

*Pacing South*





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## Keyboard Instruments in the Early Carolinas

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*by* THOMAS STRANGE *and* PATRICK HAWKINS  
*with a foreword by* KUNIO HARA

*Published by*  
Clemson University Press

*in association with*  
Carolina Music Museum and  
Carolina Music Foundation

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**Library of Congress Cataloging-in-Publication Data**

Strange, Thomas (Thomas F.) author.  
Hawkins, Patrick, author.

Facing south : keyboard instruments in the early Carolinas /  
Thomas Strange and Patrick Hawkins ; with a foreword by Kunio Hara.

First edition.  
Clemson, SC : Clemson University Press, 2018.

Published on the occasion of the inaugural exhibit of the Carolina Music Museum  
located in the Heritage Green, Greenville, South Carolina, 2018.  
Includes bibliographical references and index.

LCCN 2017061187  
ISBN 9781942954705 (hardback : alk. paper)

LCSH: Keyboard instruments--United States--History.  
Carolina Music Museum--Exhibitions.  
Keyboard instruments--South Carolina--Exhibitions.

LCC ML661 .S96 2018 | DDC 786/.1975707475727--dc23

*Designed by Laura Blume and Thomas Strange*

*Carolina Music Museum is a registered trade name of  
The Carolina Music Foundation,  
a not-for-profit educational institution.*

*Carolina Music Museum  
516 Buncombe Street  
Greenville, SC 29601  
carolinamusicmuseum.org*

*Printed in the United States*

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## DEDICATION

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*This book owes a large debt of gratitude* to the many musical instrument historians who have helped shape the authors understanding of the early keyboard, its engineering and development, and its placement in the historical South. Among these I would particularly like to call out David Hunt, Graham Walker, Tim Harding, Norman Macsween, Marie Kent, Margaret Debenham, and Michael Cole, among my many early keyboard friends in the UK. I also offer a sincere thank you to Graham Gadd for his relentless optimism and encouragement of this work. However, it has been David Hackett in particular that has contributed so much to not only my efforts but the general engagement all over the world in keyboard study and history, though his selfless promotion of everyone's efforts and his broad generosity with distributing the thoughts of so many at his *Friends of Square Pianos* website, and our near daily email exchange.

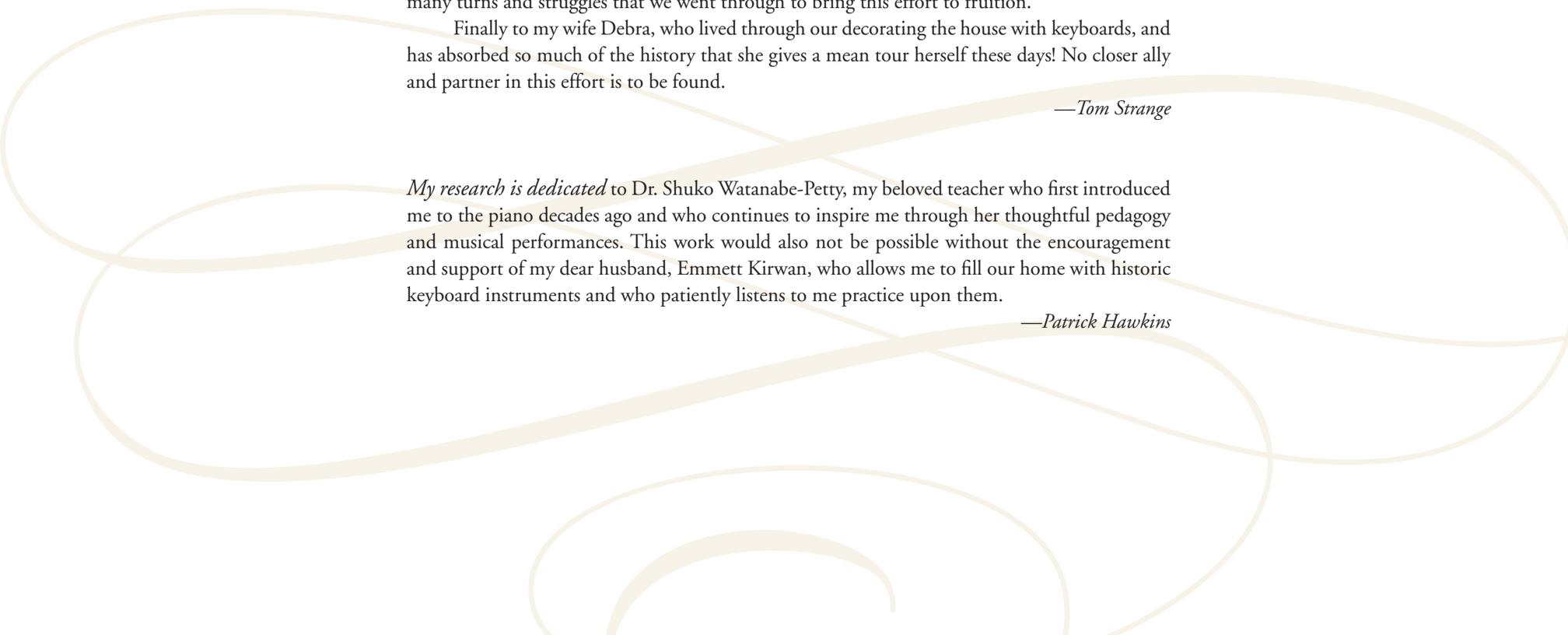
In America, my thanks are extended to Lawrence Libin, Anne Acker, John Koster, and Darcy Kuronen for their many efforts to encourage the exhibit *Facing South* to ever come to fruition, and as the foundation of our first advisory board. I reserve a particular thank you to John Watson who, with the team at Colonial Williamsburg and the DeWitt Wallace Museum, served as the inspiration and rallying cry to make this exhibit happen. John has been a constant friend in the many turns and struggles that we went through to bring this effort to fruition.

Finally to my wife Debra, who lived through our decorating the house with keyboards, and has absorbed so much of the history that she gives a mean tour herself these days! No closer ally and partner in this effort is to be found.

—Tom Strange

*My research is dedicated* to Dr. Shuko Watanabe-Petty, my beloved teacher who first introduced me to the piano decades ago and who continues to inspire me through her thoughtful pedagogy and musical performances. This work would also not be possible without the encouragement and support of my dear husband, Emmett Kirwan, who allows me to fill our home with historic keyboard instruments and who patiently listens to me practice upon them.

—Patrick Hawkins





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# Foreword

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KUNIO HARA

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*Facing South: Keyboard Instruments in the Early Carolinas* is the inaugural exhibit of the Carolina Music Museum located in the Heritage Green—Greenville, South Carolina’s cultural heart of the city’s downtown. Featuring harpsichords and pianos that were in the Carolinas from the eighteenth to mid-nineteenth centuries, the exhibit tells the stories of the people who sold, bought, repaired, played, taught on, and listened to these instruments, interweaving information gleaned from newspaper advertisements, personal accounts, and material artifacts. In doing so, the exhibit demonstrates how the various historical factors shaped the development and cultivation of music in the Carolinas.

This catalog contains two historical essays that provide contextual information for the instruments in the exhibit. “Cultural Exportations to the New World: The English Piano in Charleston, South Carolina during the Late Eighteenth Century” by Patrick Hawkins examines dozens of items in Charlestonian newspapers from the last two decades of the eighteenth century pertaining to the early piano. The advertisements of local merchants announcing the sales of various instruments imported from London that Hawkins highlights reinforce Nicholas Butler’s observation

about the strong commercial and cultural links that bound Charleston and the English capital during the colonial era.<sup>1</sup> Some sellers of keyboard instruments also advertised the sale of sheet music as well as instruction manuals. Not all advertisements concerning the sale of sheet music identify the compositions by their titles or authors. However, some do contain the names of composers that are still familiar to us such as Joseph Haydn and, to a lesser extent, Ignaz Pleyel. The essay makes a point of noting that many sellers of instruments and printed music also traded in other sundry

items unrelated to music, attesting to the fact that musical products were part of a larger network of trans-Atlantic commerce.

Another important aspect of late eighteenth-century musical life in Charleston that emerges from Hawkins's study of newspapers is the information about the people who maintained and taught how to play the instruments. Tuners and repairmen, some of whom sold instruments as well as furniture, placed advertisements in the local newspapers. Both local and traveling music teachers also announced their service. Hawkins identifies one female instructor, referred to simply as "Mrs. Sully," among the newspaper sources and notes that almost all teachers, including Mrs. Sully, specified the gender of the students they wished to teach. Here, we see a glimpse of the strict code of conduct that governed the interactions between the genders in the polite society of Charleston. Candace Bailey demonstrates that among the people from the elite class of the antebellum South, the music lesson involving a male teacher and a female pupil was a source of great concern regarding the proper behavior of both parties involved.<sup>2</sup> It is easy to imagine that similar anxiety must have existed in Charleston in the final decades of the eighteenth century.

Two of the newspaper notices that Hawkins examines solicit the service of black men: one asking to hire ten to twenty men for unspecified work and another looking for an apprentice for a furniture maker and instrument repairer. That such requests were made alongside advertisements for pianos makes it abundantly clear that the intended buyers of pianos were also owners of slaves. Recent musicological scholarship by Butler and Bailey have begun to uncover the rich musical history of the wealthy southern planters. However, these newspaper items remind us that we still have yet a great deal to learn about the relationship that the enslaved people had with the commerce of the early piano.

In his chapter, "The Growing Sonority of Pianos in the Early Nineteenth Century," Tom Strange brings his expertise as a builder and restorer of early keyboard instruments and a specialist in material science to bear on the evolution of keyboard instruments. Strange traces the development of the square piano on either side of the Atlantic in the first half of the nineteenth century, with a particular focus on the various innovations piano makers introduced in the piano wire and the frame. The chapter demonstrates how the gradual thickening of the wire necessitated various technological innovations in the way wires were strung, culminating in the development of a full iron frame. As the tension on the wire increased, the sound of the piano became brighter and more powerful. Strange's essay seamlessly interweaves historical facts about wars and trade

embargoes along with historically-based technical information (the kind of alloys used in piano wire, for instance) in order to tell the history of the square piano in the early nineteenth century. It makes the readers aware of the very materiality of the historic piano as well as the various historical contingencies that contributed to how the instruments sound the way they do.

The second half of the chapter offers a take on the kinds of music that would have been played on these instruments. Drawing on works by Richard J. Wolfe, Arthur Loesser, Dorothy T. Potter, and others, as well as his own research, Strange demonstrates the eclectic taste of nineteenth-century pianists, many of them young women, who performed music in their parlors.<sup>3</sup> Strange observes the paucity of works by canonic composers (Mozart, Haydn, and Beethoven, for instance) in this repertory and the abundance of what might seem to us light-hearted, sentimental, or even trivial works by composers that are unknown to us. This matches the findings in recent scholarship by Bailey on the practice of music making among Southern belles in the antebellum period.<sup>4</sup> The chapter also includes a list of pieces in a nineteenth-century bound book of music in the author's possession, which suggests more must be studied of this repertory.

The final three chapters constitute the heart of the catalog. Chapter 3, "Introduction to the Instruments," is a detailed pictorial and descriptive review of the twenty-eight harpsichords and pianos in the exhibit. Lavishly photographed and supplied with information about the technical details and decorative styling, the chapter is an excellent accompaniment to the exhibit. Chapters 4 and 5 provide illustrations, diagrams, and other pertinent organological information intended to help the readers understand the technical differences among the instruments contained in the exhibit. These concluding chapters are invaluable resources for the visitors to the museum as well as students and teachers of music who are curious about the inner workings of these magnificent instruments.

*Facing South: Keyboard Instruments in the Early Carolinas* tells of the extraordinarily rich musical heritage of the Carolinas. The current exhibit catalog is an attempt to preserve the memory of what we currently have and disseminate it widely. Despite the abundance of information and material artifacts, there are stories that we must strain our ears to hear, stories that remain inaudible to us at this moment. It is our hope that the exhibit and the catalog inspire visitors and readers to delve into the various corners of the history of music in the Carolinas.

*Chapter 1*

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## *Cultural Exportations to the New World: The English Piano in Charleston, South Carolina, during the Late Eighteenth Century*

PATRICK HAWKINS

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In a letter addressed to his Italian friend Giovanni Fabbroni dated June 8, 1778, Thomas Jefferson, the future President of the United States of America, expressed his feelings about music: “If there is a gratification which I envy any people in this world it is to your country its music. This is the favorite passion of my soul, and fortune has cast my lot in a country where it is in a state of deplorable barbarism.”<sup>1</sup> While Jefferson’s Monticello, located in rural Virginia, offered him a limited access to artistic society, his letter to the Italian gentleman did not paint a completely honest portrait of music-making in America. During the later decades of the eighteenth century, numerous eastern seaports in North America, such as Boston and Philadelphia, hosted vibrant musical scenes. Arguably, however, none could equal the rich musical activities in the settlement of Charleston, South Carolina.

Founded in 1670 and named after King Charles II, Charleston (originally “Charles Town”), became the wealthiest southern port city during the 1700s from the lucrative commerce of rice, indigo, and cotton. It has been estimated that the individual wealth of some of its citizens was four times that of the nearest comparable place. Charleston was the fourth largest city in America by the time of the Revolutionary War and by 1800 it had a population of 10,104 blacks and 8,820 whites. Even during times of political



*Map of Charleston, South Carolina, 1711,  
courtesy of the Library of Congress*

and military conflict, it had a rich musical life. The first American performance of an opera was staged there and its culturally-minded citizens organized the St. Cecilia Society, an impressive subscription series of concerts featuring symphonic and chamber music from 1766 to 1820.<sup>2</sup>

With cultural, financial, and political ties to Europe, fine imports such as the early pianoforte found residence in fashionable domiciles of the elite families of the city. An invaluable source of information about the instrument in Charleston can be found in the pages of local newspapers of the period: *The City Gazette & Daily Advertiser*, *The State Gazette of South Carolina*, *South Carolina Gazette and General Advertiser*, and *The South-Carolina Gazette and Public Advertiser*. Nearly forty advertisements between the years 1784 and 1799 provide the names of music merchants, manufacturers, and pedagogues. Sales of pianofortes listed in the estates of the deceased were seldom mentioned.<sup>3</sup> Occasionally, advertisements include concert programs containing names of performers and composers. The purpose of this chapter is to shed light upon the historical information contained in these documents in order to further the discussion about the cultural importation of early pianos and music from England to Charleston during the last two decades of the eighteenth century.

Just imported from *London*,  
 And to be SOLD by CHARLES MORGAN  
 and Co. No. 12 1-half, Broad-street,  
 A large Assortment of the Newest MUSIC,

CONSISTING OF  
**C**ONCERTOS, overtures, quintettos, quartettos,  
 trios, duets, solos, and sonatas for the violin,  
 flute, harpsichord, piano fortes, and guitars.  
 Italian operas and songs; periodical ditto.  
 Vocal English operas, &c.

Instructions for the violin, flute, harpsichord, piano  
 forte, guitar, French horn, clarinet, bassoon,  
 German flute; hautboy, and fife.

A large assortment of best Roman strings, and violin  
 bows.

A large collection of BOOKS of different languages,  
 consisting of history, divinity, philosophy, mathema-  
 tics, poetry, surgery, and a variety of school books.

*A Catalogue to be seen at the Store.*

STATIONARY of the best quality.

A collection of humorous prints, drawing books,  
 water colours and pencils, maps of all kinds.

JEWELLERY; consisting of plated tea-pots,  
 Argyles, inkstands, tumblers, (insides gilt,) ladies  
 and gentlemens steel and gilt watch chains, garnet  
 hoop rings, silver mounted hangers, steel ditto, ditto,  
 gold and silver lace, epaulets, sword knots, gold and  
 silver cord, friars knots and frogs.

Gentlemen desirous of having books imported, may  
 depend on their being of the newest and best editions,  
 and on the lowest terms.

Book-binding done in all its branches, in the neatest  
 manner.

N. B. WANTED to hire for two or three months,  
 from 10 to 20 Negroe Men.

*Charleston, March 4, 1784.*

[[956

South Carolina Gazette and General Advertiser,  
*Charleston, South Carolina, March 4, 1784*  
*(Image provided by NewsBank-Readex)*

## PIANO FORTES.

*Captain Redman, of the ship Britannia,*  
*at Champneys's wharf, has for sale,*

**O**NE elegant grand piano forte, two com-  
 mon do made by Longman & Brode-  
 rip, of London, which he will dispose of  
 (for cash) at cost, exclusive of charges, if  
 applied to before Wednesday next, the 24th  
 instant. March 23. fm 2c

City Gazette & Daily Advertiser,  
*Charleston, South Carolina, March 23, 1793*  
*(Image provided by NewsBank-Readex)*

## PIANO FORTES,

**M**ADE by Broadwood & Son, and chosen for the  
 Subscriber, by Mr. Clementi, in London; Haw-  
 kin's History of Music, Jones's Welch Bards; Violin  
 Strings; new Sonatas and Songs, by the most approved  
 authors; Guitars, &c. imported in the ship Carolina,  
 capt. Inglis, for sale, by

**Thomas Bradford,**

No. 31, Church-street.

Also, two trunks of GENTLEMENS SHOES, war-  
 ranted to be London made.

April 11.

mf 4

City Gazette & Daily Advertiser,  
*Charleston, South Carolina, April 11, 1796*  
*(Image provided by NewsBank-Readex)*

## KEYBOARD INSTRUMENTS IN CHARLESTON: MERCHANTS AND REPAIRMEN

By the year 1784, newspapers in Charleston included information about the importation of pianofortes and sheet music from London. Between March 4 and 6, Charles Morgan and Company located at No. 12 ½ Broad Street ran an advertisement cataloging music they had recently acquired in the *South Carolina Gazette and General Advertiser*: “Just imported from London...a large assortment of the newest music consisting of concertos, overtures, quintettos, quartettos, trios, duetos, solos, and sonatas for the violin, flute, harpsichord, pianofortes, and guitars.” Also for sale were English and Italian operas and songs and instruction books for eleven instruments including the piano. The advertisement included a postscript: “N.B. Wanted to hire for two or three months, from ten to twenty Negroe [*sic*] men.”<sup>4</sup> The exact nature of the labor that these men would have satisfied is hard to discern from the advertisement itself. Yet, such oblique reference to the black population of Charleston is not rare in advertisements from the eighteenth century. It serves as a reminder that Charleston’s wealth was built on the work of slaves and, in some cases, freed blacks.

Imported pianos were also advertised in Charleston newspapers. In the same year, two Charleston establishments posted advertisements for imported pianos. Hane & Berck of No. 100 Broad Street, a type of one-stop general store, posted an advertisement on June 29. Among the more than fifty items mentioned for sale—from Irish linens, nails, dolls, flour, and rum—were pianofortes, spinnets, strings, and new music and instruction books.<sup>5</sup> A. E. Van Bramm Houckgeest of No. 42 Bay Street placed a similar posting in the October 30 issue of the *South Carolina Weekly Gazette*. Notably, the advertisement lists “one very good pianoforte made after the last improvement” for sale.<sup>6</sup> The advertisement gives neither information about the instrument builder nor where this merchant obtained his goods.

