

*Journal of the
American Musical
Instrument Society*

VOLUME XXXVI • 2010



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entries by document, which is probably the best way to do it. De Silva writes and translates well and clearly, and the whole effect is of an important piece of work well done. Preethi de Silva is to be congratulated both for a long, stellar career and for the award of the Adèle Mellen Prize for distinguished contribution to scholarship.

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Richard Bösel, editor, in collaboration with the Istituto Storico Austriaco a Roma, the Istituto Storico Germanico a Roma, Sezione di Storia della Musica, and the Società Italiana di Musicologia. *La cultura del fortepiano / Die Kultur des Hammerklaviers 1770–1830: Atti del Convegno internazionale di studi / Akten der internationalen Studientagung; Roma 26–29 Maggio 2004 / Rom 26.–29. Mai 2004. Quaderni Clementiani 3. Bologna: Ut Orpheus Edizioni, 2009. 516 pp.: 8 color illus., 41 black-and-white illus., 6 tables, 11 musical exx., music CD with 13 tracks. ISBN: 978-88-8109-463-9. €70,00 (cloth).*

This book is meant to reach everyone interested in the history of culture. A conference in Rome in 2004 focused on the constantly increasing prominence of a single musical instrument, the piano, over a period of sixty years around 1800 (a period still commonly known among musicians as the “Viennese Classical period”), considering the many cultural and social aspects of the instrument’s history. The presentations are published here in a beautifully printed and bound volume.

The first eighty-seven pages of this book are written by Richard Bösel, director of the Austrian Institute in Rome, who was responsible for arranging the conference; his texts are presented in both Italian and German. In his preface, Bösel rightly points to the interdisciplinary conception of the *Studientagung* and this conference report. In the essay that follows (which Bösel supplies with a title that reads in translation: “Introduction to the culture of the pianoforte”), we are told that the development of the piano was a force for radical change in music history. He states: “Considering psycho-social aspects, the pianoforte—and later the modern piano—became a kind of leading idol (*Leitikone*), a symbol of the emancipation of bourgeois individualism.” Whether everyone would agree with this statement or not, there can be no doubt that the period in question was one of enormous changes in the lives of musicians, in

musical presentations, and in many other respects. The effects of the Enlightenment, the enforcement of general education and general school attendance, the abolition of serfdom, and the curtailment of the power of the church, all this greatly changed the social lives of the populace as a whole. The period also covers the change from the *ancien régime* to the French Revolution and includes the years of the Napoleonic wars and their consequences. The resulting new political establishments profoundly affected culture and led also to a general laicism in comparison to Baroque piety. These alterations changed Europe's musical life and were no less varied than the political events. It is evident that music in general and the piano in particular became more important for the rising middle class circles in the course of this period. Bösel points not only to this fact, but also tries to give a survey of the development of the piano as an instrument from its beginning in 1700 through the period in question, 1770–1830. To mention in this context little inaccurate details of this survey or in the many footnotes accompanying this text would be rather Beckmesser-like and is in any case superfluous, as this survey is not meant for specialists, but only to give a general picture.

As an appendix to this survey, Bösel offers a reprint of the by now well-known excerpt from a report by the statistician Joseph Rohrer, who traveled through the eastern parts of the Habsburg Monarchy on behalf of the government in Vienna. His book, printed in 1804, contains observations made on his extended travels, presented in the form of letters. When returning from a long expedition that had brought him to the Turkish border, to Bukovina, and to Galicia, he also reported his first impressions of the musical atmosphere that received him in Vienna. This account was often quoted after I discovered and used it as an evocative illustration in my article "Beethovens Konzertflügel," *Bonner Beethoven-Studien* 1 (1999): 7–21, at 16–21. It gives a lively picture of the importance of music in Vienna in general, and especially of performances with pianos and of Viennese piano manufacturers; it could be complemented by a short passage in Rohrer's *Neuestes Gemählde von Wien* (Vienna, 1797), where one reads: "Music now also has more adorers; every educated family owns a fortepiano" (p. 99). Rohrer further reports about the perhaps too great importance of piano lessons, especially for girls, a trend found in the educational curriculum of middle-class circles.

