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contemplation of this material. For example, one may trace patterns of change in the musical tastes and interests of the Viennese by reading through the advertisements chronologically. To outline only one such trend, an increasing preoccupation with sound quality and volume appears over time; early in the century keyboard instruments are described as “beautiful” or “large,” or “convenient”—in other words, as objects to be placed in a room—while later in the century, pianos are routinely described as possessing “pleasing, full, powerful tone” (combining any or all of those adjectives). As if to underline this change in values, a harpsichord was advertised in December 1787 with “such an expressive tone, which can be moderated at will by the buff stop, that it yields absolutely nothing to a fortepiano.”

Though the book will perhaps not be as useful to the specialist, whether organologist or builder, as a museum catalogue or report would be, it will certainly provide musicians and students of keyboard music and performance practice in the eighteenth century with a valuable guide to instruments in Vienna. It also supplies a welcome and necessary fusion of musicology with organology, disciplines which all too commonly seem to occupy separate worlds.

KATHRYN L. SHANKS LIBIN
VASSAR COLLEGE

Michael Cole. *The Pianoforte in the Classical Era*. Oxford: Clarendon Press, 1998. xiv, 398 pp.: 24 black-and-white plates, 52 line drawings, 6 tables, 2 musical exx. ISBN: 0-19-816634-6. \$75.00 (cloth).

In recent years a resurgence of interest in the early piano has spawned a number of books and articles about the instrument's construction, history, and performance practice. Technicians have immersed themselves in the mechanics of piano actions and the materials used to build the instruments. Historians, harpsichordists, and pianists, after restudying the works of Haydn, Mozart, Beethoven, and their contemporaries, have revealed fresh ideas about the sympathetic performance of classical works. Our understanding of the repertoire has deepened. We feel as though we are at last hearing this music as did listeners in the late eighteenth century.

Michael Cole adds *The Pianoforte in the Classical Era* to the growing bibliography of the field. His own interest in the early piano has already led to important articles on certain early London makers and their

advancement of the piano's technical development. The present book is an account that takes into consideration a few sociological factors as well as many details of construction. The author places greatest importance on the square piano built in the English style and the grand piano, both English and German.

The book is organized into twenty chapters and three appendixes. Cole begins with the piano's Italian origin, describing Cristofori's innovations and the dissemination of his ideas throughout Europe. Finding that the early history of the German piano is somewhat obscure, the author proceeds with a great deal of information about the *Pantolon*, an extinct keyboard instrument that imitated the hammered dulcimer invented and played by Pantaleon Hebenstreit. The reader is then taken to London, where, Cole explains, Johann Christoph (John Christopher) Zumpe designed the single action square piano. In the 1760s and 1770s Zumpe and his eventual partner, Gabriel Buntebart, with the encouragement of Johann (John) Christian Bach, popularized their elegant little squares in England. Zumpe exported them to the Continent, where they met with delight and wide imitation. Continuing the discussion of small pianos, Cole describes the work of some of Zumpe's contemporary makers in London, among them Johann Pohlman, Adam Beyer, Christopher Ganer, and the brothers Frederick and Christian Schoene. The pianos of French, German, Spanish, Italian, Austrian, and American makers are very briefly described. A full account of Americus Backers and the first English grand piano and a summary of the work of Johann Andreas Stein and the development of the early German grand piano clarify many issues about these makers and their work. Also intriguing is the chapter on Mozart's piano made by Anton Walter, now housed in the *Geburtshaus* in Salzburg, in which the author describes the restoration, some of it questionable, that this important instrument has endured.

Harpsichord-piano combinations and organized pianos are defined and described in short summaries. Among upright models, the author elaborates on pyramids, upright grands, and cabinet pianos, including detailed accounts of the American John Hawkins's portable upright and Viennese maker Matthias Müller's *Ditanaklasis*. In chapter 18 Cole presents the results of his own observations about differences in keyboard dimensions, key dip, touch, hammer response, and key weights in antique pianos. In the following chapter the question of forgeries as early as the eighteenth century is addressed, and these early attempts at profit without consent are compared with present-day counterfeiting of an early maker's label or falsifying his signature. These latter chapters,

representing the author's ongoing investigations, are intriguing and important. The reader would be aided, however, by more documentation.