Along with merchants who stood to benefit from the sale of early pianos were those who maintained these instruments. The first gentleman to place an advertisement for such employment in a Charleston newspaper was John Spissegger, a local organ builder, whose shop relocated from Clifford’s Alley into Beresford’s Alley, No. 19, Dutch Town. His June 29, 1786 announcement in the *State Gazette of South Carolina* informed customers of his new location and reminded Charlestonians of his availability to repair and tune all sort of musical instruments.<sup>7</sup> He appeared to have managed a successful business. In the June 24, 1793 issue of the same newspaper, he posted, under a slightly different spelling of his last name Speissegger, an advertisement from a new address of his shop at No. 69 ½ Meeting Street. In it, he reminds the public of his occupation

as a repairman and also announced for sale “one elegant grand piano forte, made in London, by Stodart, warranted and in compleat order, under one half of the first cost. Also, two double and four single keyed harpsichords; one new and three second hand piano fortes; one elegant French pedal harp; spinnets, guitars, barel organs, &c.”<sup>8</sup> This record is invaluable for documenting that English pianofortes, like the one made by Stodart, found their way into Charleston’s musical circles during the end of the eighteenth century. It also reveals that the harpsichord continued to be fashionable in the region through the same period.

Between 1788 and 1791, four English gentlemen placed newspaper advertisements in the *City Gazette & Daily Advertiser* regarding their services as instrument builders and repairmen. R. Green, a painter, gilder, and glazier originally from Bath, announced on July 21, 1788 the opening of his shop located at No. 120, at the corner of Church and Tradd Streets. He claimed to be dependable at painting and varnishing furniture as well as tuning and repairing organs, harpsichords, and pianofortes. Like the advertisement by Charles Morgan and Co. discussed earlier, Green sought additional help for his business in the form of a local black youth. The postscript to his announcement read, “Wanted, as an apprentice to the above business, a negro lad, from 12 to 15 years of age.” Green’s desire to train an apprentice would clearly not have been seen as out of the ordinary. Although the people Green served were most likely the elites of the city, this advertisement does, however, give us a glimpse into the ways in which people of different social strata were involved in the economic fabric of the creation and maintenance of musical arts in early American history.

Charles Watts and Wallace (his first name is unknown) placed an advertisement on March 4, 1790 to introduce themselves as cabinet and pianoforte makers from London. Although their posting mentions the availability of “an elegant assortment of cabinet furniture of the most modern taste” for purchase at No. 237 Meeting Street, there is no direct reference to the sale of any keyboard instruments. The newspaper did, however, make clear that the gentlemen were able to repair harpsichords or pianofortes. A year later, in an issue dating from July 19, a second announcement by Charles Watts stated his occupation but without mentioning Wallace. The advertisement also alerts his customers to the new location of his shop at the corner of Broad Street and Market Square, opposite the State House. Like the previous advertisement, Watts claimed to repair various keyboard instruments: harpsichord, pianoforte, and the spinet.<sup>9</sup>

Without question, the most significant merchant in Charleston who sold and repaired imported pianos was Thomas Bradford (d. 1803) of “Bradford & Co. Musical Instrument Makers in General, from their Manufactory, Fountain Court, Cheapside, London.”<sup>10</sup> Between 1788 and 1795, he posted no less than six detailed newspaper announcements that include information about the ships that had imported his cargo, names of instrument manufacturers, and names of the composers whose musical scores his shop sold.<sup>11</sup> His first adver-

tisement appeared in the February 1, 1788 issue of the *City Gazette & Daily Advertiser* and was not unlike other merchants in that he mentions having patent harpsichords for sale alongside patent pianofortes and other instruments.<sup>12</sup> No instrument manufacturers are listed in Bradford's first posting. He did, however, make known that his shop provided instruction as well as tuning and repairs "on moderate terms" for cash.<sup>13</sup>

A newspaper item posted by Bradford in the July 10, 1790 issues of the *City Gazette & Daily Advertiser* shows a trend in advertisements making specific references to composer and instrument manufacturer. Such details give us valuable information about the kinds of instruments available in Charleston at the time and the repertory of music performed on them. The advertisement notes his sale of "Shroeder's new sonatas for the Piano Forte, Mould's ballads, and greatest variety of Music and instruments."<sup>14</sup> A year later, he announced for purchase "a Grand Piano Forte made by Strother...warranted to the purchaser, and tuned six months gratis, with a variety of new music, &c. guitar and violin strings."<sup>15</sup> The phrase about free tuning gives us a fascinating glimpse into the marketing strategies employed by Bradford. By 1792, Bradford was importing numerous pianos as well as musical scores to Charleston. His November 13 advertisement lists the pianos available by maker: "Bradwood, Bale, Garkey, Hancock, Preston, &c. &c."<sup>16</sup> The same announcement also shows for sale patent machines for tuning pianofortes by Clagget as well as "new music composed by Hayden, Pleyel and other eminent masters, and every musical article."<sup>17</sup>

In his advertisement in the October 2, 1793 issue of the *City Gazette & Daily Advertiser*, Bradford announced for sale "Broadwood's grand piano fortes, patent small do...Preston's piano forte...a great variety of music by Pleyel, Haydon, Hoffmeister and other exquisite masters, for all instruments...harpsichord and spinet desks, genuine German wire... Clagget's tuning machines, blank music books...and every musical article." Two years later, on October 3, 1795, he put an item in the same newspaper alerting the Carolinians to a sale of "Broadwood's grand and small paten[t] piano fortes, with and without additional keys...just imported from London" as well as "a number of second hand piano fortes."<sup>18</sup> These two newspaper advertisements highlight the fact that keyboard instruments of every size and price by John Broadwood were being imported from England to meet the ever-growing desires of southerners.<sup>19</sup>

Broadwood pianos continued to be imported to Charleston throughout the final days of the eighteenth century. In the advertisement that appeared in the October 21, 1799 issue of the *City Gazette & Daily Advertiser*, Louis DeVillers (c. 1766–1831) of Church Street, a contemporary merchant of Bradford, announced the arrival of the ship *Two Friends* carrying onboard "grand and small piano fortes with additional keys, of the first quality, and recently improved of Broadwood, for sale, for cash or good notes."<sup>20</sup>

The London firm of Longman & Broderip was also well represented in

Charleston during the early to mid-1790s. A newspaper advertisement dated October 6, 1792 and placed by general merchants George and Thomas Tunno in the *City Gazette & Daily Advertiser* shows that their goods were delivered from England on the ships *Federalist* and *Clermont*. Included among these items were one grand piano and one patent pianoforte on consignment from Messrs. Longman and Broderip.<sup>21</sup> A year later, on March 23, 1793, an advertisement was placed for Captain Redman of the ship *Britannia*, announcing his sale of "one elegant grand pianoforte, two common do made by Longman & Broderip, of London, which he will dispose of (for cash) at cost, exclusive of charges, if applied to before Wednesday next, the 27<sup>th</sup> instant."<sup>22</sup> The date of these pianos places them having been made prior to 1795, the year James Longman and Francis Fane Broderip fell into bankruptcy.<sup>23</sup>

## PEDAGOGUES

The wealthy Charlestonians were fortunate to have the financial means to hire fine European musicians during the 1700s for their churches, many of whom became respected music instructors. The son of Johann Pachelbel (1653–1706), Charles Theodore Pachelbel (1690–1750), served as Organist at St. Philip's Episcopal Church during the 1730s. He was known to have been an active performer as well as music tutor on the harpsichord.<sup>24</sup> Later in the century, in 1776, Jacob Eckhard (1757–1833), a native of Hesse Cassell, arrived in America and became Organist at St. John's Lutheran Church in Charleston and, later in his career, at St. Michael's Episcopal Church. He was known to have been not only a fine organist but also a pianist with concerts spanning nearly four decades. Samuel Rodgers (d. 1810) arrived in Charleston in May 1789 to serve at St. Michael's Episcopal as Organist. A pupil of the English composer Benjamin Cooke, he was also a respected harpsichordist and piano teacher. To earn additional money, Rogers also imported pianofortes for sale.<sup>25</sup>

There are five newspaper entries containing information about piano teachers from the 1790s, in addition to the previously mentioned announcement by Bradford. The first teacher to receive attention in Charleston's papers was Jonathan Swigard, a gentleman from New York who made an extended stay in Charleston en route to Kingston, Jamaica where he had interests in chocolate, coffee, and tobacco crops. From 1793–1794, he appears to have resided in Charleston and posted an advertisement to locate potential music students during the fall and winter months. His announcement made in the July 10, 1793 issue of *City Gazette & Daily Advertiser* reads, "In the interim, and at leisure hours hereafter, he would wish to engage scholars for the piano forte or harpsichord. From his long experience and practice on those instruments, he flatters himself he will be able to give general satisfaction."<sup>26</sup> By November



Old St. Michael's, Charleston, 1928,  
engraving by Alfred Huty. (Eckhard  
worked at St. Michael's.) National  
Gallery of Art, Washington, DC



Portrait of a Young Woman, 1801, by Mather Brown,  
Metropolitan Museum of Art

1794, Swigard appears to have made plans to leave Charleston for Kingston. His second newspaper advertisement in the same paper dated November 24, 1794 announced the sale or the raffle of his “loud, rich, brilliant toned Grand Piano Forte, at cost and charges.”<sup>27</sup> No further mention of the man was given.

The remaining newspaper advertisements by music teachers are of particular interest with regard to gender. In all cases but one, the instructors specify which sex they wish to teach. An April 30, 1794 advertisement addressed “To

the Ladies” was placed by a Mrs. Sully, wife of actor Matthew Sully Jr., and a regular concert pianist in Charleston between the 1790s and the early 1800s.<sup>28</sup> In it, she writes that she “proposes instructing a few ladies on the Forte Piano during her residence in Charleston. For terms, apply at Mr. Harris’s, King Street.”<sup>29</sup> A similar, although lengthier, posting on November 2, 1795 in the *City Gazette & Daily Advertiser* by J. W. Smith “respectfully informs the Ladies, parents and Mistresses of Young Ladies Boarding Schools, in this City [Charleston], that he teaches the Keyed Instruments, particularly the Piano Forte.” Smith’s advertisement makes claims of his having taught for six years in the finest houses and boarding schools in America and in Europe, including time spent at the Boarding School of Mrs. Graham in New York as well as five years spent as organist in an unnamed European cathedral. His terms for lessons for the period of one month’s time was twelve lessons for a total cost of two pounds, eight shillings, or four shillings per lesson. The final advertisement for a piano teacher was submitted by Mr. Robert Leaumont (d. 1814) to the same newspaper during the same month, on November 12. Unlike the above-mentioned instructors, he sought either ladies or gentlemen to teach vocal and instrumental music, including the piano, violin, and violincello. His advertisement also indicates that he has for sale a new pianoforte along with an assortment of vocal and instrumental music. While Mr. Leaumont’s announcement does not rule out the possibility of teaching male pupils the piano, it is far more likely that he would have instructed them on stringed instruments as he, himself, was at one time a director of the local Philharmonic Society.<sup>30</sup>

Newspaper advertisements posted in Charleston during the last decade of the eighteenth century reveal a significant gender bias in teaching women the piano. This instrument has had a long history of being associated with women and girls.<sup>31</sup> Hungarian Haydn scholar László Somfai addresses the historical issue of sex as it pertains to the piano and two of its first important composers: *In the mid-eighteenth century, a keyboard instrument was thought to be more suitable for a lady, and gentlemen amateurs tended to play the violin, cello, or flute. This image became even stronger in relation to the subtler and more impressive fortepiano. In 1770 C. P. E. Bach published a set of sonatas “a l’usage des Dames,” or Damensonaten. Haydn’s Damensonaten were ladies’ sonatas in a more special and concrete way. He composed these works for and dedicated them to specific music-making ladies, and the pieces may have contained delicate personal messages.*<sup>32</sup>

Regardless of the gender expectations applied by these two European men centuries ago, the complex issue of gender remains in modern American society. Instrument selection, career choices, the scarcity of performances of works by female composers in relationship to those by males, and selection of music for pedagogical usage by male and female students have all been topics for discussion by those not only in academia but also, more recently, the general public.<sup>33</sup>

## CONCERTS – SOLO REPERTOIRE

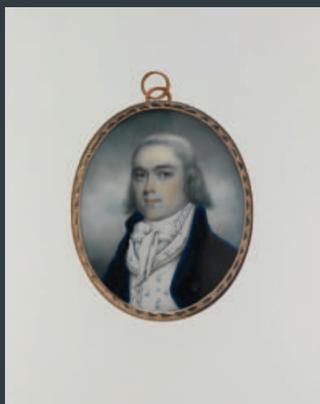
Residents and visitors to eighteenth-century Charleston were treated to musical concerts that rivaled those in Europe. Concert programs that survive document an astounding variety of instrumental and vocal music, both sacred and secular, from Baroque and Classical composers still familiar to audiences today such as Thomas Arne, Arcangelo Corelli, Johann B. Cramer, Jan L. Dussek, George F. Handel, Joseph Haydn, Giovanni B. Martini, and Ignaz Pleyel. These composers had their music heard inside city taverns and coffee houses, churches, elegant homes, and concert halls. Unlike many modern recitals where one solo musician or ensemble performs a complete hour-long program, the fashion of the day in Charleston, as it was customary elsewhere, was to organize a concert in two acts featuring a wide variety of symphonic, chamber, and solo music featuring numerous musicians.

An early newspaper advertisement dated October 1, 1787 appeared in the *State Gazette of South Carolina* announcing a concert to be held by Mr. Juhan on Thursday the 11th at precisely seven o'clock in the evening at the city tavern. The recital opened and concluded with overtures by Martini. In between were songs by Percy and Arne, a concerto for the flute by Fisher, a violin concerto by Davaux, and two solo piano sonatas. Nicolas Butler claims that the earliest identified solo repertoire on a concert program appeared on this one for Alexander Juhan's benefit. The two keyboard works in question were an unnamed "Sonata Piano Forte" by Haydn as well as an unnamed "Sonata Piano Forte" by Juhan. The later sonata might have been an original composition of Alexander Juhan, who is known to have published at least three sonatas, or it might have been the work of his father, James Juhan. Sadly, neither the manuscript nor the published score for the piano by either Juhan is known to have survived to the present day.<sup>34</sup> As for the sonata by Franz Joseph Haydn, three authorized and two pirated editions of sonatas by the composer were published between the years 1772 and 1784 by Kurzböck, Vienna; Hummel, Berlin; Artaria, Vienna; Beardmore & Birchall, London; and Bossler, Speyer. While it would be speculation as to which of the twenty-eight sonatas appearing in these volumes was performed by Alexander Juhan, one cannot help but wonder if the Beardmore & Birchall edition would not have been more easily acquired. The volume was a pirated collection published in London in 1783 and it contained mixed sonatas: No. 34 in D Major, No. 35 in A-flat Major, and No. 53 in E minor. With regular shipments of goods between England's capital and Charleston, these sonatas could certainly have found their way into the hands of Mr. Juhan. However, the other editions mentioned above are known to have appeared in London around the same time and could also have been imported to South Carolina.<sup>35</sup>



*Franz Joseph Haydn, portrait by Christian Ludwig Seehaas*

Besides the music of Haydn, compositions by members of the London pianoforte school regularly appeared on programs heard in Charleston. A 1795 concert hosted by Mrs. Pick at Williams's Concert Room featured the immigrant church musician, Mr. Jacob Eckhard, performing a "Sonata on Piano Forte" by Jan Ladislav Dussek (1760–1812). The concert was given in March, suggesting that the work would have been published no later than 1794.<sup>36</sup> Possible opus numbers published before this date include Dussek's op. 9 through op. 24. Both his six sonatinas, op. 19, and op. 24/27 – *Sonata No. 8 in B-flat Major* were published in London by Longman & Broderip between 1792 and 1793.<sup>37</sup> Mr. Eckhard is also known to have performed a "Sonata Piano Forte" by Johann Baptist Cramer (1771–1858) on a benefit concert for Mr. Labatut at



*Charlestonians with musical ties to the St. Cecilia Concert Series  
(clockwise from top left): James Badger, Gabriel Manigault,  
Mrs. Gabriel Manigault, William L. Smith,  
Metropolitan Museum of Art*

Mrs. Coate's Carolina Coffee House on the evening of December 14, 1799.<sup>38</sup> Cramer, a prolific composer, wrote over one hundred and twenty piano sonatas during his lifetime. Compositions such as his op. 6, *Quatre Sonatas pour Clavecin ou Forté-Piano*, published in Paris by Sieber c. 1790, could possibly have been known to the pianist in Charleston.

## PIANO CONCERTOS PERFORMED AT CONCERTS IN CHARLESTON

Butler calculates that approximately fifty piano concertos were performed at subscription events held in Charleston, South Carolina between 1788 and 1819. While some of the composers remain anonymous to this day due to a lack of historical evidence, at least four can be positively identified between the years 1788 and 1797: Leopold Koželuch, Franz Anton Hoffmeister, Johann Krumpholtz, and Bertoni (probably Ferdinando Gasparo Bertoni).<sup>39</sup>

Music by the Czech composer Leopold Koželuch (1747–1818), although rarely heard today, was well known to Austrian audiences during the eighteenth century and one of his twenty-two concertos was performed in South Carolina in the winter of 1795. A prolific composer, Koželuch was no friend of Wolfgang Amadeus Mozart.<sup>40</sup> The two, however, shared programs with Franz Joseph Haydn in Vienna during December 1783 and Mozart later composed his own *Concerto in B flat* (K. 456) for Koželuch's gifted pupil, Maria Therese von Paradis.<sup>41</sup> The remarkable number of piano concertos composed by the Czech composer as well as his association with composers who were known in London during the late eighteenth century may help to explain how this music came to be heard by fashionable members of Charleston society.

Four months after presenting a piano concerto by Koželuch, the Charlestonians ran an advertisement to announce a concert featuring a piano concerto by a composer listed as Bertoni.<sup>42</sup> Butler argues that the composer may have been Ferdinando Gasparo Bertoni (1725–1813), who visited London during his lifetime, thus allowing a connection for exportation of his music to South Carolina. Butler's supposition can be further reinforced through evidence connecting Bertoni to the London based piano manufacturing and publishing house of Longman & Broderip.