The topics chosen by the many contributors to this volume cover a variety of aspects connected with the main subject. A professionally documented investigation of the importation of Austrian and German

pianos to Italy is presented by Luca Aversano ("L'Importazione in Italia di fortepiano austriaci e tedeschi tra la fine del Settecento e i primi anni dell'Ottocento"). Aversano shows that these imports from Austria and Germany could increasingly balance the import of (probably mainly square) pianos from England.

Rudolph Hopfner discusses the travel diary of Johann Baptist Streicher (1796–1871), son of Andreas and Nanette Streicher (née Stein), who as a young man traveled in 1821 through Germany, France, and Holland to England, studying the piano factories in all these countries as well as taking care of his parents' business interests. He renewed connections with customers and negotiated future sales of the already well-known Streicher pianos, which often were exported into foreign countries, not only within the Habsburg Crown lands but also to other cities and countries, especially those in Germany. His experiences with a crooked piano dealer in Frankfurt am Main (who forged piano labels) were certainly good training for a young piano builder who was to become a most successful owner of his parents' factory.

Christian Witt-Döring's contribution, "Mit Musik wohnen: Das Klavier im Innenraum" (Living with music: The piano in domestic spaces), offers a historical survey of the development of furnishing living rooms in the eighteenth and nineteenth centuries. Starting from aristocratic situations and moving on to bourgeois circumstances where servants were no longer available to carry instruments in and out of a salon, Witt-Döring collected interesting pictures from the first half of the nineteenth century that show those places given to a piano in a normal living room.

Ala Botti-Caselli investigates the role of the piano in literature. He shows that, interestingly, in Italian literature of the early nineteenth century, the piano is hardly ever mentioned. Apparently, the piano inspired poets elsewhere more often; in the literature of various other European countries the piano does indeed play a role. For instance, Goethe in *Die Leiden des jungen Werther* uses the piano for emotional purposes, and other German or English writers of the Romantic period also often emphasized the impact of music and the importance of the piano as related to emotional developments. Women often turned to their beloved pianoforte to express their feelings of joy or sorrow. One result of the beginnings of the emancipation of women was perhaps the ambition of female pianists to become more and more competent as performers; thus they could achieve a higher standing in society circles, as did Dorothea von Ertmann, or could even support themselves as piano teachers. These developments are reflected in the literature of some northern countries.

It is not possible to mention all of the contributions offered in this large-scale volume. Many contributors discuss the impact of the piano's ability to replace a whole orchestra. Piano reductions of symphonies and opera scores naturally helped musicians to get to know larger compositions more easily. Professional singers especially profited from this possibility, as did concerto soloists; however amateur musicians purchased the greatest amount of music offered in piano reductions. The arrangements of operas in editions for voice and pianoforte are discussed by Markus Engelhardt, who adds his observations on the reductions for piano solo that made operas known in wider circles. Whether a printed edition of an opera appeared depended on various factors: "success of these opera arrangements was not only dependent on the expansion of the pianoforte trade, which increasingly became of central importance for Italian musical culture, but also on the character of the singular, unrepeatable event of an opera performance" (p. 160). Single pieces by such successful opera composers as Rossini became known not only in editions for voice and piano, but also in arrangements for piano solo or piano four-hands, for flute and piano, or for any possible chamber music combination. Engelhardt also provides an interesting graphic chart (p. 165).

Sales catalogs are also discussed by Bianca Maria Antolini in her informative article "Editoria musicale e diffusione del repertorio: 1770–1830." She tells us what was in demand when and where. Catalogs also reflect the demand for didactic literature for the piano, a topic discussed in contributions by Guido Salvetti, Otto Biba, and others. Certain harpsichord techniques—for instance, the preference for playing chords as arpeggios—were still performance habits of those keyboard players whose acquaintance with the piano came after they had learned to play harpsichords with quills. This explains the aesthetic acceptance of arpeggiated chord playing and the long-lasting survival of this custom, as Anselm Gerhard shows in his article "‘Long durées’ cembalistiche nella prassi pianistica: La persistenza dell’arpeggio e la sua proscrizione nel Novecento."

An especially well-written and convincingly argued contribution is that of Janine Klassen, about representation, gender, and sociological-cultural aspects. It is interesting to recall that the piano—like all keyboard instruments in former times—was considered an instrument most suitable for women, in contrast, for instance, to the violin, which was an established "male instrument" (Spohr demanded that his bride Dorothea stop playing the violin and learn the harp instead).

