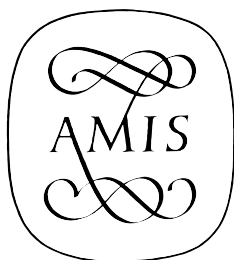


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banjos were once owned by James Scribner Canning (born in Brookville, Pennsylvania, in 1880) who, at the age of nine, began to study classical banjo with the famous teacher of the day, Albert Baur, of Brookville and New York. Baur is cited by Gura on numerous occasions, but reference is always made to the "reminiscences" that appeared in S. S. Stewart's *Banjo and Guitar Journal*, a marketing tool published by the Philadelphia company. The Canning Collection, however, includes not only a beautiful little piccolo banjo by a formidable Stewart competitor, Fairbanks & Cole of Boston, owned by Baur himself, but also original music arrangements still in manuscript, printed music, photographs, banjo journals, and other memorabilia, including Baur's personal scrapbook. Just one more treasure trove still waiting to be explored!

In the meantime, kudos to Philip Gura and James Bollman!

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Martha Novak Clinkscale. *Makers of the Piano, Volume 2: 1820–1860. Drawings by John R. Watson. Oxford: Oxford University Press, 1999. xviii, 487 pp.: 7 black-and-white line drawings. ISBN: 0-19-8166257. \$130.00 (cloth).*

Like its companion, *Makers of the Piano, Volume 1: 1700–1820* (Oxford, 1993), this is not the sort of book you sit down and read through. You dip into it to find descriptions of pianos still existing that came from the factories of Broadwood or Pleyel, the workshops of Joseph Hisky or Johann Joseph Promberger. Because one does not *read* such a book, this reviewer will not claim or pretend to have scanned every page.

The two volumes together embody the enormous undertaking of listing and, if possible, describing every existing piano and every piano maker everywhere in the world from 1700 to 1860. Though this volume covers only one-third the number of years handled in the first volume, it is about one-third longer than the first. That tells us immediately how explosive was the growth of the piano industry during those years; to be sure, the frail earlier pianos doubtless have not survived in the same proportions as the larger later ones. Professor Clinkscale provides a useful narrative of the industry in her introduction, discussing the shift from the craft workshop, with apprentices and journeymen, to the large fac-

tory using more permanent employees. Perhaps 1860 (the cutoff date for her study) is somewhat early to show the rise of unionization in factories, with its important effects on structures of labor and management.

She discusses influences on the industry from migration patterns, advertising, the nineteenth century's obsession with innovation, and the burgeoning of patents, as well as from the rise of music publishing, large concert halls, networks of piano dealers and agents, and "counterfeit" instruments (what Alfred Dolge called "stencilling"). The narrative constantly refers to the push and pull between piano makers and piano players, both amateur and professional. One interesting feature, which most historians have overlooked, is that, especially in the craft shops, the death of a master craftsman was frequently followed by his widow's taking over direction of the shop. Women were much more important in this story than our conventional nods to Nannette Streicher convey.

An extensive bibliography, a list of collections and their publications, a helpful glossary, and seven exquisite diagrams of various kinds of actions by John R. Watson are at the end of the book. I noticed the absence from the glossary of the "cocked-hat grand," an interesting design by Jonas Chickering. Professor Clinkscale uses "setoff," the British term for the point at which the hammer flies free, and does not note that American usage is "letoff." An amusing misprint appears in Watson's diagram of the tapecheck action, figure 6 (p. 486): the tape and the wire that holds it are labeled "bridal" tape and wire; the correct word is "bridle."

The heart of the book, of course, is the listing of makers and their pianos, from Jens Peder Smidt Aarestrup, a Norwegian upright maker, to Rudolph Zwahlen, a New York cabinet maker perhaps turned journeyman piano maker. There are, I think, more makers with no surviving pianos than those whose instruments still exist. Professor Clinkscale does not list mechanical pianos or parts makers, understandable omissions, though she does list a Debain with a player action from the 1850s at the Smithsonian (p. 100) and action makers I. C. L. Isermann, Jean Schwander, Josef Herrburger, and T. & H. Brooks (Schwander also apparently made some pianos—or put his name on some). Findable biographical details about makers and capsule company histories are given, and entries for makers or companies present in the first volume concentrate on the time period of this one. Alpheus Babcock's material, however, is wholly revised in this volume, listing pianos chronologically from before 1820 as well as after, on the basis of recent research by Darcy Kuronen.

The entries are in the format and categories devised for the first volume with a few revisions. *Stichmaß* (three-octave span) is given here more often than before, and the listing of stops bypasses the sometimes awkward notations in the first volume. Not every instrument has data in all categories, as sources for these matters vary wildly, and for some the details are extremely skimpy. But Professor Clinkscale reminds readers that she has not actually seen many of the instruments described here (to do so, I should think, would have prevented publication until about 2050), and has had to rely on the good will, accuracy, and devotion to detail of myriads of collectors, curators, and others all over the world, whom she lists meticulously.

Digesting this book will take a great deal of time, and will accompany the examination of many pianos. One will immediately turn here whenever one looks at a Chickering grand from the 1850s, a Wornum Albion square from 1845, or a Pape console of the 1830s. Comparing what we see to what Professor Clinkscale has compiled will help in the endless process of unraveling the details of the piano's history, for the pianos themselves are the primary sources for that history. These two volumes are indispensable to that enterprise.

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James Parakilas, et al. *Piano Roles: Three Hundred Years of Life with the Piano*. New Haven and London: Yale University Press, 1999. x, 461 pp.: 64 color illus., 122 black-and-white illus., 24 musical exx., 4 diagrams. ISBN 0-300-08055-7. \$39.95 (cloth).

A handsomely—indeed lavishly—produced book, *Piano Roles* is radically different in other respects, too, from those customarily reviewed in the pages of scholarly journals. This is not to denigrate in the least the scholarship that buttresses the text. Sources, references and commentary fill no less than twenty-eight pages of notes. (Unfortunately, these are placed together at the end of the volume so that the attentive reader needs constantly to flip back to the relevant note. Footnotes would have been easier on the reader, but for some reason publishers now tend to avoid them.) While the history of the piano in its widest sense forms the substance of this pithy volume, it is not presented merely as a succession of structural and constructional developments. The book attempts far more than that. It is a social and cultural history that aims to show all the