James Longman and Francis Ford Broderip became business partners at 26 Cheapside in London on November 3, 1773. For nearly thirty years the two were a major force in that city's musical life with their efforts surrounding instrument making and dealing, music publishing, selling concert tickets, entertaining visiting musicians of the day, and establishing property rights.<sup>43</sup> The company's July 1789 catalogue of musical editions contained as many as five hundred works by European composers and Ferdinando Gasparo Bertoni's chamber

music for pianoforte and violin was a part of this catalogue a good ten years earlier in 1779.<sup>44</sup> As previously discussed, pianofortes by Longman & Broderip were known to have been exported to Charleston during the late eighteenth century and there is no doubt that their musical publications were available for purchase by amateur and professional musicians alike. Although it is impossible to precisely identify the “concerto” that was performed at the St. Cecilia Society concert in 1796, there is little doubt that Bertoni’s music would have been recognized by Southern keyboard aficionados.

Franz Anton Hoffmeister’s scores, like those by Koželuch, were popular in central Europe during the Classical Era. A native of Germany, Hoffmeister (1754–1812) moved to Vienna at age fourteen. In time, he became not only a composer but also a businessman. Hoffmeister co-founded the Bureau de Musique, which grew into the present-day C. F. Peters publishing firm. An advertisement of February 19, 1797 lists a piano concerto of his to be included on a St. Cecilia Society subscription concert. One could suppose that the unidentified work was the composer’s *Piano Concerto in D Major*, op. 24. Hoffmeister, who knew Ludwig van Beethoven well and published several of the latter’s opus numbers, appears to have beaten his fellow countryman’s music to the southern portion of the United States. The earliest found record of a performance of Beethoven’s piano music at a concert in Charleston was on March 13, 1813.<sup>45</sup>

The last known piano concerto heard at a St. Cecilia subscription concert in Charleston before the dawn of the nineteenth century was advertised as composed by Krumpholtz (1747–1790).<sup>46</sup> This 1797 concert presents something of another mystery because Krumpholtz was known as a harpist rather than as a pianist. He, like Jan Ladislav Dussek, was a Czech composer, and he worked at the Esterházy court between the years 1773–1776. It is believed that Krumpholtz studied composition with Franz Joseph Haydn. Following his time at the

*Concert.*

At the CITY TAVERN,  
**This Evening,**  
Will be performed,  
**Mr. Juhán's Concert.**

The Plan of which is as follows:

A C T 1<sup>st</sup>.

Grand Overture	Martini
Hunting Song, Mr. Juhán,	of Percy
Concerto Flute, Mr. Franks,	Riffer
Sonata Piano Forte, Mr. Juhán,	Haydn

A C T 2<sup>d</sup>.

Favorite Sinfonie	Haydn
Concerto Violin, Mr. Juhán,	Davaux
Song, Mr. Juhán,	Arne
Sonata Piano Forte, Mr. Juhán,	Juhan
The last movement of Martini's grand Overture.	

TICKETS, at 10s. each; to be had at the City Tavern; and of Mr. Juhán, at Mrs. Tebôt's, Kinloch Court.

The Concert to begin precisely at VII o'clock.  
October 11, 1787.

State Gazette of Charleston, South Carolina, *October 11, 1787 (Image provided by Newsbank-Readex)*

court, he and his wife Anna-Marie Steckler Krumpholtz moved to Paris where both became highly successful musicians. After her husband’s death in 1790, Madame Krumpholtz is known to have performed on the harp with Dussek and, in 1794, appeared at the Hanover Square Concerts to much acclaim in the local press. Ursula M. Rempel argues in her recent keyboard edition of Anna-Marie Krumpholtz’s originally composed harp music that such scores of the eighteenth century could easily have been played upon the piano because “bravura elements and arpeggiation idiomatic to the instrument (the harp) ... were frequently treated as interchangeable.”<sup>47</sup> Questions still remain about the 1797 performance in Charleston. Was there a mistake on the program advertisement in that a harp concerto was performed at the gathering rather than a piano concerto, or did the pianist perform the harp score on the piano rather than on the originally specified instrument? This author, like Rempel, sees no valid reason as to why a harp concerto, such as Johann Krumpholtz’s Op. 7, no. 5 or his Op. 9, no. 6, could not have been performed with a great deal of stylistic panache on the early pianoforte. Furthermore, the small number of orchestral forces required to play such concertos would have been ideally suited to the musicians found in the St. Cecilia Society.

## CHARLESTON: RUIN TO REVIVAL

More than two hundred years have elapsed since the performance of Krumpholtz’s concerto in South Carolina and in these intervening years, the devastation of war took its toll on the city of Charleston. Conflicts such as the War of 1812 and the Civil War had a direct impact on Charleston’s culture and economy. Though the city was spared being burned to the ground during the Civil War, it was nearly destroyed about twenty years later when a 7.3 magnitude earthquake shook the port on August 31, 1886. Approximately one hundred lives were lost and damage was done to over 2,000 historic buildings. Other natural disasters, such as hurricanes, routinely affected the citizens with a major loss of life as well as property damage in 1893, 1911, 1959, and most recently Hurricane Hugo in 1989. Through it all, Charleston rebounded in the later decades of the twentieth century to become one of the fastest growing municipalities in South Carolina and has routinely been awarded top accolades as a major tourist destination in the United States. These honors are earned by the beauty of its colonial historic homes, its many fine shops and restaurants, as well as its sponsorship of the Spoleto Festival, one of the country’s most vibrant annual music festivals.



*Chapter 2*

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## *The Growing Sonority of Pianos in the Early Nineteenth Century*

THOMAS STRANGE

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The year 1800 saw harpsichord manufacturing all but disappear in England, although sporadic sales of used instruments in England and America would continue and are recorded in the papers in Charleston. The importation of pianos by Clementi, Broadwood, Stodart, Tomkison, and Astor ramped up during the first decade of the nineteenth century, joined occasionally by mention of domestic pianos primarily made in Philadelphia and New York. A new type of instrument emerged in London in 1795 and known then as an upright grand piano, invented by Robert Stodart. This was a full-sized grand piano, tilted vertically, with the tail in the air and the keyboard at right angles. The strings did not start at the floor as with modern upright pianos but at the keyboard height, and in order to make up for the missing area to the right, Stodart contrived a three-shelf bookcase to take up the volume.

In December 1807, in response to hostilities against Americans from both Britain and France, Thomas Jefferson enacted the Embargo Act, making importation of London-made pianos difficult. The Act was continued until just before Jefferson left office in 1809, when the importation of pianos was temporarily allowed, but the window closed again with the commencement of the War of 1812. Lasting until 1814, the War of 1812 served as a critical stimulus for Americans to become good at making their own manufactured goods and even when the war ended, ushering in the “era of good feelings.” During this period, the importation of pianos was more balanced against those made in the northern states, whose manufactured pianos were gaining in quality and credibility among buyers in the South.



Columbian Herald, Charleston, South Carolina, May 8, 1788  
(Image provided by Newspapers.com)

The period of necessity during the Embargo and the War of 1812 also temporarily opened up the possibility of manufacturing pianos in Charleston. John Harper left Baltimore for South Carolina in 1804, arriving first in Columbia where he conducted real estate transactions<sup>1</sup> and then at No. 65 Meeting Street in Charleston where he established a musical instrument dealership and musical instrument manufactory by mid-1807.<sup>2</sup> By 1810 he was selling his patent sideboard pianos and cautioning debtors to pay up or he would place his accounts into the hands of the law.<sup>3</sup> This made John Harper a piano building pioneer in South Carolina and Maryland and he continued in Charleston until at least 1814, after which he disappears from the Directory and newspaper ads. William Harper continued on in Baltimore but in a smaller way of business until October 1816 when he died. His estate was sold including “tools, work benches, unfinished piano fortes, one organ and cuttings of different sorts of woods.”<sup>4</sup>

Between 1815 and 1820, the United States saw a period of strong economic growth that created instant wealth in places like Charleston, leading to overly relaxed banking oversight and a ‘bubble’ in credit (chiefly in the form of land speculation in the West) that fueled the expansion in commerce. This bubble began to deflate in late 1818 as the Second National Bank and the U.S. Treasury changed to a deflationary position and bank loans were called.<sup>5</sup> By spring 1819, the bubble had collapsed and America was thrown into its first great depression.

It was from this great depression that Charleston had to dig itself out and the impact to the arts scene (suspension of concert season at St. Cecilia Society

and the closing of Vaux Hall among them) was tangible. Against this background of uncertainty, the piano was continuing to progress with a trend in the business towards a more soaring sound and brightness of tone. Six octave square pianos began to become the norm and between 1815 and 1825 the five and a half octave compass would disappear. More importantly, string tension began to rise dramatically towards a piano that possessed a sound quite different than its predecessors. In order to accommodate this tension, important improvements would be needed to allow the case to resist the tension of the strings and the strings to become sufficiently excited and the vibrations communicated to the ear. Even the subsequent damping of the string received attention.

Increasing string tension was not a new trend; from 1766, when the first commercially viable square piano was introduced, until 1800, we see the diameter of the entire string compass shift up about 0.15 mm, or three wire gauges, with the earliest piano wire gauges at about 0.33 mm in the extreme treble, compared to 0.44 mm for the same note in 1800.<sup>6</sup> Although this increased the tension on the case, the rather thick case bottoms of scots pine at perhaps 2 3/4 inches was sufficient to resist the string tension reasonably well, with some pianos from this period coming to us today having little or no case warping. The resonance of a string is closely dependent on the diameter, length, and tension until the string becomes so thick that it becomes badly inharmonic due to the length to diameter ratio.<sup>7</sup>

Early piano builders used iron wire in the treble and tenor sections, transitioning to plain brass with a higher density in the upper bass and a loose overwinding of silvered copper over brass in the last half to full octave.<sup>8</sup> About 1810, the loose overspun was tightened to a close spun winding with no space between the turns to increase the mass of the string. The diameters and tensions were chosen to bring the wire to within about a major third of breaking, sometimes a bit closer than that. This produced a sound that was as clear and bright as the materials would allow at the time. The case was designed to take the level of tension required by a set of strings using such a scaling with the objective of making an instrument that would last approximately the lifetime of the owner or a few decades. That so many early pianos are still with us would not likely have been at the front of the thinking of these piano makers.

The majority of iron wire was imported from Germany (often advertised as “best Berlin wire” or similar), formulated by a process that was high in phosphorus, and known at the time under the general heading of “wrought iron.” This iron gains its strength from the higher phosphorus content (~0.15%) and very low to no carbon. A modern wire that reflects this process has recently been documented and commercialized with the excellent work of Stephen Birkett.<sup>9</sup> In a successful iron wire alloy, carbon, and phosphorus are mutually exclusive and any carbon in a phosphorous bearing iron will render the iron very brittle. In England during the mid to late 1820s, the Webster & Horsfall firm of Bir-

mingham began to alter the chemistry of the iron and produce an iron that was low in phosphorus and higher in carbon and manganese, creating the first true steel.<sup>10</sup> The improvement set up a competition with makers in Germany such that over the course of the nineteenth century, the breaking strength of an example 0.40 mm wire increased from ~12 kg to ~36 kg. Coupled with improved uniformity of diameter and quantity of production, the modern music wire was born.

As stated earlier, the brightness and response of any given wire improves as it approaches the breaking point. As wire strength began to increase in the 1830s, scalings were modified to accommodate the increased tension. But before this dramatic material improvement could occur, other elements in piano construction were already well in motion. Aside from the property of the wire itself, the size of the soundboard, the ribbing and construction it uses to transmit that sound across the surface, and the coupling of the bridge to the wire, were all in flux.

From 1800 to roughly 1820, the only real change in pianos was the universal adoption of the improvements of William Southwell (the wire guided damper, clearance in the treble sound board for additional hammers, and open fretwork panels in the name board) and John Geib (English double action), followed by an additional half octave in the treble, bringing the compass to six full octaves. To accomplish this, the scale of the treble was adjusted to increase the string diameter of the highest treble notes to 0.44 mm and then to as high as 0.50 mm. While most makers moved in this direction it was by no means universally adopted, with different makers using their own ideas of string length and diameter as they saw fit.

An early challenge for makers using thicker treble strings was failure of the hitch pin and hitch pin rail, which seems to have been the prompt for Samuel Herve to introduce the first iron string plate into Broadwood square pianos in 1821 and which was universally adopted by that firm from the mid-1820s onward.<sup>11</sup> It was recognized as an immediate improvement such that by 1831 hardly a piano was made that did not incorporate this iron string plate at least.

Soundboards and actions, however, were close replicas of each other, with changes in soundboard thickness and ribbing to produce whatever sonic change the maker saw as important. In the early 1820s this began to change both in America and London. Jean Beckers built square pianos with a soundboard that ran the full length of the interior cavity as early as 1822, while James Stewart and his junior partner Jonas Chickering in Boston were experimenting with a similar design at this time as well, such that Stewart was able to introduce it to Clementi, Collard & Collard on his return to London in 1827.<sup>12</sup>

Although simply increasing the soundboard size can have an important influence on lower frequency response, it is not a panacea. Heavier strings require heavier hammers to excite them, and leather hinged hammers without a

back check for the hammer head will quickly result in hammers that are unwieldy and bounce back at the string, while putting so much strain on the hinge that it may fail during the normal course of a piano's lifetime. Before failure, the hammer can develop accuracy of striking-point challenges that reduce the sonority and make the action unreliable.

Stewart & Chickering, along with Alpheus Babcock in Boston and Robert & William Nunns in New York, had reason as they began their careers to innovate in every way possible. The Stewart and Chickering partnership produced a number of important innovations, which Stewart patented on returning to London (patent 5475) and dated March 22, 1827.<sup>13</sup> Several critical inventions are captured by Stewart & Chickering, including the use of the full length soundboard, an action more closely resembling the English grand piano action that was developed by Petzold and Pape with axel guided hammers that dispensed with leather hinges, the introduction of back checks for the hammers to prevent bounce, return loop stringing with an iron string plate, and modified wire guided dampers that move the wire backwards and introduce a cantilever of the damper head over to the string to allow the room needed for the back check to work freely.

The return loop stringing is a method that improves the speed of stringing pianos, but that has larger ramifications. From the beginning, the attachment of the wire to the tuning pin made use of what is described as the 'hand wrap' method, wherein enough wire is sacrificed to allow a lead wire that wraps around the upper part of the pin and then closely spirals down to a point where it can exit the tuning pin surface and out to the nut or bridge pin at a suitable angle to ensure the wire is snugly against that pin. Practically, this takes about 10 inches of wire and the connection to the pin is only acceptable if the wrap remains under some tension while setting the pin into the pin block.

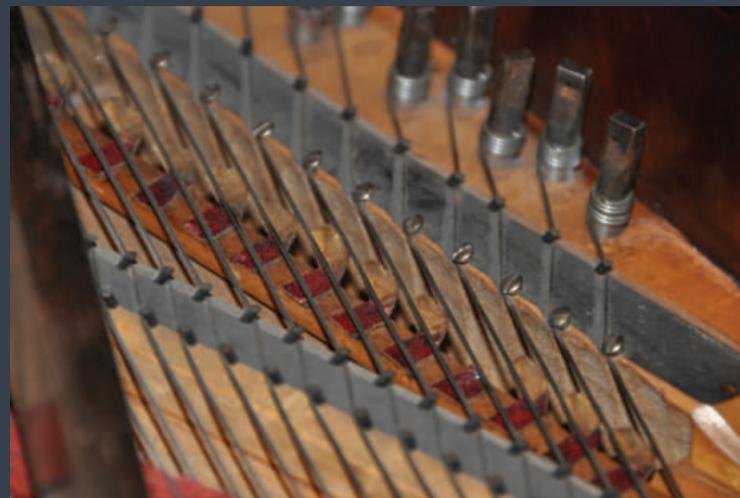
Drilling a 1 mm diameter hole in a pin only ~5mm in diameter can and does significantly reduce the strength of the pin; drilling into iron requires a hardened drill bit and shaping such fluted bits with small diameters and hardened was not economically feasible until tools and metallurgy became advanced enough to make it economical in any case. For this reason, eighteenth century and early nineteenth century tuning pins are almost universally hand wrapped.

Somewhere between 1822 and 1824, Babcock, and Stewart & Chickering in Boston began producing pianos with drilled tuning pins. The Babcock pianos did not yet have an iron string plate or return-loop stringing, so it is not clear what motivated both these makers to introduce this development at the same time; perhaps a vendor of pins was then ready to offer this and they used them as they could.

With the introduction of the loop return stringing, a hole drilled in the tuning pin provides a solid connection to the pin even if the wire is left slack, which naturally occurs during such a stringing approach. The necessity of an



*William Geib Piano, 1830, hand wrapped tuning pins*



*R&W Nunns, 1829, drilled tuning pins*



*William Geib SN 6714, 1830, hitch pins without iron plate*



*William Geib SN 6770, 1831, with early iron string plate*

iron string plate is more acute as the tension from two strings around a single hitch pin would be hard to accommodate with a pin driven into wood. With drilled tuning pins, three or four turns are sufficient to anchor the string to the pin without slipping, so each pin requires roughly 2.5 additional inches of wire as opposed to perhaps 8 inches with the hand wrap, a significant savings in wire length over the compass of the piano. The diameter of the pin increased at this time, both to accommodate increasing string tension and to allow for the hole without sacrificing tuning pin strength.

Relocating the tuning pins to the rear of the instrument was dictated when the compass grew to 6 or more octaves. Simply put, the need to strike the lowest FF key lever in the far left while manipulating the tuning hammer in the far right where the pins were located in earlier pianos meant that the job would be impractical for an average sized man. With tuning pins somewhat following the key being tuned, the reach was never too great. Later, as the depth of the instrument increased, lever style tuning hammers became important.

The earliest iron string plates were simple affairs without any additional iron brace. As a seat for the hitch pins, the string plate could arc out over the sound board and reduce the length of non-speaking strings, saving material cost and preventing unwanted resonances. By screwing the string plate securely into the cabinet carcass, the robustness of the piano was enhanced. It should be noted that techniques for making cast iron and foundries to produce it had escalated sharply at about this time, such that once again the need and the capability for this element in the piano went hand in hand.

With the heavier wire gauge of about 0.54 mm in the extreme treble of the Geib pianos, their instruments were able to at least keep up with the very brightest ones being made. However, the mechanical advantage of the modified grand action that would become known as the American square piano action was superior to the English double action and the axel guided hammers were heavier, could track more accurately, and back checks were able to stop the hammer bounce more effectively. The wire gauge for Broadwood rose from 0.45 in 1815 to 0.75 mm in the top treble by 1840. Geib pianos did not follow these innovations closely at all and while they met with some success in the 1830s, the firm faded rapidly following the long economic depression of 1837, deepening in 1839, and from which it did not recover until 1844. When better times returned in 1845, Geib was no longer offering a competitive design.

The full iron frame is often discussed but rarely encountered in square pianos until well into the 1840s. In the 1820s and early 1830s, the idea of adding iron into instruments was “in the air,” driven by the desire for ever heavier strings and wooden cases that were insufficient to manage the stress. There was a poor understanding of why pianos went out of tune and no lack of ideas on how to remedy the problem. Empirically noting that pianos went out of tune rapidly by the approach of warm moist air or cold dry air, temperature was thought to



vibration was also key to increased sonority through the 1840s.