Appendixes are generous and include extensive passages from Jacob Adlung's *Anleitung zu der musikalischen Gelahrtheit* (Erfurt, 1758) and his *Musica Mechanica Organoedi* (Berlin, 1768); J. A. Hiller's *Wöchentliche Nachrichten und Anmerkungen die Musik betreffend* (Leipzig, 1769); Paul von Stetten's *Kunst- Gewerb- und Handwerks Geschichte der Reichs-Stadt Augsburg, Erster Theil* (Augsburg, 1779); Johann Nicholas Forkel's *Musikalisch-Kritische Bibliothek* (Gotha, 1778–79) and his *Musikalisches Almanach für Deutschland* (Leipzig, 1782); Johann Samuel Petri's *Anleitung zur praktischen Musik* (Leipzig, 1782); and Daniel Gottlob Türk's *Klavierschule* (Leipzig, 1782), all with translations by the author. Also welcome as additions to the main text are Charles Burney's definition of the "harpsichord" in Rees's *Cyclopaedia* (1803); excerpts from *A Mozart Pilgrimage: The Travel Diaries of Vincent and Mary Novello* (ed. Nerini Medici and Rosemary Hughes [London, 1955]); various quotations from nineteenth-century writings of James Shudi Broadwood; two excerpts from writings of A. J. Hipkins; and the will (including an extensive inventory) of Americus Backers. The author includes an essay explaining his proposed classification of piano actions, as well as a glossary, bibliography, and index.

To organize the wealth of material submerging the history of the early piano is a monumental task. For his book the author has chosen a somewhat unorthodox system that may occasionally confuse the reader. Thus, one wonders why the account of Zumpe's English square piano of the 1760s and its dissemination precedes that of the German square piano (*Tafelklavier*), which was developed earlier on—how much earlier than Zumpe's main body of work has not yet been verified, although hundreds of anonymous German squares still survive in museums throughout Europe. Cole's suggestion of Zumpe's overwhelming dominance is interesting, but perhaps we should delay agreement. We need to know more about the pianos Zumpe built before leaving Nuremberg and how they compared to those of his compatriots. I found chapter 9, "Piano-forte or *Pantolon*? The Origins of German *Tafelklaviere*," rather too speculative. Here the author tells us that we cannot rely on German accounts of the early square piano or of any makers connected with its construction.

Cole's book reflects his personal odyssey through many years of investigation. His narrative approach is charming and frequently provocative.

The real strengths of the book, however, lie in the detailed discussions of piano mechanism; the inclusion of several excerpts from London newspapers (although the reader must be cautioned against an excess of self-praise on the part of some piano makers); and new biographical material on Backers, Zumpe, and Beyer. Having stated some reservations, I must add that his discussions are entertaining. Personal as they are, they make good reading and provide us with fascinating possibilities. One can thank the author for daring to set forth these ideas. Speculation often generates further investigation, which in turn can lead to truth.

MARTHA NOVAK CLINKSCALE
DALLAS, TEXAS

David Rowland, editor. *The Cambridge Companion to the Piano*. Cambridge: Cambridge University Press, 1998. xiv, 244 pp. ISBN: 0-521-47470-1 cloth; -47986-X paper. \$64.95 cloth; \$19.95 paper.

This is the sixth instrumental entry in the *Cambridge Companions to Music* series, an ongoing collection of volumes devoted to individual composers and instruments. The series editors do not appear to be constrained by arbitrary preconceptions of length, since in 1997 they offered a volume of 361 pages dedicated to brass instruments, and in 1999 they released a 242-page entry devoted entirely to the saxophone. However, their decision to publish a 244-page volume covering not only the history of piano construction but its repertoire as well seems largely arbitrary, suggesting that economics or other considerations may have overruled the creative judgments necessary to make this a laudable contribution to the series. To be sure, concision itself is often a value, but *The Harvard Dictionary* does not remain a respected adjunct to *The New Grove* purely because of its brevity—or even due to its accuracy—but because its information is clearly organized for ease of reference. In this realm the piano *Companion* is somewhat deficient, because even though its twelve commissioned essays proceed more or less chronologically, specific facts about the piano's history and construction are not always easily accessed. The book tries to cover so much ground that—at the very least—it would be helpful if its index contained subdivisions, so that information about eighteenth-century piano hammers, for example, could be accessed without checking all references to “hammers.”