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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

contexts in which the piano has played a part in its three centuries, literally from princely courts, concert halls, theaters, drawing rooms, and schools to barrooms, brothels, and even asylums the world over. The manufacture and marketing of the instrument, a fascinating tale in itself, is also presented.

James Parakilas, professor of music and chair of the Humanities Division of Bates College, is the major contributor to this wide-ranging volume, but he wisely engaged fifteen other scholars with specific special knowledge to join with him. The result is a book that, while necessarily something of a patchwork, still makes us aware of what the piano has meant to all the arts, to learning, to education, and to entertainment in its widest sense. The large number of tastefully chosen illustrations alone, all beautifully reproduced in color and black-and-white, makes *Piano Roles* a significant contribution to musical iconography as well. The pictures that were lacking in earlier works like Arthur Loesser's delightful and oft-cited social history, *Men, Women, and Pianos* of 1954, are present here in rich measure.

After a foreword singing the instrument's praises from the pen of Noah Adams, a PBS journalist who took up the piano at age fifty-one, Parakilas leads off with an introduction setting forth the general thrust of the book. This is followed by his chapter demonstrating why the piano was needed, essentially because of a changing esthetic. Next comes a chapter by Edwin Good and Cynthia Hoover that bravely attempts in forty pages to cover the designing, making, and selling of pianos over the course of three hundred years. Perhaps it was the flourishing of music for strings in seventeenth-century Italy that stimulated Cristofori to seek to craft a keyboard instrument that could emulate, if not match, their dynamic capabilities. Keyboard music soon needed to follow the fashion of the time for changes of dynamics within the phrase, something not possible even on two-manual harpsichords without causing awkward breaks in the musical line. The clavichord did not possess the tonal strength for concerted music beyond, perhaps, accompanying some very soft singing or a dulcet instrument like the one-keyed flute of the period. Adapting the hammer action of the dulcimer to a keyboard instrument was indeed a stroke of genius. Thanks to Scipione Maffei's 1711 article describing Cristofori's invention and its German translation in Mattheson's *Critica Musica* (1725), the new instrument continued its march through Europe. By 1770 it had established itself and begun to supplant the harpsichord, a process completed within three decades.

The development of upright and square models is described, along with their actions, an oft-told tale that is ingeniously condensed by the two authors. The sections on the workshop and the factory are of particular interest, showing how the former gradually expanded into the latter, thanks to the successful promotion of the piano as an indispensable ornament of every civilized household and institution. A few recent design and manufacturing innovations, including electronic pianos, are briefly touched on. Some earlier European attempts to upgrade the instrument through technology, like the Neo-Bechstein of 1930, are rightly passed over since they did not establish themselves. Truth to tell, the piano of the year 2000 is essentially the same as the piano of 1900. The pneumatic player piano is dealt with rather summarily by Michael Chanan in the three pages allotted to him. While the reproducing piano may be as dead as the proverbial dodo, some words about the ingenious mechanisms of Welte, Hupfeld, DuoArt, and Ampico would have been merited alongside the names of those illustrious pianists of the past cited as having recorded piano rolls.

Parakilas is joined by Gretchen Wheelock in a chapter covering the 1770s to 1820s, "The Piano Revolution in the Age of Revolutions." The unique role of Muzio Clementi, touring virtuoso, teacher, publisher, and piano manufacturer, entitles him, the authors declare, to be called the "Father of the Entertainment Industry" in his time, when it all centered on the piano. Parakilas devotes a few fascinating pages to the piano and the musical press, followed by discourse on the domestic role of the piano, particularly as presented in the world of Jane Austen's novels; playing the instrument was an "accomplishment" calculated to increase the marriage prospects of young gentlewomen. This section leads into another dealing with fictional pianos in literature, taking us from Austen's day down to the present. Wheelock concludes this chapter with a long section on the classical repertory, briefly describing the various instruments of the period and consequently distinctive performing styles. After discussion of Mozart and Haydn (but none of transitional figures like C. P. E. Bach) the author concludes by charting the course of Beethoven's compositional development paralleling the expansion of the instrument. Unfortunately a few errors have crept into this portion of her excellent presentation. One wonders what edition of the Beethoven sonatas she can have relied on. Contrary to her assertion, the "unavailable low EE" was not written by Beethoven in the slow introduction to the closing movement of his Op. 53 sonata. It was an added "improve-

ment” by nineteenth-century editors like Hans von Bülow. The autograph of Beethoven’s much later sonata Op. 101 first used this note, marked specially *Contra E*, so that the copyist or engraver would be sure not to miss it. Also, the Op. 106 sonata is not the only one to require a six-and-a-half octave compass, for this range is also demanded by his final sonata Op. 111. Wheelock asks who among his contemporaries could have played Beethoven’s late sonatas and the Diabelli Variations. True, they were beyond the capacities of all but a few amateurs like Dorothea von Ertmann, and—since public recitals hardly existed in Beethoven’s lifetime—professional virtuoso pianists who could play them did so, if at all, principally in private and largely princely settings. But such considerations of marketing possibilities have never deterred composers and venturesome publishers from bringing out such works as the Goldberg Variations or the piano music of Alkan, music accessible only to a small elite.