## OBSERVATIONS ON THE MUSIC AND PIANOS OF THE EARLY NINETEENTH CENTURY

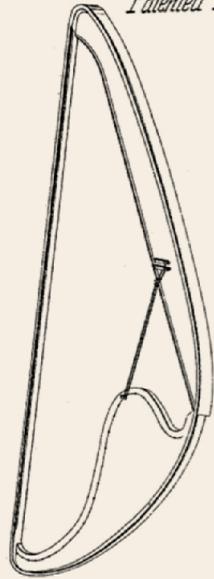
A thorough treatment of the music being written, published, and enjoyed in nineteenth-century America, particularly in the South, is clearly beyond the scope of this book and several excellent treatments that are worth the reader's attention are noted.<sup>17</sup> In general, however, it can be said that the capabilities of the pianos largely matched the music and that as the piano makers pursued ever brighter, more bell like tones in the treble and fullness in the bass with an ear toward balance across the compass, music was written to take advantage of this growth. Colonial America was essentially a suburb of London and early Federal America was no less so, such that the music then in vogue in London might well be found in America almost at once. We were less bound to London's sway after the Revolutionary War and less constrained by appearances and British conservatism. American music publishing escalated sharply in the early nineteenth century and American composers turned out volumes of songs and ballads for enjoyment and recreation for cultivating young ladies whose prospects for personal growth remained circumscribed and to stir paternalistic and patriotic emotions. As always, there was a desire for music during religious observations in the home as well as in the church and in the South; with people spread thinly and churches infrequent outside of major cities until well into the nineteenth century, religious music in the home was often a priority.<sup>18</sup>

The clearest way to see this is in the popular songs, rondos, gallops, and novelty music published in great numbers and filling music cabinets across America. Sheet music still turns up in some quantity from the mid to late nineteenth century but is less commonly encountered from the first two decades, largely because less was ever made and little of it ever bore any pictorial elements to tempt the owner to keep it around. Wolfe claimed that illustrations appearing on music published in America between 1789 and 1825 accounted for approximately 2% of the output.<sup>19</sup> With the advent of lithography for music in 1827 this would change, however, and music covers quickly became elaborate and collectible.

The early nineteenth century music had to work on a piano having 5.5 octaves, from FF in the bass to c4 in the treble. The treble was of short sustain and the bass often soft, so music that worked in the middle of the compass was approachable and sounded fine on the instruments at hand. In America, every maker of any size advertised grand pianos but none survive today from before about 1840. The earliest upright instruments fared somewhat better, though it was the ubiquitous square piano that dominated the parlor. Grand pianos by Broadwood and Clementi were imported here and in fact several of these have survived, calling into question the number of domestic grand pianos that were



*A. Babcock.*  
*Piano Frame,*  
*Patented Dec. 17, 1825.*



*Patent for Babcock iron frame*  
*of Dec. 17, 1825, and a*  
*piano employing this frame*  
*made in Philadelphia, circa*  
*1835, for the firm of William*  
*Swift. Photo of piano used by*  
*permission, National Museum*  
*of American History.*



*Chickering square piano, 1843 with an early full iron frame,  
photo Clark Panaccione*



*R. Nunns Clark & Co., 1851, with reinforcing "strut" (red tube) in front*



*R. Nunns & Clark SN 2015, 1834, showing damper rack*

made without leaving extant examples for us today.

Six octave pianos were being made in London before 1800, but in America it was not until nearly 1820 that such instruments, with a compass from FF-f4, became at all common. Thereafter, six octave pianos would remain the standard in America until well into the 1850s. Geib pianos, for instance, were conservatively designed, rarely pushing the technological envelope, unlike the Nunns brothers who started rapid technology introductions in New York in the late 1820s, and made use of a standard set of sound effects like the damper pedal and moderator on better models.

America was also coming to grips with puritanical beliefs that discouraged music and adopted the mentality reflected in the sentiment: *The Forte-Piano is become so exceedingly fashionable in Europe that few polite families are without it. This much esteemed instrument forms an agreeable accompaniment for the female voice, takes up but little loom, may be moved with ease, and consequently kept in tune with little attention – so that it is on that account superior [sic] to the harpsichord.*<sup>20</sup>

As the nineteenth century progressed, the general desirability of pianos was very much on the increase across the country, largely the result of social pressures to educate young ladies (and occasionally gentlemen) in the art of piano playing and the rapid increase of domestically composed and printed music, musical societies, and concerts. In a comical piece titled "My Great Grandmother's Harpsichord," Thomas Haynes Bayly, Esq., wrote: "Yes," thought I, "yes, my daughters have come to years of education, so I must get a musical instructor and a grand piano. Girls must be accomplished, and four or five hours a day must be devoted to music." It is absolutely necessary they should be taught the use of the keys – not the keys that their grandmother (excellent woman) handled – no – they were suspended at her side. – "By the By," thought I, "why should I purchase a grand piano forte, an article of no small cost, when my great-grandmother's harpsichord, with a double row of keys, stands upstairs in the lumber room, and will no doubt answer every purpose?"

Bayly then brings down the instrument and summons a music master who comically chides him for even thinking such an antiquated instrument could serve the purpose of educating his daughters, sputtering that it was "good for firewood only." Bayly at length concludes: *The best of all possible grand pianos fortes has been selected, and the professor has commenced his instructions. Morning, noon, and night, my daughters are practicing; and when practice has at length rendered them perfect mistresses of the instrument, it is to be hoped they will marry men who have souls, and leave me (unmusical as I am) a quiet house.*<sup>21</sup>

Thomas Bayly's dilemma over buying a piano was played out in countless households across Federal Era America and all to the same effect; a piano in the house was a social requirement and it was then left to the market to establish a local building tradition. Survival rates of pianos today are a poor measure of a builder's success among his contemporaries. These instruments were meant to

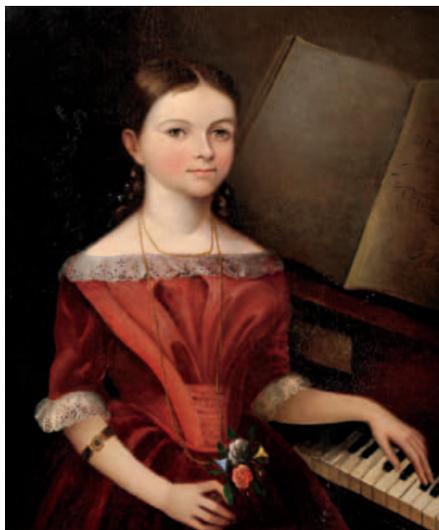
last perhaps a generation at most, and the motivation to retain a piano long past its usefulness recalls the dilemma in “My Great-Grandmother’s Harpsichord” where an instrument from 1830 might be judged as “good for firewood only” by 1870 and vast numbers have been swept away.

As to the types of music played on these instruments, we might consider a piece like “The Evening Gun” as typical of what was in homes all across the country in 1830.

The piece features “Characteristic Accompaniments” and at the bottom of the first page we find “Play the Bass Notes which are intended to imitate the gun in a manner suited to the purpose, in Octaves.” The piece sold for \$0.25 and was printed as a one sheet folio that could be folded and bound at the spine. Here, we are making the piano produce sound effects using the lowest bass notes, often rarely incorporated on their own. It was designed to take advantage of the increased clarity that the bass notes had achieved when thicker diameter strings and close over winding of copper on iron became the norm.

The bound volume of music for a Miss Jane Greenwood of New York in 1809 contained 26 selections comprised of pieces like “Celebrated Overture to *Lodiska (sic)*,” “Ned Grampus,” “The Willow,” “Ye Streams that Round the Prison Creep,” and “Telemagne.”<sup>22</sup> There is nothing wrong with such songs but the collection is totally devoid of Mozart, Beethoven, or any recognized master of the time. Learning what are now considered the classics for piano is perhaps a priority of modern times. Beethoven does appear in early American publications but the effort is often a sanitized arrangement for piano such as “Beethoven’s March in *Fidelio*,” as published by Geib & Walker below.

America took its classical music in small and digestible doses, preferring



*An anonymous American painting circa 1835 has a young lady in front of a contemporary square, and we can almost make out a name on the piano and some idea of the music open for playing. This semi-primitive piece demonstrates the importance of the piano in the home as American prosperity increased. Image courtesy of Skinner, Inc.*



*Benjamin Carr choose a young lady for the cover of his important book of instruction on the piano in 1826.*

comic songs and novelty pieces in the home to the more difficult and dramatic music from Europe. An example includes “Chao & Kang,” a “Galop Chinois” or Chinese Gallop. This was fast, funny, and enjoyable for the family, even if it had nothing to do with actual Chinese music. The piano was the chief diversion for many people, a way to pass a Sunday afternoon or winter evening, and for the pretty young Miss to perhaps draw the attention of a suitor.

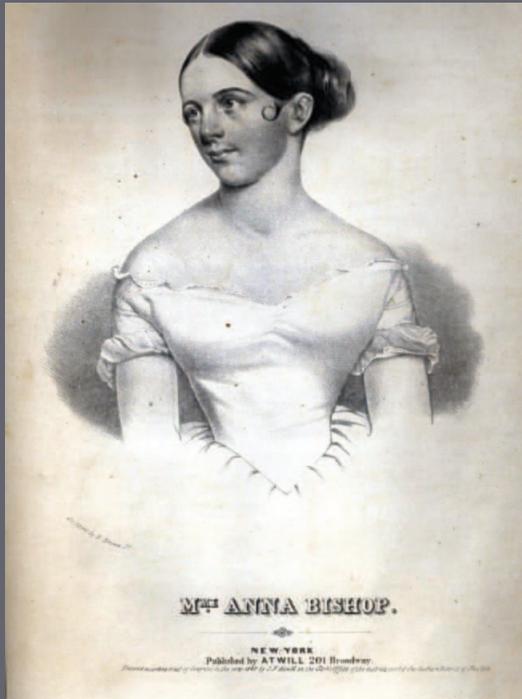
Beginning in the early 1820s, the musical form that came to be generally understood as Blackface Minstrelsy took root and spread across America, performed primarily by white men of Irish and English descent. The thrust of these minstrel shows and music could be summed up as expressed by Charles Mathews, English comic and actor who wrote in 1823 of a performance tour he was making in America, “I will be rich in black fun.”<sup>23</sup> Taking their humor at the expense of enslaved African Americans, these shows remained popular in both the North and South throughout the nineteenth century and in 1848 produced one of the great American ballad composers, Stephen Foster, some of whose songs about plantation life remain in performance today. While history has edited out the most vitriolic of the minstrel excesses, Foster’s sentimental ballads are generally far more benign, a choice he deliberately made as he wrote to E. P. Christy in 1852 “to build up a taste for the Ethiopian songs among refined people by making the words suitable to their taste, instead of the trashy and really offensive words which belong to some songs of that order.”<sup>24</sup>

It was popular in the nineteenth century to have collections of sheet music bound into a book and such a collection is in the possession of the author.

## COLLECTED MUSIC OF CEPHOLINE M. RHODES

COMPOSER	TITLE
Stephen Glover	Little Blossom: Subject from David Copperfield
Stephen Foster	Old Dog Tray
Jesse Hutchinson Jr., adapted by N. Barker	Uncle Sam's Farm
W Guernsey	I'll Hang My Harp on a Willow Tree
Whites Serenaders	Nancy Till
Mrs. Sarah J Hale	The Watcher
H S Cornwell & Stephen Foster	Eulalie, a New Ethiopian Melody (minstrel)
I B Woodbury	The Old Farm at Home
H Russell & Sequin	A Life on the Ocean Wave
H S Thompson	Willie's on the Dark Blue Sea
Anonymous	The Heath Is All Lonely and Drear, Love
H S Thompson	Lilly Dale
Miss Hattie Livingston	Young Folks at Home
Friedrich Muller	The Handsome Louise (minstrel)
E P Christy (Stephen Foster)	Old Folks at Home (minstrel)
J C Engelbrecht	Good Bye or Farewell, Farewell Is a Lonely Sound
Anonymous	'Tis Midnight Hour
I B Woodbury	Be Kind to the Loved Ones At Home
James & Porter	Ella Ree, an Ethiopian Melody (minstrel)
Rosa Hughes	Lulu Is Our Darling (minstrel)
Stephen Foster	My Old Kentucky Home, Good Night (minstrel)
Chas C Eastman & W R Demster	Come Over the Mountain to Me Love
Mrs M D Salliban	The Blue Junita (American Indian theme)

COMPOSER	TITLE
John Sinclair	Johnny Sands (comic song)
S M Crannis	Do They Miss Me at Home
J H Hewitt	The Maid of Monterey
Henry Paul & Mathias Keller	My Husband Is Such a Queer Fellow (comic song)
J E Spilman	Flow Gently Sweet Afton
Geo P Kanauff	Wait for the Wagon
M S Pike	Home Again
Van Der Wade	Old Folks at Home Waltz
Geo Hews	The Gentleman's Waltz Quick Step
Anonymous	Silver Lake Waltz
C F Rudolph	Elfin Waltz
A Baumbach (arrangements)	Winter Amusement (music of Verdi, Baumbach, Meyerbeyer, Mozart, Mercadante, Wolfram, Rossini, Auber)
Henri Bohltman Sauzeah	La Sorciere des Ardennes, Quadrille Melodramatique (descriptive program music)
Anonymous	Jeannett & Jeannot (as a lesson)
A Fiot	Twilight Dews
Jas Durfee Jr.	Amateur March
F Burgmuller	March in Bellini's Opera
W C Peters	The Greek March
W C Peters	Louisville March
Rainier Family	Grand March
A Baumbach	Mayfield Polka
James Bellak	Kentucky Home Schottisch
Geo Hoffman	Home Schottisch (Old Folks at Home Schottisch)



*Anna Bishop, an English operatic soprano*

THE BANKS OF THE GUADALQUIVER.  
 COMPOSED BY  
 L. LAVENU.  
 AS SUNG BY MRS. BISHOP, IN THE OPERA OF  
 LINDA DI CHAMOUNIX.  
 ATWILL 201 Broadway. NEW YORK.

Andante  
 Legato  
 p forte

On the banks of Gua-dal-qui-ver, By the bright and flowing  
 et-ter-ve, While I watch its gen-tle tide, With a tranquil gaze, see

Entered according to the Act of Congress, in the year 1844, by Joseph B. Atwill, in the Clerk's office of the District Court of the Southern District of New York.

*"The Banks of the Guadalquivier" as sung by Anna Bishop, Atwill, NY, 1847*

The owner would assemble the order that the music would appear in the book according to their taste and probably ranked by their personal interest. This book, bound by Walker, Evans & Co, No. 3 Broad Street, Charleston for Cepholine M. Rhodes in the 1850s is a collection of music most or all of which was purchased from Charleston music sellers, indicating that Ms. Rhodes was in fact a Charlestonian herself. It is arranged beginning with popular ballads, then "Ethiopian Melodies," followed by waltz music, piano reductions, and concluding with marches. From the difficulty of some of these piano reductions, we can surmise that Rhodes was an accomplished pianist and markings within the music attest to someone who had explored these pieces. A few very simple pieces such as "Long, Long Ago" are also included that might indicate a daughter learning to play. It is instructive to this discussion to look at what Rhodes had selected (see page 19).

The American public, both North and South, were drawn to the vast oeuvre of sentimental songs, often made popular by a noted singer and possibly seen by the public in the theatre such as "The Banks of the Guadalquivier" featuring an image of Anna Bishop, an English operatic soprano. She sang in many countries on every continent and was one of the most widely travelled singer of the nineteenth century.<sup>25</sup>

Sentimental songs were and would remain a heavy favorite. Whether evoking a lost soul, as in the supposedly true story of Charlotte Stanley "The Gypsy Girl," or the little country cottage, tucked away in remote and dreamy times, the music was there to allow the family to share a full range of moods and emotions. "Moonlight is Sleeping" and "Now at Moonlights Fairy Hour" are tremendously evocative, if not altogether musically convincing, but they provide the ability to create a duet, a shared bond between sisters or friends.

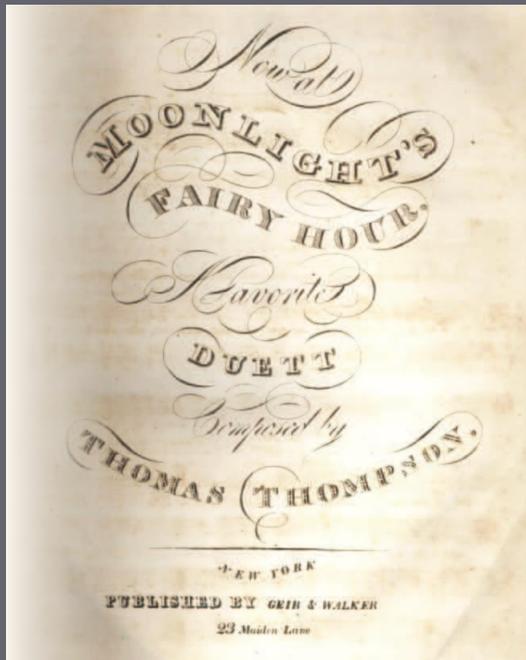
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*Moonlight is sleeping over tree and tower  
 Night Dews are weeping, over herb and flower  
 All is calm as in infant slumber naught disturbs the sweet repose  
 Save the ever tuneful night bird singing to his own lov'd rose  
 Haste love, haste love, haste love to me—over tower and tree  
 Come then to me love—Come! come to me love  
 Like that sweet bird  
 Love I'll sing to thee come then to me  
 Come to me*

*Now at Moonlight's fairy hour when faintly gleams each dewy steep  
 And vale and mountain lake and bower in solitary grandeur sleep  
 When slowly sinks the evening breeze that lulls the mind in pensive care  
 And fancy loftier visions sees  
 Bid music wake the silent air, Bid music wake the silent air  
 The silent air, the silent air*

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*"Now at Moonlight's Fairy Hour," Thompson, pub. Geib & Walker, 1829*



*"Saratoga Galop," for two or four hands Blessner; pub. Willig, Philadelphia*

When the spirits needed a lift, there was always another Gallop or martial tune to get everyone feeling patriotic and satisfied.

It should not be supposed that early America was devoid of what is now considered European and American classical music performances, or completely ignorant of the music being written and performed in Europe. Dorothy Potter has extensively detailed the musical activities in antebellum Philadelphia with an eye towards the performances of Mozart.<sup>26</sup> A casual review of the offerings in New York from 1800 to 1830 produces the usual arrangements of Handel and Haydn for local singers and musicians of concerts of sacred music, occasionally Beethoven, and for secular music a banquet of various song writers with a sentimental or rousing air.