In his contribution, Roberto Illiano begins by addressing the internationality of London's musical life during this period in history, evident not only in the eighteenth century but also well into the first half of the nineteenth century, a long-lasting period during which foreign composers and performers dominated the musical scene in London. Illiano calls this a prejudice, and attributes it to a kind of English inferiority complex and the low English evaluations of their own composers ("Questi pregiudizi non derivavano solo da formulazioni di critici musicali, ma anche dalla bassa valutazione che gli Inglesi, vittime di un certo gusto di esterofilo, avevano dei loro stessi compositori"). But is it really a prejudice? Is not such a judgment justified for the period 1770–1830? In discussing the manufacture of fortepianos in London, Illiano rightly points to the importance of Backers's first grands and to John Broadwood's achievements, but unfortunately he repeats the misunderstanding of Burney's remarks regarding Zumpe and believes that the latter built only square pianos in London. It is not proven, despite being repeatedly claimed, that Johann Christian Bach's public concert of 1768 was played on a square piano; in all probability, Bach played a wing-shaped piano, an opinion already expressed by Warwick Henry Cole in 1986 ("The Early Piano in Britain Reconsidered," *Early Music* 14 [1986]: 563–66).

Massimiliano Sala's article "L'esperienza mitteleuropea nel panorama musicale parigino dall'ancien regime alla Restaurazione" (which might be translated as "The middle-European experience in the musical panorama of Paris from the *ancien régime* to the Restoration") concerns the influence of German-speaking pianists and piano builders in Paris and their impact on the Parisian audience. Duane White's contribution is devoted to Anton Eberl (1765–1807), whom he rightly calls a good composer. Eberl is usually remembered only as a friend of the Mozart family and composer of several works for piano wrongly published under Mozart's name. His significance as a composer has certainly been underrated so far—a judgment with which every reader will probably concur after listening to Eberl's sonata dedicated to Haydn, included on the enclosed CD.

Elena Previdi calls her contribution "un intervento" and gives thereby a modest signal to show that the Italian history of the fortepiano deserves more attention in the future. Like her teacher Renato Meucci, she is a specialist on Milanese piano builders and the piano trade in that region during the period from the French Revolution to the end of the nine-

teenth century (she had previously published a valuable article on this topic: "I costruttori milanesi di strumenti musicali nelle guide commerciali dell'Ottocento," *Fonti Musicali Italiane* 9 [2004]: 133–83). Her "modest signal" is rather impressive, and the bibliographic information in the footnotes is most welcome. Rudolf Rasch investigates "The Transition from Harpsichord to Pianoforte in the Northern Netherlands" and concludes that in this region, piano building overtook harpsichord building around 1780, though both types of keyboard instruments were built and used side by side in previous decades. Christoph Flamm's article discusses the beginnings of Russian piano music in St. Petersburg, and Rudolf Angermüller devotes his contribution to Haydn's adventure-loving pupil Sigismund Neukomm ("Sigismund Ritter von Neukomm - sempre in giro"). Finally, Laurence Libin writes about "Early Piano Culture in America," a topic he knows very well.

The enclosure of a CD, offering in part some little-known compositions of the period, is perhaps an attempt to compensate for the fact that there is relatively little discussion of music in the book. Named *Hommage à Joseph Haydn*, it combines compositions for piano dedicated to Haydn by Johann Baptist Cramer, Johann Nepomuk Hummel, Anton Eberl, and Beethoven, played by Arthur Schoonderwoerd. The instrument used is declared to be a copy of a piano by Anton Walter, but genuine Walter pianos do not sound like this one; the replica builders and/or the recording technicians apparently tried hard to have the instrument sound more like a harpsichord than a Walter piano. Schoonderwoerd's interpretation convinces in the Sonata op. 22, no. 3 by Cramer, but cannot minimize some trivial passages of Hummel's Sonata, op. 13. He shows effectively the qualities of Eberl's Sonata, op. 12, but Beethoven's op. 2, no. 2 suffers under some mannerisms and the unpleasant sound of the instrument.

This book will be of interest to readers of cultural history; most of the articles are worthwhile reading and offer probably welcome information, especially for organologists among music historians, who might discover details they did not know. Indeed, the piano became, and still is, the most versatile of all musical instruments and presumably will not quickly lose this standing in the future.

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