples of instruments not commonly heard: an aurochs horn, a Tangentenflügel, a keyed trumpet (nicely played—but I can easily hear why it died so young), an arpeggione. Particularly welcome is the subanthology of about fourteen keyboard instruments, from a sixteenth-century spinettino to a 1912 harpsichord. I'm sorry we can't hear the voice of the Museum's *Tartöld* family—visually among the most bizarre, but splendid, instruments ever made. Don't they play? Maybe there aren't enough gigs to make it worth while to develop a really good pool of Tartöldists!

The larger of the two accompanying booklets introduces the collection and lists each of the recorded selections, with commentary that duplicates the spoken introductions to the recordings. The booklet is only the size of a compact disc but full of fine color photographs of instruments, most of which are heard on the records. Without splitting hairs, I can find virtually no misinformation. I will take this opportunity to question the common notion that the shawm was an import from Asia. Europe had shawm-shaped reed instruments from antiquity onward; the prototype is probably seen in those Roman-era tibias which were made from mammal tibia—with a natural bell left on one end, where the bone flares toward the joint. There probably was some Asian influence later, in the Middle Ages. And yes, there's a voluptuous cover—the Lucretia on the end of the pegbox of the Collection's Girolamo di Virchi cittern.

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