An example program from 1817 in New York featuring Mrs. Knittel, a young clarinetist from Europe included:

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PART 1

<i>Overture (full band)</i>	<i>Haydn</i>
<i>Song, Who would not love, by Mr. Wilson</i>	<i>Cooke</i>
<i>Concerto on the Clarionet, Mrs. Knittel (Being her first performance in New York)</i>	<i>La Ferte</i>
<i>Song, from the Opera of Edipeatolove, by a Gentleman who has kindly offered his services for the occasion</i>	<i>Saseisimi</i>
<i>Theme, with variations for the piano forte, by Mr Wilson Jr</i>	<i>Gelwek</i>

PART 2

<i>Overture (full band)</i>	<i>Gyrovetz</i>
<i>A Grand Quertello for the Clarion obligato, Mrs Knittel</i>	<i>Kruiffer</i>
<i>A Polacca, (How Hoe Again), Mr. Wilson</i>	<i>Bennett</i>
<i>The favorite Tyrolese Air, with variations for the Clarionet, Mrs Knittel</i>	<i>Puiller</i>
<i>A Glee, Ye Shepherds Tell Me, by three gentlemen</i>	
<i>Finale (full band)</i>	<i>Kromner<sup>27</sup></i>

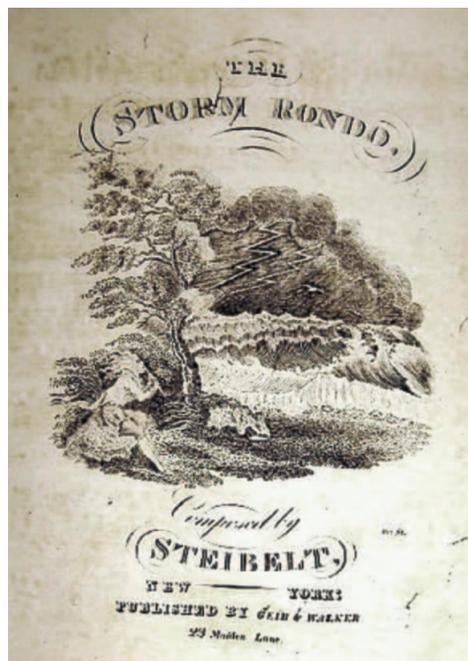
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An audience today might recognize Haydn but the rest would be a complete mystery; the "modulation of tone peculiarly her own" (see note 27) that

Mrs. Knittel used might appear a bit trite and the whole concert puzzling. A review from the *Lancaster Journal* before Knittel arrived in New York, however, was full of praise and the performer had won over the audience. Thus, while Europe and England kept up with the creative powers of Beethoven, Mendelsohn, Schubert, Schumann, Chopin, and Liszt, America enjoyed a less formal and more “Pops” variety show in the concert house and at home.

In Baltimore in 1849, an awkward event gives a brief glimpse into the competitive trade in pianos there. Adele and Charles (Karl) Hohnstock were twins, age 20 in late 1848 and early 1849 and touring America, with Adele at the piano and Charles on the violin. They were unusually accomplished and demand to see them in concert was very large in New York and Philadelphia in the late winter and early spring of 1849, but it was in Baltimore where their appearance became “transcendent” possibly due to their being native Germans (Braunschweig) among a large German demographic. Adele was particularly in demand after she wrote a Polka “Souvenir of Baltimore” that became a huge success. William Knabe and Henry Gaehle whose piano manufactory in Baltimore was rapidly becoming the largest in the country under the banner “Knabe & Gaehle” and their agents moved quickly to secure product endorsements from Adele and Charles on their first entering Baltimore, and publish them prominently and frequently, while allowing Adele to “practice” at K&G’s display hall, with customers admiringly watching (and hopefully buying).

At the Farewell Concert, it was reported however that Adele was playing on a grand piano by another local builder, George Huppmann, who specialized in square pianos but built grand pianos on occasion. The sound was described as superb, but during and after the concert an agent of Knabe was alleged to have made public statements to the effect that the piano was in poor tune, and had actually caused injury to Adele from being so hard to play. *The Sun* newspaper was openly critical of Knabe & Gaehle for this affront against Huppmann, given how nicely the concert had gone. K&G responded that they had caused no such disruption, that they understood the piano was only imported by Huppmann and not his own make, and they were not in the habit of creating controversy with a builder (Huppmann) who had obviously had less success than they had! They professed the utmost respect for Huppmann and would be sorry to have to amend that opinion if anyone persisted in disparaging K&G pianos. A rapid response was generated through *Sun*, stating that the author of the retort from K&G should be blushing with shame, that George Huppmann was



“The Storm Rondo,” Steibelt, Geib & Walker, 1830



“Native American Grand March,” Wm. Geib, Osbourn’s American Music Salon, Philadelphia

as fine a man among Baltimore as any, and could grow his business to whatever size he chose. Further, Adele Hohnstock had indeed complained of a sore wrist and arm—at the keyboard of Knabe & Gaehle!<sup>28</sup>

Square pianos were the instrument of the common family in America: ubiquitous, utilitarian, and valued as a center of entertainment. A musical selection that sums up the requirements for a piano in America might well be “The Storm Rondo” by Steibelt, a piece that uses dynamics, rolling bass, and shimmering treble, with a little sentiment and surprise, to produce as entertaining and unprovoking a fragment of Americana as might be found at the time.

The next generation of piano makers, with Chickering and Steinway in the lead, made use of full iron frames in grand pianos that would rattle the halls of England and Europe with American piano sonority from 1862 onward and established a position for America to dominate the world in piano making. Today, the modern piano is an extension of these earlier American initiatives but by the time of the great exhibition in 1862, the American South was engaged in a great Civil War and no one there was thinking beyond the immediate future.



*Chapter 3*

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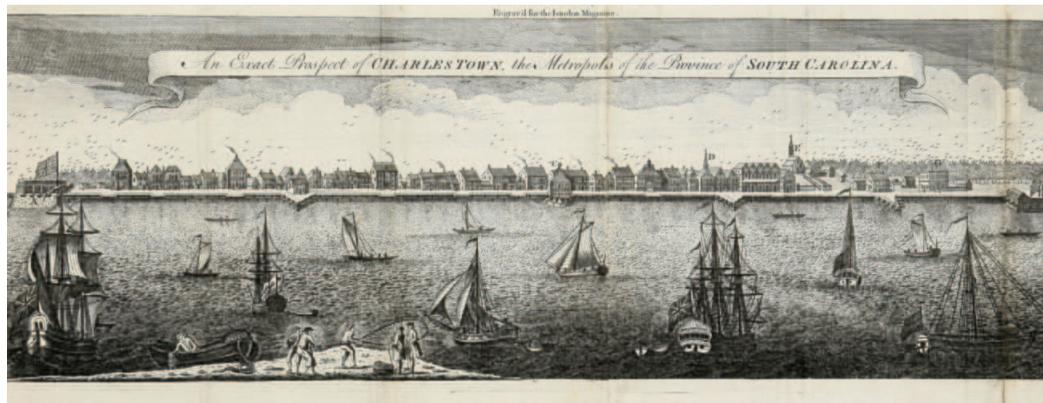
## *Introduction to the Instruments*

THOMAS STRANGE

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As one of the richest cities in the colonies through most of the eighteenth century, Charleston led the cultural transfer from London and Paris into the American South. Not surprisingly, the purchase of keyboard instruments followed the acquisition of fine furniture and other articles of fine living. Being essentially a suburb of London, the wealthy inhabitants of Charleston wanted to have all the status and comforts of a familiar past as they made (and lost) their fortunes in the New World.

The development of the keyboard was shaped by the demands of composers and the amateur and professional performers who bought their music, such that the instruments bought into South Carolina followed the changing styles in London closely. Beginning with the harpsichord in both the small spinet and larger grand style, followed by the piano, Charlestonians, and subsequent-



*“An Exact Prospect of Charlestown, the Metropolis of the Province of South Carolina,” after the painting by Bishop Roberts. Engraved by William Henry Toms for London Magazine and published in 1779, 2nd edition. Courtesy of Case Antiques, Inc., Knoxville, TN*

ly the wealthy landowners throughout the South, furnished their homes with these instruments that denoted grace and refinement. Once established, the piano would quickly overtake the harpsichord in Charleston as it did in London, in time becoming something distinctly American in design and often adapting to the needs of buyers in rural parts of South and North Carolina. The growth of inland cities and the spread of agriculture and planta-

tion houses further from the coast created a demand for keyboard instruments throughout the state during the nineteenth century.

*Facing South* traces the developing story of the harpsichord and pianoforte in the Carolinas and invites the audience to hear and see the music of this past time through authentic voices and objects.

# Harpsichords

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## IN THE EARLY SOUTH

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While the organ remained the dominant keyboard instrument for church music in America, the small and affordable spinet harpsichord was the instrument of choice for both professionals and amateurs alike in the home. Taking up less room than a full-sized horizontal grand harpsichord and at perhaps one fifth the price of elaborate double manual harpsichords, the spinet filled the need for an instrument that was both serviceable and demonstrated the proficiency of young ladies and gentlemen who wished to show off their accomplishments.

The Kirkman family of harpsichord makers, beginning with Jacob Kirkman in 1738, who was joined by his nephew Abraham in 1772 and later by Abraham's son Joseph in 1793, were the most prolific makers of keyboard instruments in London and indeed in the world during the eighteenth century.<sup>1</sup> The name of Kirkman was originally Kirchmann, later Kirckman on his arrival in London, and finally Kirkman, with all known instruments inscribed "Kirckman." Kirkman concentrated on the large harpsichords, however, and the number of spinets made by the firm, must never have exceeded a small fraction of their total output. It is possible that much of the instrument was made outside of Kirkman's shop and bought-in (the parts made elsewhere and assembled in Kirkman's shop).

Spinet harpsichords are compact instruments with one string per note, and while the earlier ones had an equivalently smaller sound, this is a very large spinet with a full sound, particularly in the lower register. As it turns out, Kirkman designed this one so that the longest string in the bass is very nearly as long as that in his full-size harpsichord, producing a powerful sound in a small footprint.

Today, a total of eight Kirkman spinets are extant, and this example from 1748 is the earliest and among the more well preserved. It has a nearly complete set of original jacks and original tongues, which are often lost through the replacement of plectra over the centuries.



1742

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JACOB KIRKMAN SPINET  
HARPSICHORD, *London*

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*Name board of the 1748 Jacob Kirkman spinet harpsichord*

## HISTORICAL NOTE

This spinet came to America when new and was purchased by Hezekiah Brainerd in Old Haddam, Connecticut. Buying this spinet represented a bold move for the Brainerd family, as music was still looked upon with suspicion and contempt by the puritanical Northeast; Connecticut in 1748 was only just emerging from this shadow. David Brainerd, the nephew of Hezekiah Brainerd and a missionary to the local American Indian tribes, became so legendary in the history of Connecticut that at one time this spinet was said to have been owned by him, but his death in 1747 and a nomadic lifestyle make this impossible.

At least two other surviving Kirkman spinets from 1750 are also associated with Connecticut families and advertisements in the Charleston papers would leave no doubt that the Kirkman name was associated with the finest instruments. Ellen Mary Brainerd Peck was inspired, on encountering this spinet, to write the poem "The Spinet," which appeared in the May 1895 issue of *Connecticut Magazine*.

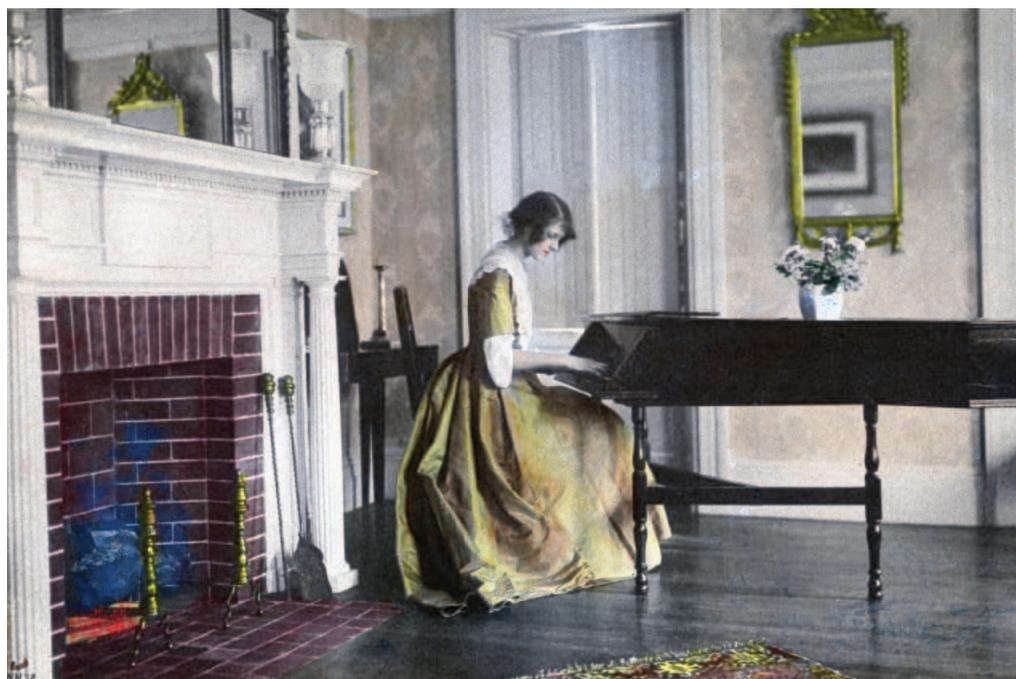
The 1748 spinet was sold out of the Brainerd family to Wallace Nutting, a photographer and enthusiast of Colonial America and Colonial period furnishings, and was featured in at least four hand tinted platinum prints of 1912, made and sold across America by Nutting for home decoration.

*A Spinet Corner, Wallace Nutting, 1912, hand tinted platinum print. Miss Helen Goss served as the model for this series of photographs.*

MR. PETER PELHAM, Jun. who has been from *Boston* for these Nine Years past, under the Tuition of an Accomplish'd Professor of the Art of *Musick*, is now return'd; and ready to attend Ladies and Gentlemen as a Tutor in that Art, on the *Harpsicord* or *Spinet*, at their respective Dwellings. And further offers his Attendance on young Ladies and Gentlemen at his Father's House (or School in *Leveret's Lane* near King-Street) on Mondays, Wednesdays, and Fridays, from Six to Eight in the Evening (or to Nine if requisite) in order to Teach the Rudiments of *Pfalmody*, *Hymns*, *Anthems*, &c.

*Boston Evening Post, Boston, Massachusetts, June 20, 1743*

*(Image provided by Newspapers.com)*



## A POET'S PERSPECTIVE

The American poet and author Ellen Brainerd Peck encountered the 1748 spinet after returning to Haddam Connecticut in the early 1890s following the death of her husband and it served as an inspiration for a poem, first published in the May 1895 issue of *Connecticut Magazine* and later in her 1905 book, *Songs By The Sedges*. The poem was singled out for positive criticism when it appeared and after the book was issued. The Kirkman spinet was obviously not in playing condition in 1895, nor did Wallace Nutting attempt any work beyond flattening the lid.

### THE SPINET

*On the tinkling notes, and faint,  
Of the spinet old and quaint,  
Once pretty hands oft lightly strayed,  
Coaxing gentle melodies,  
From the slender ivory keys,  
In days when dainty tunes were played.*

*In frock of dimity bedight,  
Of a fashion then the height,  
Perchance, some maid, demure and slim  
Practiced here a canzonet,  
Or a graceful minuet,  
In studied measure, queer and prim.*

*Now untouched the keys lie hid;  
Silence sleeps beneath the lid.  
And the voiceless spinet seems  
Haunted with refrains of song,  
That to other days belong  
And eloquent of olden dreams.*

## A SOUTHERN PERSPECTIVE

The most prominent musician in Charleston during the first half of the eighteenth century was Charles Theodore Pachelbel, son of the famous Johann Pachelbel, whose Canon in D is so well known today. The precise circumstances of Charles's emigration to the colonies are unclear. Charles Pachelbel was living in Boston, Massachusetts by spring 1733 when he was asked to assist in the installation of the new organ of Trinity Church in Newport, Rhode Island. In 1736, Pachelbel gave two public concerts in New York: on January 21 and March 9. Pachelbel left for Charleston, South Carolina soon afterward where he spent the rest of his life.

Peter Pelham (1721–1805) was an English-born American organist, harpsichordist, teacher, and composer. Pelham was born in London. His father, also named Peter Pelham, was an engraver and an artist. Around 1730, the Pelhams immigrated to Boston, where the father apprenticed his son to Charles Theodore Pachelbel. When Pachelbel left for New York and then Charleston, South Carolina in 1736, Pelham followed him there. He remained in Charleston until spring 1743, studying with Pachelbel and later becoming a harpsichord teacher himself. Around 1750, he moved to Williamsburg, Virginia, where in 1755 he became organist of Bruton Parish Church. He held that post for almost 50 years, until 1802. Today Pelham's name is associated with what little is known of his master's works as well as the first music of importance in Virginia.

1758

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JACOB KIRKMAN DOUBLE MANUAL  
HARPSICHORD, *London*

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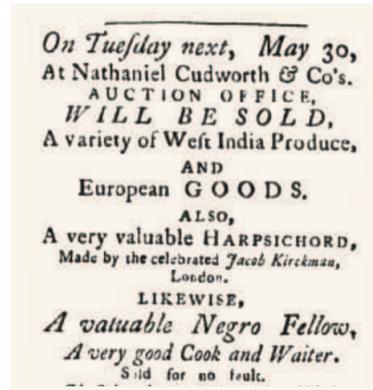
*Name board of the 1758 Jacob Kirkman double manual harpsichord*

One of the great harpsichords in the world, the 1758 Kirkman, is among the centerpieces of the collection. It is one of only 17 Kirkmans with elaborate marquetry that survive and one of only five with this particular rich design featuring trumpeting angels and heraldic eagles, the most elaborate ever made, and produced between 1757 and 1766. King George III gave his new bride Charlotte one of these, dated 1761 and now in Boston. These highly decorated Kirkmans were “made to order” instruments, not commonly available.

Jacob Kirkman came to London in the late 1730s to work for the builder Hermann Tabel, who himself was a product of the Couchet/Ruckers tradition in Antwerp. While the harpsichord has a strong English style present, the internal construction follows the Ruckers approach.

Kirkman married Tabel's widow Suzanne a month after his master's death in 1738, and thus obtained a shop and tools where he went on to grow the business to become the largest producer of harpsichords in the world in the eighteenth century; about 171 of them are still extant.

Jacob's nephew Abraham joined him in 1772 and the firm continued under the partnership, introducing pianos in the late 1770s until Jacob retired a wealthy man shortly before his death in 1793. The last record for a Kirkman harpsichord built is in 1809. Abraham's sons and grandsons continued the business, making pianos until the latter part of the nineteenth century.