The teaching of the piano is the subject of a chapter credited to no less than six authors. Parakilas begins with a history of lessons and practicing, telling of all the fiendish exercises and diabolical machinery devised to torture the student from Czerny, through Hanon, and even up to Godowsky’s excruciatingly difficult transmogrifications of Chopin’s etudes. The Russian novelist Marina Tsvetaeva’s “Mother and Music” is drawn upon to depict her horror of the metronome—“It was Death itself”—and her general resistance to the chore of practicing. The gender gap in piano study, with the majority of students being female, is discussed. This theme is sounded again in E. Douglas Bomberger’s recounting of the rise of the conservatory in Europe and the United States, with special regard to the teaching of the piano. Martha Dennis Burns offers a few pages on the life of female piano teachers in antebellum America. Piano teaching was a proper ladylike profession in those days and, to an extent, remains so today. Next follows a short section by Parakilas on the master class as exemplified in the teaching of Theodor Leschetizky. It was he who introduced the concept of a “preparer” by whom new pupils were indoctrinated in the Leschetizky method before working with the master. But was there really such a method? And how did he teach? The author quotes Leschetizky pupils Schnabel and Paderewski, who wrote rather different accounts of his pedagogy. This multifarious chapter concludes with vignettes by Mark Tucker on the piano studies of the young Duke Ellington and by Judith Tick on the rise of Ruth Crawford, the “American Woman Pianist.”

The fifth chapter, covering the further rise of the piano from the 1820s to the 1870s, is something of an omnium-gatherum, beginning with Charlotte Eyerman and Parakilas telling of the cultivation of the instrument in that period by mill workers and miners, a tale that somewhat strains credulity. It then continues with a description of the industrialization of the piano. By 1850, we are told, four firms—Broadwood and Collard in London, Pleyel in Paris, and Chickering in Boston—were each producing more than a thousand instruments annually. They and equally illustrious makers like Erard in Paris and London and later Steinway in New York were sponsoring virtuoso performers, even concert tours, and building concert halls in which their products could be featured.

Parakilas goes on to describe the piano repertoire as it grew and grew in the nineteenth century, adding many arrangements to the ample stock of original compositions and serving as “the workhorse of musical life.” No operatic or ballet rehearsal was conceivable without a piano, and arrangements of orchestral scores for such purposes filled the publishers’ catalogs. Some of the keyboard music of earlier times began to be revived, but on the piano, not the harpsichord. Most editions were highly modernized, with the notable exception of Aristide and Louise Farrenc’s *Trésor des pianistes* and a handful of other urtext printings. Parakilas’s portion of the chapter concludes with some words of praise for the piano tuner and a study of the composer at the piano, an essential tool for most, but not all of them. Charlotte Eyerman rounds out the chapter with a section showing the piano in French visual art of the nineteenth century and how so much of it derived from Flemish paintings of the seventeenth. She demonstrates convincingly how the works of artists like Metsu and Vermeer served to stimulate Manet, Degas, Renoir, and Caillebotte to produce those many portraits of sitters at or near the piano.

Chapter 6 is devoted to the concert and the virtuoso. Stephen Zank offers a survey of early concert halls in Europe, but strangely omits mention of the very first purpose-built structure, the Holywell Music Room in Oxford, opened in 1748, where Handel and Haydn performed (as well as, centuries later, this reviewer). The later American auditoriums are also discussed, with an amusing illustration of the ineffably kitschy Chickering Hall opened in New York in 1875. Richard Leppert offers an entertaining and colorful presentation of the career of the greatest virtu-

oso of the nineteenth century, Franz Liszt, a study replete with examples of Lisztomania and illustrations of every description from romantically idealized paintings to merciless caricatures. Liszt dominates completely; his erstwhile rival Sigismund Thalberg gets a bare mention and Anton Rubinstein hardly any more than that.

The final chapters bring the story down to date in two segments, 1870–1920 and 1920–2000. Parakilas again provides the bulk of the material, with an important contribution by Atsuko Hirai on the introduction of the piano and the growth of Western music in his native Japan. This is a story that has great significance, given the rise of Asian piano manufacturers, who now export many thousands of instruments annually to countries that used to produce their own pianos and export them to the Far East. Ivan Raykoff offers a discussion of the various images of the piano in Hollywood and European films; Michael Chanan contributes a brief section on the instrument as the accompaniment of the pre-talkie age. The avant-garde and jazz uses of the piano, the introduction of electronics in various guises, even the sad current state of pianos in embargoed Cuba are all crammed into these sections of the book. In conclusion, an “Afterword: Making the Piano Historical” tells of the revival of interest in pianos of older type, with illustrations of Rodney Regier, an eminent new maker of the old, crafting reproductions of instruments after Walter and Graf. Having chronicled Wanda Landowska’s career in great detail, I am bound to point out one error: to my knowledge, she did not perform publicly or otherwise on early pianos. In recital and at home she always played modern instruments by Pleyel and Steinway and, genius that she was, she made them sound so convincing, so entirely authentic, that any thought of bringing back the actual instruments of Haydn and Mozart simply never came to mind. Just as we have advanced backward, so to speak, preferring harpsichords of classical construction to those of the revival period, so, too, have we begun to investigate the early piano. Reproductions of instruments derived from originals ranging from Cristofori’s to those of the early nineteenth century are being heard on records and in concert halls. This has much to teach practicing musicians, even those who remain fixed unalterably on the modern instrument.

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