*Charleston Evening Gazette, Charleston, South Carolina, May 27, 1786 (Image provided by Newspapers.com)*

## UNDER THE LID

Using the nomenclature of pipe organs (16' indicating an octave lower than normal pitch, 8' at normal pitch, and 4' at an octave above normal pitch), harpsichords were often made with both 8' strings at full length and a set of 4' strings pitched an octave higher and half the length.

The purpose for two manuals was not so much simply for show (although it certainly accomplishes that!) but also to offer up an array of musical colors that were rapidly available to the musician. Beginning with the upper manual of an English harpsichord such as the Kirkman example here, we can play one of sets of 8' strings (1 X 8) that is rich in the fundamental frequency and balanced in the harmonics, or slide the jacks away and bring in a second set of jacks that pluck very close to the nut (lute stop) producing a nasal, “far away” sound, rich in harmonics and poor in the fundamental. Used separately or together, this effect alone is interesting.

On the lower manual we can play 1 X 8' or 2 X 8' (two sets of 8' strings) and then bring in a 1 X 4' to give an octave double to every note for an organ-like sound. Occasionally, the 4' may be played alone. Although these stops would be set before beginning a movement, the hands can alternate easily between manuals and in time pedals would be added to allow the stops to be changed while playing.



*Treble end of Kirkman harpsichord showing jack registers*

## ON THE SURFACE

The 1758 Kirkman double manual harpsichord with full marquetry decoration is among the most highly decorated English harpsichords extant. While a single example with a similar though somewhat simpler decorative pattern from 1742 by Burkart Shudi remains, it is clear that Shudi never focused on making such highly decorated instruments. Kirkman made them on request only, since the added decoration greatly increased the apparent price to a figure approaching £100. Beyond the marquetry is the use of burl walnut and elm veneers over the case and lid, veneers that are notoriously difficult to make flat and apply. Indeed, throughout the lid area we can see where the veneering specialists during initial construction has had to let in additional pieces to replace those that were too twisted or broken to use.



*Eagle and trumpeting angel, detail*

The marquetry involves carefully cutting out two sets of figures and designs at once and then selectively using parts from each sheet to make the darker negative or lighter positive space. The lighter pieces are then 'shaded' by plunging the edge into hot sand to scorch them before gluing in and adding filler. This process naturally leaves a negative of the design such that light colored angels have dark colored twins, so that harpsichords are found with the dark and light choices reversed. To gain perspective, one of the eagles alone is composed of 27 cut and hot-sand singed pieces, assembled to make the final look pop out in perspective. The effort required to create the whole instrument was clearly Herculean!



*One of the eagles, artificially "deconstructed" to show how they came together.*





*The Bower House, Havering Atte Bower, U.K., the former home of the 1758 Kirkman Harpsichord.  
Reproduced by kind permission of the Corporate Custodian of Art, Essex County Council (ECC344).*

1766

JACOB KIRKMAN SINGLE MANUAL  
HARPSICHORD, *London*





*Name board of the 1766 Jacob Kirkman single manual harpsichord*

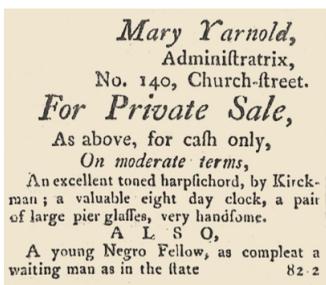
The workhorse for professional musicians, single manual harpsichords were frequently imported to the musical capital of the colonies in Charleston, and always afforded a ready resale potential. Advertisements for harpsichords before 1795 were rarely repeated beyond their initial printing, indicating quick sales. However, the invention of the pianoforte would soon eclipse interest in harpsichords, and although sales of harpsichords are found as late as 1820 in the Charleston newspapers for used instruments, the piano became the dominant instrument in the family home and the concert hall before the end of the eighteenth century.

For the average musician, a single manual Kirkman harpsichord was the instrument of choice, and this one from 1766 features an early form of the ‘machine stop’ consisting of a pedal to change register settings of the four foot jacks while playing, adding in an extra layer of color during the playing of a given piece. This was almost certainly in response to the growing demand for more flexibility and entertainment value of the audience, and coincides with the rapid development of the piano that was beginning this same year.

This harpsichord is in remarkably original condition, retaining much original material including the original bottom. The loss of material to earlier ill-conceived restoration attempts has consumed many historical surfaces and components of harpsichords today.

### HISTORICAL NOTE

While preparing for this exhibit, the authors read through hundreds of newspaper articles from the period being studied to draw as much as possible from direct sources. It was a little startling, and not a little disturbing then, to find the slave trade so closely associated with the sales of expensive musical instruments. The curious part is that it does not require any digging or parsing of the material to produce these advertisements—fully 70% of all personal ads coupled the sale of family slaves with



*Columbian Herald, Charleston, South Carolina, May 8, 1788  
(Image provided by Newspapers.com)*

the sale of expensive family possessions like harpsichords and early pianos.

For the southern family in the eighteenth and early nineteenth century, this was simply the way things were done. While today we rightfully recoil at such harsh equivalence of material goods and human lives, we must allow these instruments to stand as testaments to a time when they were no less valuable, and often more so, than a class of human beings!

### UNDER THE LID

All authentic Kirkman harpsichords have a rose incorporated into the soundboard; the rose design would change three times to reflect Kirkman’s sensibilities. Including a rose into a harpsichord soundboard was a tradition of harpsichords going back to the earliest days of the instrument, and the drawings of Henry Arnaut de Zwolle of 1440 show multiple roses of various sizes in the soundboard.

By the seventeenth century, most harpsichords had but a single rose, often elaborately painted in encircling flowers and garden creatures, usually continued into the soundboard and case. When Herman Tabel, who was educated in the tradition of Flemish harpsichords, came to London, he built in the English fashion of rich wood veneers and plain, undecorated (lacking figurative painted elements) soundboards. He incorporated a rose into his harpsichords and his younger pupil Kirkman continued this tradition, while his more senior pupil, Burkat Shudi, began leaving them off when he left the master. Curiously, spinets almost never used them, meaning that the builders found no great sonic advantage in having them after all. By the time pianos became popular, they rarely ever used a rose in the soundboard and soundboard roses vanished with the last full-sized harpsichords after 1800.



*“Rose” made of gilded cast bronze in the soundboard of the Kirkman single. The device shows King David at his harp flanked by the initials J K.*

# The Grand Piano

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## COMES OF AGE

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The grand piano evolved directly out of the tradition of harpsichord making and it is not surprising that its shape closely followed that of harpsichords of the time. Bartolomeo Cristofori (1655–1731) was born in Padua in the Republic of Venice. In 1688, at age 33, he was recruited (somewhat reluctantly it seems) to work for Prince Ferdinando de Medici, the son and heir of Cosimo III, Grand Duke of Tuscany, at a premium salary and other inducements. The Prince was apparently fascinated with machines and would have been naturally interested in the elaborate mechanical action that was at the core of Cristofori's work on the piano. Cristofori joined a group of at least 100 other artisans all working together in a large room, which he claims he detested in a later interview ("It was hard for me to have to go into the big room with all that noise"). Cristofori did eventually obtain his own workshop, usually keeping one or two assistants working for him.<sup>2</sup>

The earliest unambiguous evidence for the new piano concept comes from the 1700 inventory of the Medici Palace. The entry in this inventory reads: "Un Arpicembalo di Bartolomeo Cristofori di nuova inventione, che fa' il piano, e il forte, a due registri principali unisoni, con fondo di cipresso senza rosa." ("An *Arpicembalo* by Bartolomeo Cristofori of new invention that produces soft and loud, with two sets of strings at unison pitch, with soundboard of cypress without a rose.")

The term "Arpicembalo," literally "harp-harpsichord," was not a term in any general use in Cristofori's time. Clavicembalo means "keyed cembalo,"



*Bartolomeo Cristofori, photograph of an anonymous painting, now lost*

cembalo being a general term for a stringed instrument like the dulcimer. When poet and journalist Scipione Maffei reported on the piano's invention in 1711, the name had morphed (possibly an invention of Maffei) to "gravicembalo col piano e' forte" (a heavy harpsichord with soft and loud) and a gradual truncation over time has left us with only the name "piano" today.

This instrument by Cristofori was a very well thought-out instrument with a smooth responsive action and a clear distinct sound, rich in harmonics. But it was expensive, its touch different than that of a harpsichord, and there was no music written to take advantage of its possibilities. It therefore met with tepid success, never quite disappearing, but never gaining any real adoption in the world until the 1760s when the demands of the music and a sudden interest in all things about the piano would bring it into sharp focus.

Grand piano making in London began only a few years after square pianos were introduced by Zumpe. Designed for professional musicians or wealthy families, grand pianos were made in production quantities less than ten percent of their smaller brothers, the ubiquitous square piano. As they were often played until worn out and then discarded, their survival rate is usually less than the four percent survival for most square pianos. Grand pianos possessing an elaborate decoration scheme and solid construction have improved the chance of survival for builders who made such pianos, but for the most part, surviving examples of any eighteenth century grand pianos are rarely encountered.

*Bartolomeo Cristofori piano, 1720,  
Metropolitan Museum of Art*



1786

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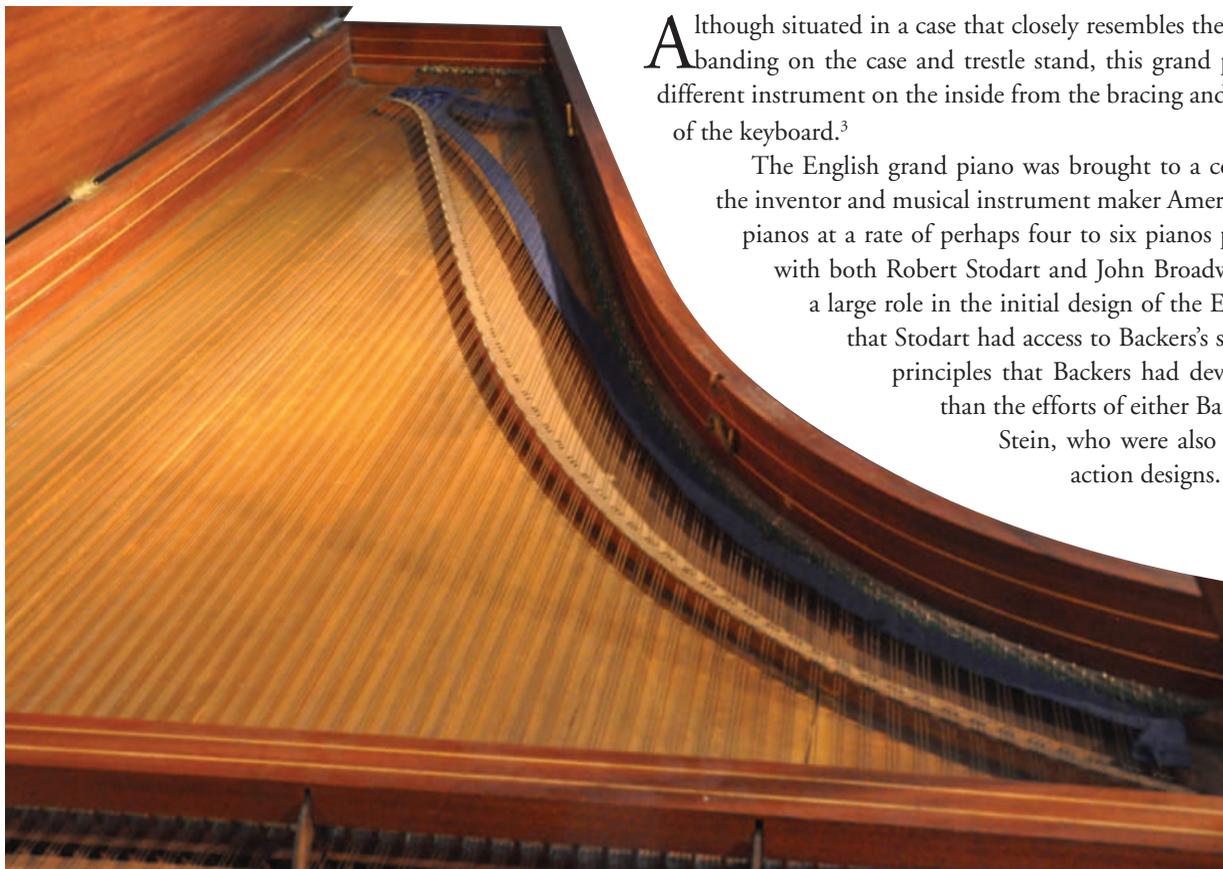
ROBERT STODART  
GRAND PIANO, *London*

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*Name board of the 1786 Robert Stodart grand piano*



Although situated in a case that closely resembles the 1766 Kirkman harpsichord, including the cross banding on the case and trestle stand, this grand piano by Robert Stodart (1748–1831) is a very different instrument on the inside from the bracing and inner case construction to the pianoforte action of the keyboard.<sup>3</sup>

The English grand piano was brought to a commercial success at about 1768 in London by the inventor and musical instrument maker Americus Backers. Making only the grand (large) style pianos at a rate of perhaps four to six pianos per year, Backers had some form of relationship with both Robert Stodart and John Broadwood.<sup>4</sup> The legend that John Broadwood played a large role in the initial design of the English grand is possibly a myth, but it was clear that Stodart had access to Backers's shop. Both men had a firm understanding of the principles that Backers had developed for the piano, which was very different than the efforts of either Bartolomeo Cristofori or the Viennese builders like Stein, who were also just beginning to create pianos with their own action designs.

Backers died following a rapid illness in 1778 and Stodart took up where Backers had left off, building pianos like this one that were essentially the same model and style. Thus, this serves as an example of the very earliest English grand piano coming into Charleston. Stodart had an excellent reputation and his pianos are found in the Charleston newspapers from an early time. This example is among the very earliest English grand pianos in existence.



*Miss Margaret Casson at the Piano, George Romney, 1781. Assuming the instrument shown is a piano, as the Casson family lore claimed, it is quite possibly a Stodart. Image courtesy of Sotheby's.*

## HISTORICAL NOTE

English grand pianos feature a rich bass and clear treble, somewhat more forward projecting than the smaller Viennese grand pianos, and with a very light action, but deeper key touch depth that makes them feel more familiar to modern pianist. The hammer travel in an English grand is longer and the mechanism somewhat more complex than that of grand pianos from the continent. However, with the hammer situated on an independent rail rather than sitting on the key lever itself, the hammers, which began with Backers and Stodart as remarkably small and lightweight components, would grow rapidly over the next two decades without any noticeable change to the feel of the piano. As Viennese hammers grew, the performer noticed the increased mass at once.

The reason for larger hammers was straightforward: the desire for more of a sonorous “singing” quality in the piano required heavier strings and larger hammers to properly excite them. This dynamic began soon after the piano was introduced in quantity and would continue through most of the nineteenth century until hammers reached a size that was optimal for the heaviest string that could be employed without creating harmonic distortion that would ruin the sound. The heaviest string in the Stodart grand was thinner than the thinnest string in a modern Steinway!

*Hammers of a Robert Stodart grand piano, bass end*



### John Spciffegger, jun.

*Musical Instrument maker, No. 69 1-2 Meeting-street, has now for sale at the most reduced rate for cash, if applied for immediately, the following*

#### Valuable Instruments, viz.

**O**NE elegant grand piano forte, made in London, by Stodart, warranted and in compleat order, under one half of the first cost. *Also*, two double and four single keyed harpsicords; one new and three second hand piano fortes; one elegant French pedal harp; spinners, guitars, barrel organs, &c.

N. B. He continues to repair and tune all kinds of musical instruments, on very low terms, for cash or country produce only.

June 21.

3 r.

State Gazette of South Carolina, Charleston, South Carolina, June 24, 1793 (Image provided by Newspapers.com)

*1791*

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JOHN BROADWOOD  
GRAND PIANO, *London*

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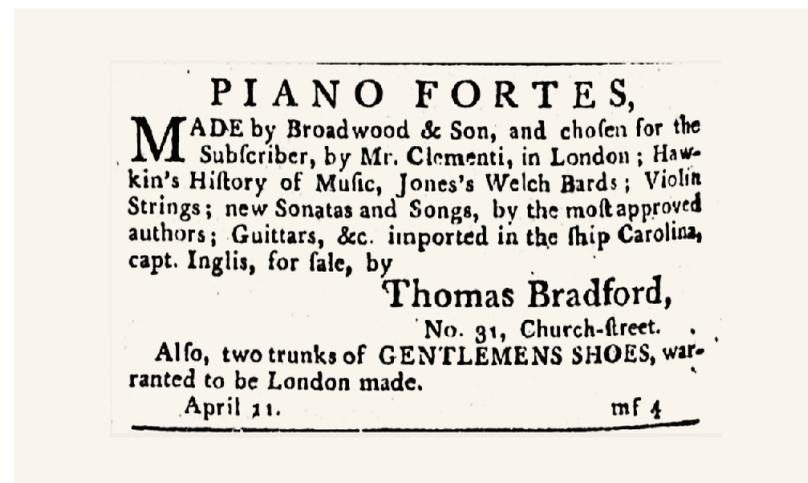




*Name board of the 1791 John Broadwood grand piano*

John Broadwood (1732–1812) began making grand pianos in 1785 in a limited way and the earliest that survive date to 1787. In 1788, following consultations with experts at the Royal Society and British Museum, he introduced the divided bridge, which improved the bass tone and reduced brass string breakage.<sup>5</sup> This grand is an early example of the divided bridge, and of the extant Broadwood grands, it is the 8th oldest surviving specimen. It is identical to the piano provided to Haydn in London during his first period there, and any of the pieces written by Haydn during this time are perfectly realized on it, as well as early Beethoven and later Mozart, for example.

The piano had seen several restoration campaigns that began probably in the late nineteenth or early twentieth century, when the bottom was unceremoniously sawn away at the spine to pry it off. It was attended to again in 1967 by the firm Pro Musica in Baltimore and had a limited intervention by John Watson in 1984. However, when it came to this collection, it was suffering from complete structural failure with the cheek warped and separating and the soundboard in ribbons. A restoration from 2009 through 2010 successfully reversed the soundboard and structural failures, with the work performed by Thomas Strange under the supervision of David Hunt in the U.K.

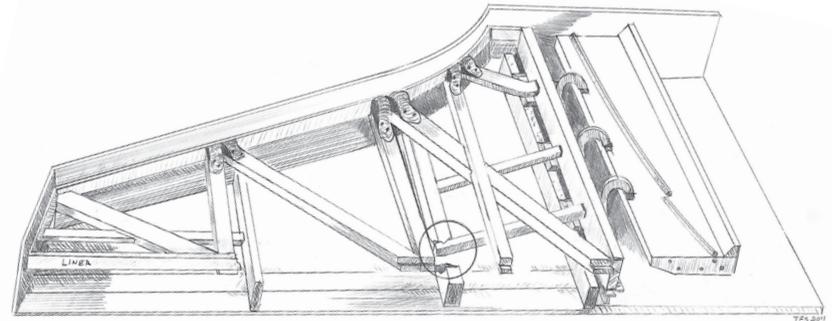


*City Gazette, Charleston, South Carolina, April 15, 1796  
(Image provided by Newspapers.com)*

## HISTORICAL NOTE

John Broadwood was a Scotsman and by trade a joiner (furniture maker), who in 1761 reputedly walked the distance from his native home in Oldhamstocks to London, a distance of almost 400 miles, with a few shillings in his pocket (a story unlikely to be true). He went to work for Burkat Shudi, one of the two principle harpsichord makers, and rapidly rose (or perhaps started out) with Shudi in a position of some authority, where he ultimately married Shudi's daughter Barbara in 1769 and became head of the business in 1771.<sup>6</sup>

As such, John Broadwood was well positioned to have watched the development and rapid adoption of the piano in the late 1760s, but ever the cautious and careful business man chose to rent out pianos by other makers before committing the resources of his company to their manufacture. His first square pianos were probably made in 1780. Not content to merely copy the efforts of others, Broadwood pianos were built along very different lines from the beginning, particularly the square pianos with the tuning pins placed along the back the piano and efficient brass under-dampers replacing the conventional spring loaded lever damper. With grand pianos, Broadwood introduced innovations at a rapid pace, such as the split-bridge and early expansion of the compass to five and a half and then six octaves. He also embraced exportation as a way to grow his business, and Broadwood pianos traveled to Scotland, the West Indies, and America almost as soon as the company began producing them, ultimately making Broadwood the largest piano manufacturing firm in the world for many decades. The name of the firm changed to Broadwood & Son in 1793 as James joined his father, then to Broadwood & Sons in 1809 when Thomas joined.



*Framing of a Broadwood grand, drawing by T. Strange*



*Framing for a Broadwood grand from the first decade of building*

DIRECTIONS for TUNING, and KEEPING the GRAND PIANO FORTE  
in ORDER.

**F**IRST, draw up the small Piece of wood which is fixed upon the Block, on the treble Side of the Keys, and putting down the left Pedal, the Hammers will strike on one Unifon, which tune as you do the Harpichord; then turn down the said Piece of Wood, and putting down again the left Pedal, the Hammers will strike on two Unifons, which tune; and lastly, by letting the Pedal go, you may tune the third Unifon to the other two.

As for the Hammers, they ought to have just Freedom enough to fall easy; for if they have too much Freedom, they will rattle; if too little, they will flick. These may be regulated by gently turning with a Pair of Pliers, or a Tool made for the Purpose, the little Screw with a square Head, which goes into the Head of each Hammer; or, by drawing out the Keys, which is done by unscrewing the two Screws that pass through the Bottom of the Piano Forte into the Blocks on each Side of the Keys, and then turning with a Screw-driver the said little Screws. But great Care must be taken that the Hammers do not suffer in taking the Keys out, or in putting them in again.

As the Hammers ought to rise within half a quarter of an Inch of the String before they fall down, to regulate them in this Respect, there is a long Pin to every Key, like those that the Strings are tuned by, which by screwing in, with a Tuning-hammer, makes the Hammer fall sooner; and, by unscrewing, makes the Hammer rise nearer the String.

But if it should be required to raise or lower all the Hammers, it may be done at once by the smallest Turn of the two Pins of the same length, fixed in Plates on each Side of the Keys.

N. B. If the Hammers rise too near the String, they knock; and if they fall too soon, they speak too soft.

There are three Screws in the bottom, under the Balance-rail, the screwing in of which will deepen the Touch if required.

*Note on back of name board for the tuner and for regulation*

1792

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JOHN BROADWOOD  
GRAND PIANO, *London*

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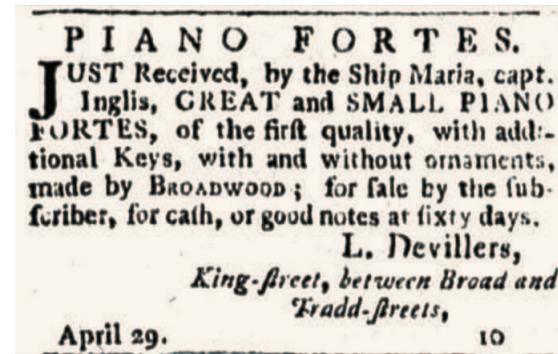


*Name board of the 1792 John Broadwood grand piano*

Made only a few months after the 1791 Broadwood, these two sister instruments (Serial Number 309 and 356) are among the most closely matched Broadwood grand pianos surviving from the eighteenth century. Two-piano duets were uncommon but not unheard of, largely because of the scarcity of a matched set of pianos. The Carolina Music Museum is proud to offer these two instruments for this most critical of piano requirements.

This instrument belonged for a time in the early 1950s to Raymond Russell, who sold it to Hugh Gough before he came to New York. Sylvia Marlowe (who was extremely involved in promotion of twentieth century music for harpsichord, commissioned works by Elliott Carter and Ned Rorem, and championed the works of Alan Hovhaness) purchased it from Gough in the late 1950s and used it in concert. In 1978, James Weaver, an assistant curator at the Smithsonian Museum, purchased it from Marlowe and used it in performances until late 2016. It is now owned by Steven Bichel who has graciously loaned it to the Carolina Music Museum for this exhibit.

Broadwood extended his keyboard compass from five octaves to five and a half in about 1790, but extant examples are found from 1793.<sup>7</sup> (In fact, Haydn visited London in 1794, played a Broadwood with the extended range, and incorporated the range extension in his last keyboard works). Some players have found the proportions of the case more graceful than those of the five and a half octave compass, and the upper range tends to sing more freely than that of the earliest five and a half octave instruments.



*City Gazette, Charleston, South Carolina, May 8, 1800  
(Image provided by Newspapers.com)*

## ON THE SURFACE

Note that the case work of the 1792 piano is rather different than that of the 1791. This case is all in satinwood (an exotic tropical wood) with tulip wood banding, a combination usually reserved for the name board only. No other Broadwood grand is extant with such a case work, though a few squares were made this way. Such an expensive wood was used only on pianos that were contracted by individuals for their own purposes. This one features ebonized trim work against the blond case, suggesting a “letter edged in black” effect, and possibly indicating a piano built as a memorial to a deceased loved one. When new, the satinwood was very pale, the tulip wood darker with strokes of red and purple flecked through it, and the entire look would have been eye popping. The density of satinwood and the required core wood for the veneer to work means that the entire piano is much heavier than a conventional Broadwood.

1795

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LONGMAN & BRODERIP  
GRAND PIANO, *London*

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*Name board of the 1795 Longman & Broderip grand piano*

The serial number of this Longman & Broderip grand piano (SN 103) places it in the year 1795, during Haydn's second trip to London. Although Haydn was provided with a Broadwood grand piano while in London, he returned to Austria with a five and a half octave Longman & Broderip, which would indicate that he approved of the sound and found the price appealing to his budget. English grand pianos in Vienna were rare due to the effort needed to transport them from London and the exchange rate that made English goods very dear on the continent.

Like the instrument Haydn purchased, this piano has a compass of five and a half octaves, an extra half octave now being added to the treble over the Stodart and the two Broadwoods. This larger size began to enter grand pianos in the early 1790s and, following the introduction and patent of William Southwell for a piano of this compass in 1794, the patent was licensed by Longman & Broderip. Both square pianos and grand pianos were made under this "New Patent" even though it did not pertain to grand pianos. Then, as now, marketing a "newly patented" item had a certain power with the public. In fairness, slightly later Longman & Broderip grand pianos would include a fret-cut triangular shaped opening in the soundboard, much like the 'rose' of earlier days that was covered by the Southwell patent.

George & Thomas Tunno,  
Have received by the Ships Federalist and  
Clement, from London, and James, from  
Bristol, a supply of  
**F A L L G O O D S,**  
Consisting of  
On consignment, from Messrs. Longman and  
Broderip,  
One grand PIANO  
One patent PIANO FORTE.  
September 17.  
CHOICE white plains  
Colored ditto  
Duff and rose blankets  
With a compleat assortment of every other  
article suitable for the season.  
*They have also for sale remarkably cheap,*  
Two elegant sets of plated harness for four  
horses  
One complete set of double flint cut glass.

City Gazette, Charleston, South  
Carolina, October 8, 1792  
(Image provided by Newspapers.com)

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## UNDER THE LID

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*"Loud No 156," on FF key lever. Thomas Loud was foreman in the Longman & Broderip shops and was responsible for building some or all of this piano.*

Grand pianos were usually finished at the No. 26 Cheapside address and then sold in the showroom downstairs. The signature on the keyboard is by Thomas Loud (1762–1833), who had worked his way up to being a foreman in the L&B factory on Tottenham Court Road and 26 Cheapside. The young Loud was captured when his ship was taken as a prize in 1782 during the Revolutionary war and he languished in a POW camp in New Jersey for nearly a year before being traded back for American captives.<sup>8</sup> Despite this poor first impression, Loud wanted to return to America and did so in late 1810, settling quickly in Philadelphia. Eventually, his sons Thomas Jr., John, and Philologus would become prominent piano makers in America in Philadelphia, with a special connection to South Carolina and Georgia. John Loud in particular would remain in the South for the rest of his life after his gold mine in Dahlonega, Georgia failed.

1805

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JOHN BROADWOOD  
AND SON, VERTICAL  
GRAND PIANO, *London*

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A fascinating piano style, these “wall climber” pianos saw a brief vogue in English houses from 1795, when Stodart patented the design, through about 1830, though most were made between 1800 and 1820. Broadwood himself saw little in it to interest him and stopped making them until he convinced the family of one of his preeminent grand makers, James Black, to produce them to order for Broadwoods.<sup>9</sup>

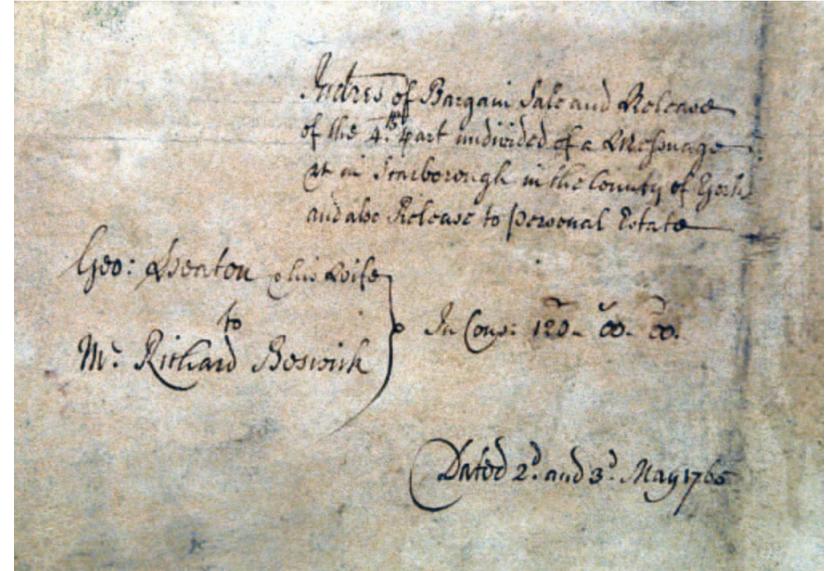
This is the earliest extant Broadwood vertical grand and among the earliest of any maker. In all ways, it is a full eighteenth century grand piano, which stood up straight on a stand, so over eight feet tall. Few rooms can accommodate one in modern houses.

The sonic advantage to the performer is immediate on playing – at a conventional grand piano the weakest place to hear it from is at the keyboard. With a vertical grand however, the performer hears the full effect of the instrument, although their back is usually to the audience. In a home environment, this would have presented few problems, and these pianos are by no means easy to move about, so rarely, if ever, appeared on the concert stage.



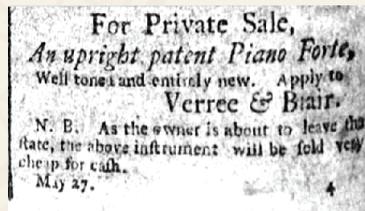


Name board of the 1805 John Broadwood and Son vertical grand piano



## A SOUTHERN PERSPECTIVE

Although pianos of his type disappeared rapidly as they wore out and were judged to be impossibly out of fashion in the home, during the time that they flourished they were found with some frequency. Newspaper advertisements for this style of piano are hardly rare, and a premium was placed on them at the time indicating that they were obviously in demand. Taking up less floor room, and at a time when high ceilings were popular for climate control, they easily fit into most homes and provided a great sound in a small footprint.



City Gazette, Charleston, South Carolina, May 28, 1802 (Image provided by Newspapers.com)

An organized, vertical piano made by Longman, Clementi & Co. was purchased by George Tucker for his daughter, Fanny, in Williamsburg, Virginia in 1799. “Organized” in this context means that an organ has been fitted to the keyboard to work in tandem or separately with the piano. When it arrived, it would have been the largest, most complex domestic musical instrument in America. At the time, square pianos outnumbered grand pianos 50 to 1.<sup>10</sup>

## HISTORICAL NOTE

R eused materials played a role in piano manufacture where a particular material may have a rather functional use but was expensive to purchase new. The sound baffle or schalldeckel on the Broadwood vertical grand piano is parchment over a wood frame. Parchment would have been expensive but used legal documents were quite cheap, and since the sound baffle was to be painted an attractive color anyway, it was covered in expired legal documents and then decorated as



needed. One of the documents was for a land deal from 1765, some forty years earlier, and obviously now good for recycling only.

1824

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JOHANN SCHANZ  
GRAND PIANO, *Vienna*

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Johann Schanz was among the great Viennese makers in the early nineteenth century and was favored by Haydn and Beethoven in his early career, the latter composer often writing to friends to arrange sales of pianos by Schanz. Schanz's largest clientele was in Italy though, and most of his extant pianos come from that country, this one among the group. In nearly unrestored condition with original leather hammers and almost all original strings, it offers a rare sonic view into the soundscape of the early romantic and late classical composers.

Viennese pianos were common in Baltimore, where a large German community sought pianos which with they were familiar. Nonetheless, they were not unknown in the South in general, which held a more favorable view of such instruments than their Northern compatriots. An elegant house in Charleston would have had one of these pianos as an exotic specimen, telling of their superior taste and understanding. While uncommon among the pianos advertised, Viennese pianos were represented in the south and found particularly in Baltimore, Charleston, and New Orleans.





Name Board for the 1824 Johann Schanz grand piano

## HISTORICAL NOTE

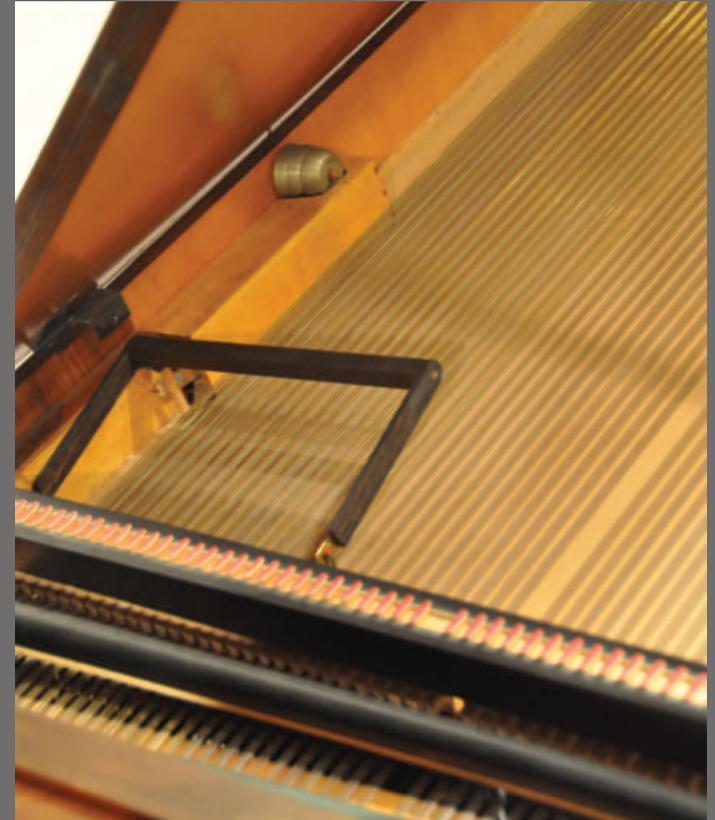
Ludwig van Beethoven had a special relationship with the firm of Johann Schanz. Beethoven recommended in a letter to his pupil Joseph von Varena, dated July 23, 1815, that he had completed the commission of buying him a piano made by Schanz: “You will, my dear Varena, receive the piano at the latest in a fortnight. It was not possible for me to get it sooner to you; besides, in all matters about carrying out anything, discharging commissions, etc., I am an extremely unskillful man. It costs 400 fl. with packing; any other person would have had to pay 600 fl. Schuster will at once pay here the 400 fl.; if you want decorations, please add 50 fl. And write at once to me. The instrument is by Schanz, from whom I also have one. Yours in haste, Beethoven.” (Kalischer notes that Schanz was considered as that time one of the best fortepiano makers in Vienna.)<sup>11</sup>

In 1807 Beethoven wrote to Baron Gleichenstein: “As Frau M. told me yesterday that she really wanted to select another piano at Schantz’s to-day, I wish she would give me full liberty to select one. It shall not cost more than 500 fl. but will be worth a great deal more. You know that although the firms offer me a certain sum, I never accept it. But as by this means I can buy an expensive instrument at a very cheap price, I would willingly, on this occasion, make the first exception to my fixed practice in such matter, as soon as you let me know whether my proposal is accepted. Farewell, dear good Gleichenstein. We shall see each other tomorrow and you can give me the answer. Your Beethoven.”<sup>12</sup>

**To be sold low,**  
For Cash, or exchanged for a small Negro,  
An excellent new PIANO FORTE, with extra additional keys, of the best materials and lately imported from Vienna. To be seen at No. 255, King-street.  
January 8 3

City Gazette, Charleston,  
South Carolina, January 10,  
1820 (Image provided by  
Newspapers.com)

## UNDER THE LID



As with most Viennese-built pianos from about 1805 until the late 1830s, this piano is equipped with all the latest bells and whistles, almost literally. Provided with 5 pedals to control the effects, it is able to provide a keyboard shift to una corda (1), set the ‘bassoon’ stop to the bass and tenor strings to create a buzzing sound (2), dampers (3), insert the moderator to dramatically soften the sound (4), and beat a drum while ringing a set of three bells (5), which creates a startling effect to the first time listener.

Janissary music, making broad use of drums, bells, and bassoons, was quite popular until 1826 when the Sultan Mahmud II, suspecting an impending coup, abolished the Janissary Corps and massacred over 6000 of their members. With the extinction of the Corp and their music, interest in Europe fell away swiftly.

1845



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JOHN BROADWOOD AND  
SONS, GRAND PIANO, *London*

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Name board of the 1845 John Broadwood and Sons grand piano

As the nineteenth century drew to its mid-point, the firm of Broadwood & Sons, under the direction of Henry Fowler Broadwood, grandson of the founder, entered a prosperous golden age from which it would slowly decline over the next half century. This period produced their largest grand piano to date, a concert-ready instrument of great power in the bass and mid-range with a satisfying treble. The lid is edged in a carved gadrooned design and the carved massive legs retain a classical influence of acanthus leaves over a hexagonal tapered lower segment. Veneered in dark Brazilian rosewood, it looks like the massive instrument that it is, weighing over three times what a piano from just 30 years earlier would have done. It retains the “repetition spring” action that was added to make the older English grand action competitive with the latest Erard escapement action but the Erard approach was superior; musicians noted the difference at once and a modified Erard action is essentially the grand piano actions today.

## HISTORICAL NOTE

Despite Chopin’s preference for a soft and dark piano sound, when he was forced to flee France following the overthrow of the monarchy and take refuge in England, he knew he would need to concertize for larger crowds in order to earn a needed income and so accepted the offer to make use of what was then the largest grand piano made. Henry Broadwood arranged to make three of these full concert grand pianos available to Chopin during his time in England in 1848.

Before he embarked on the official tour, Chopin earned 20 guineas per appearance for a two-hour recital at the homes of wealthy patrons who would employ him to entertain their friends and family.<sup>13</sup> This piano, identical in style to the ones provided to Chopin two years later, was at the home of one such family. Purchased in December 1845 by William Amory of 37 Devonshire Place, it was the piano available to Chopin when he was employed for the morning by Mrs. Amory in May 1848.<sup>14</sup> The story was told and retold within the family and finally condensed into a recollection of the grumblings that William made on paying the outrageous sum of £20 for a musician!

The piano remained in the house and was passed on to the youngest daughter Sarah, who never married and remained at Devonshire Place until her death in 1923. Shortly after the piano was removed from the house, it was closed up and slept untouched for the next 80 years until its sale in 2012. On contacting the representative (who insisted on anonymity) that had arranged the piano to go to auction, the story of the Chopin recital surfaced at last.

The piano is remarkable in contrast to most of its peers in that it was left untouched and without insect and rodent damage for so many years, and today it is sporting the original strings, hammer coverings, etc. such that the sound is closer to that which Chopin and his audience heard than many other, more extensively restored pianos can offer.

By 1845, import duties, a stretch of difficult financial times from 1837 to 1844, and a general decline of the Southern economy as the burden of slavery began to take its toll would have made this piano a rare thing indeed in a southern home or concert hall. Still, pianos like this continued to make their way over for those with sufficient means to buy them, and the second-hand market was often the best path to pursue.



Charleston Courier, Charleston, South Carolina, April 8, 1844  
(Image provided by Newspapers.com)

## ON THE SURFACE

The 1845 Broadwood is veneered in Brazilian rosewood (*Dalbergia nigra*), a wood with a distinctive deep reddish brown, laced with black patterns. Rosewood was virtually unknown in London before the late eighteenth century but became popular during the regency and early Victorian period where it came into use for any article of furniture that pretended to be grand and costly. An oily wood, it is mildly toxic and so resists insect attack strongly, is difficult to glue on properly, and is brittle, all making it that much more desirable for the obvious skill needed to craft things well with it.

Deforestation of Brazilian rosewood has caused it to be listed as an endangered species and international trade of this material is now restricted. Demand in China remains high for furniture made from rosewood, but pianos have not made extensive use of it since the late nineteenth century. As with many things like ivory and whale bone, rosewood was a material choice of its time.



Girl at the Piano,  
*Elizabeth Swagers, 1812*

# The "People's Piano"

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## SQUARE PIANOS IN THE PARLORS OF THE WESTERN WORLD

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The square piano, taking up only a modest amount of space and costing a modest sum, rapidly outpaced the sale of all other types of musical instruments ever produced to become the dominant keyboard instrument in the world. Introduced in 1766, by 1796 the music sellers Longman & Broderip had made and sold over 4000 square pianos and John Broadwood & Son nearly the same.

Square pianos were designed for the home, much as the spinet had been decades earlier. As the square piano rose in popularity, the spinet harpsichord was the first casualty, virtually disappearing after 1790 following two decades of declining popularity. Every young lady and gentleman whose station in life was above that of a mere musician remained comfortable at the egalitarian little square piano. This was the piano of the people, selling in numbers many times over that of grand pianos, and helping to eclipse the harpsichord.

Today, roughly four percent of any particular maker's pianos of any type from the late eighteenth century remain in existence, though a few makers known for their superior craftsmanship and patronage have a better survival rate. For example, Charles Taws produced perhaps twenty-four square pianos while he was building them between 1790 and 1794 and eleven have survived, possibly because of the inherent interest of decedents and other parties related to the famous families he sold pianos to in Philadelphia.

Prior to the invention of the square piano, adoption of the grand piano was hindered by its high cost, lack of suitable musical repertoire for a piano, and musicians trained to play the piano. This slow acceptance did not gain momentum until a set of events took place in London that spurred it on rapidly. When Charlotte of Mecklenburg arrived at court in 1761 in London to marry the young King George III, she brought her music master, Johann Christian Bach, to court as well. A clever and resourceful business mind, Bach was in contact with the London builder and former German compatriot, Johann Zumpe (1726–1790). In late 1765 or early 1766, Zumpe conceived of a small piano that was built similarly to a clavichord and far cheaper to make than a conventional piano, selling at about £20 to £25. Adoption of this instrument by Charlotte and the court was swift, and within a few years Zumpe had all the business he could handle!



*MJS*

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JOHANN ZUMPE SQUARE PIANO, *London*

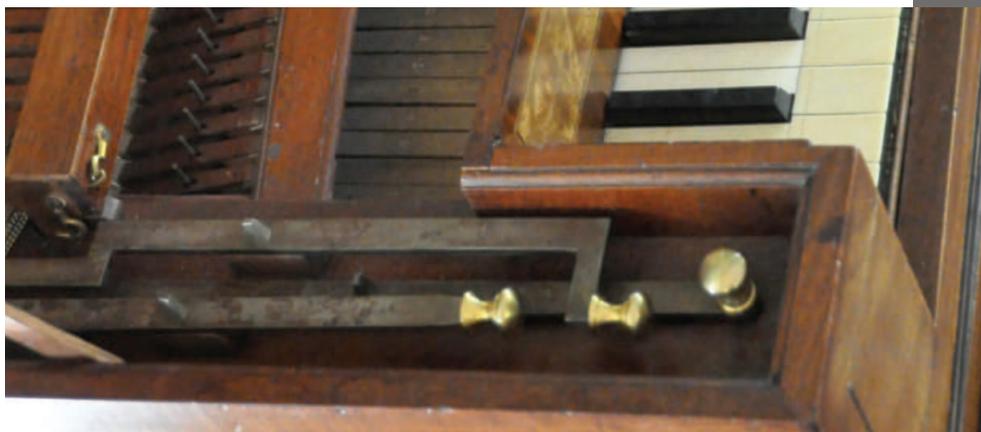
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*Name board of the 1778 Johann Zumpe square piano*

The 1778 Zumpe on exhibit is a well-preserved example of this important early piano maker. After Zumpe brought it forward for what was then mass commercialization, J. C. Bach promoted the sale of this piano in England and France and played on them in 1768 at the first public use of these piano types in the world. About forty Zumpe pianos are extant and this one, made some ten years after his initial success with the style, still reflects the design aesthetic and sonic capabilities of the very earliest square pianos. Zumpe pianos traveled to the U.S. as well as the West Indies plantations and would have been among the first pianos ever seen in Charleston. A notice in the *Williamsburg Gazette* on November 7, 1771 for a concert on the Musical Glasses and Piano-Forte provided an introduction of the instrument to a Southern audience.<sup>15</sup>

The practice of putting the maker's name, and even the city, on the front of the instrument dated back to instruments over 200 years earlier, but Zumpe was the first to place his actual full address on the name board. This amounted to all the advertising Zumpe would ever do, but almost all the other makers followed suit and so we are able to track the movements of the piano builders far more accurately than almost any other antique. This use of the address would fade as the nineteenth century progressed and builders no longer relied on displaying such information to generate sales interest.



*Hand stops on piano for dampers and buff stop*

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## UNDER THE LID

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The Zumpe square piano is a testament to the inventive mind of a true creator. We assume that Zumpe started with the idea of a clavichord since the two instruments share a great deal in common concerning shape and disposition of the strings, but clavichords work by having a tangent come up and rest against the string as it strikes it, creating the cord between the bridge and that tangent. Once the key is released, a listing cloth damps the string immediately.

Pianos must strike the string precisely and then fall back, creating the need for an independent damper system, free moving hammers that cannot block the string, and a desire for ways to modify the sound, such as a damper defeat to let a series of notes sing through (the sustain pedal on a modern piano). Zumpe provided a set of dampers on levers that were made to press against the string by use of whalebone (baleen) springs that could be raised in sections to allow the bass, treble, or both to keep sounding after being struck.

He later provided a thin strip of buff leather that was pressed up to the strings near the nut, to allow the note to decay rapidly, like a lute being played. This lute or buff stop would remain a part of many square pianos for years to come. Hand stops gave way reluctantly to pedals as the need to make modifications to the damping while playing became paramount in complex music. However, many early square pianos were used almost exclusively in the home for playing relatively simple music. Frequently, we find that they have lost their pedal during moves, which required the legs and pedal to be detached from the case and was never returned for want of ever being used very much. Our modern overuse of the pedal for damper control would likely have amused performers from 200 years ago.



A. FREDERIC BECK SQUARE PIANO, *London*



*Name board of the 1778 A. Frederic Beck square piano*

Among the former Germans of Zumpe's acquaintance in London was Arnold Frederick Beck (ca. 1738–ca. 1798), a craftsman in London who was making the keyed English guitars in the 1760s. After another countryman, Johannes Pohlman, began to take on the overflow for the piano demand that Zumpe could not fill, Beck saw an opportunity to do the same, probably anonymously for Longman & Lukey in the late 1760s, and under his own name from about 1771.<sup>16</sup> A competent craftsman, Beck soon had a flourishing piano trade on his own.

Through the 1770s, Beck built exact copies of Zumpe pianos. Between 1770 and 1780 Zumpe, Beck, and all of the other London makers increased the length of the piano by four to six inches to add increased sonority by enlarging the soundboard area. Beck would continue building pianos, later in partnership with Charles Corrie, until the late 1790s.



*1896 watercolor hand drawn entry for the Beck when it came into the Pitt-Rivers Museum*

## HISTORICAL NOTE

This piano has a firm provenance to the Pitt-Rivers Museum in the U.K., where it was documented in 1896. The Pitt-Rivers family reputed that it was played by Clementi. Manfred Kleissner was the cardiologist for George Henry Lane-Fox Pitt-Rivers, who gave Kleissner the piano as the museum was deaccessioning material in the early 1960s. The soundboard was replaced in the mid-1960s by Sidney Rolfe of Morely's in London, but the original was retained and is available for study. The piano was then used in concert at the well-known Mill Hill Toc H Music Club in London, where Raymond Leppard was persuaded to perform a Mozart piano concerto using it. In this way, the piano had a second or possibly third life, but Kleissner himself died unexpectedly in 1974 while in the middle of his research on the piano and its potential connections to Clementi, and it would stand idly for another 30 years before returning to life in this collection.



*Signed A F Beck 1777 on soundboard, indicating the piano was made very late in that year*



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JACOB AND ABRAHAM KIRKMAN SQUARE PIANO, *London*

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*Name board of the 1777 Jacob and Abraham Kirkman square piano*

Jacob Kirkman's nephew Abraham joined his uncle as a partner in 1772 and instruments made after that time reflect the partnership on the name board. This is among the earliest Kirkman pianos extant, produced within the first few years of Kirkman as a piano manufacturer. Although the firm of Kirkman would become a prominent piano maker in the nineteenth century, at this point they were merely early adopters of the Zumpe square piano design and were producing in very low volumes of perhaps a few tens each year as requested by clients.

Kirkman was still focused almost entirely on harpsichords but the presence of this piano in the collection creates a unique situation, as no other collection in the world features an example of their double and single manual harpsichord, spinet, and piano, all in eighteenth century forms. This is also the earliest piano known by any make, with the "French Frame" style stand. It is original to this instrument and introduced in the year the piano was made.



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## UNDER THE LID

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**T**HE WIDE D TAIL: The layout of the keyboard with the division of accidentals into groups of two and three is critically important for the performer to grasp where his hand is at over the compass. However, this grouping introduces a mathematical problem for the builder. While the heads of all the naturals are the same width, the tails have accidentals positioned between them. Since the interval of C to E with two accidentals (C# and D#) represents a ratio of  $2/3$  or 0.666, and the interval between the F and B contains three accidentals (F#, G#, A#), so  $3/5$  or 0.60, the width of accidentals in the second group would be more closely spaced. It would look odd at the keyboard to have this bunching, so builders tried to distribute the difference across the compass.

Until the late eighteenth century, builders tended to do this by adjusting the width of the accidentals, leaving all the natural key tails the same width. When pianos began to be built, Zumpe and his close followers did this as well. However, by the mid-1770s, wide D-tails began to emerge in London, where all the difference was just put into one key. Since the D is the most played key on a piano, it may have seemed natural to make it the wide one, but it allowed all the sharps to be cut to the same width, making manufacturing easier. This Kirkman is one of the early adopters of this new system.



*JSB*

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JOHN BROADWOOD SQUARE PIANO, *London*

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*Name board of the 1787 Broadwood square piano*

John Broadwood began, or perhaps continued, his instrument making career with Burket Shudi in 1761 and became his partner in 1769. Following Shudi's death, Broadwood continued to build the harpsichord business but remained careful about entering into making pianos. His first pianos are dated 1780 and during the first decade of manufacture they varied little. This piano is one of these first Broadwoods and one of the finest musical instruments in the collection. It was sold into West Cornwall in England near Penzance where it remained in the same family until sold in 2012. Having been used as a ladies dressing table once, it no longer served as a piano; it held inside the residual of decades of makeup and ephemera that accumulated as it slipped between the joints in the lid flap, allowing us to see a progression for instance of the rouge, which started out as light colored layers, and grew heavier as the lady aged.

*Top view of 1787 Broadwood square piano with lid removed (below)*



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## UNDER THE LID

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When Broadwood brought out his own piano in 1780, he included certain technical improvements that he would patent in 1783, including placement of the tuning pins along the spine and an underdamper system to replace the lever overdampers. The tuning pin change placed the pins in the spine, the strongest member of the piano, and made the access by the tuner much more convenient. As the square piano grew, this became increasingly important such that on a six octave piano it would be impossible for an average sized individual to strike the lowest key and have his or her hand on the tuning wrench if the pins had remained on the right-hand side of the piano.

The underdamper operated quietly and effectively, allowing the touch of the piano to remain uniform through the entire keystroke. However, a damper pedal was tricky to arrange; the wire dampers that would come a decade and a half later would be superior to even the underdamper and underdampers disappeared in the early 1800s.



1790

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PAUL GUILLAUME DACKWEILLER SQUARE PIANO, *London*

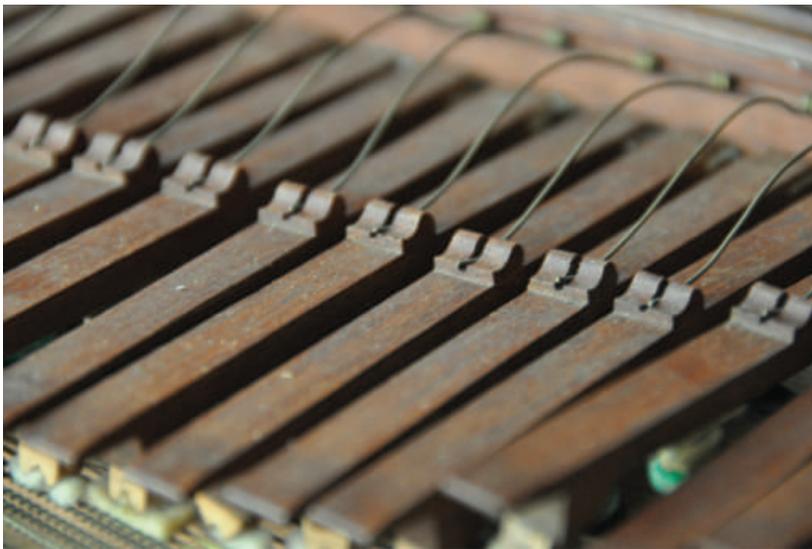
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*Name board of the 1790 Paul Guillaume Dackweiller square piano*

Paul Guillaume Dackweiller was born in the diocese of Coloniensis, Ubach, Germany in 1750 and baptized on August 16 of that year. He immigrated to Paris in 1783, becoming an apprentice/associate of Jean Kilien (Johannes Kilianus) Mercken with a shop on rue du Chantre. Mercken was the first builder to make pianos in France, beginning in the early 1770s, and Dackweiller became his heir apparent. Both men survived the revolution and continued in business, but unhappily, Dackweiller became the victim of some probable crime and was found murdered in the Seine in September 1801, never having realized his full potential. This piano is one of only two known by this maker, the other now in France and dated a year earlier. Although Dackweiller was likely a steady builder, the vicissitudes of revolutionary Paris and the disturbed times that followed have meant that rather few Paris-built pianos survive by any maker.

These pianos are built in the tradition of the very first English pianos, which remained popular in France and especially Paris. They are characterized by very light hammers and dampers.



*Dampers of the Dackweiller on springs*



*The Marche Des Innocents (detail of the left-hand side), ca. 1794–1810, by Thomas Naudet shows a view of the market where Dackweiller's shop, 692 rue St. Honori, was located (to the left side) in Paris.*

## A SOUTHERN PERSPECTIVE

As the French Revolution spread over France, it inspired a sympathetic slave revolt in Santo Domingo, which forced thousands of French nationals to flee the island, and most came to Charleston, bringing with them pianos like the little instrument seen here. The French Revolution was looked upon in a favorable light in America at the time, particularly in the southern states, where a strong federal government was held in deep suspicion. This attitude ironically created a welcoming home for French Nationals who were fleeing the uprising in Santo Domingo, itself inspired by the Revolution. This new influx of cultured people gave rise to Charleston's first Vaux Hall music and pleasure gardens, under the direction of Citizen Cornet, whose name was styled in deference to the revolutionaries in Paris. Over the next 25 years, the Vaux Hall concept would be part of Charleston's musical culture, fading only when competing attractions made it obsolete.



1890

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LONGMAN & BRODERIP SQUARE PIANO, *London*

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*Name board of the 1790 Longman & Broderip square piano*

Longman & Broderip dominated the music seller business in the last quarter of eighteenth century London and subcontracted from various builders to make their instruments starting as (James) Longman and (Charles) Lukey (Longman, Lukey & Co.) in the late 1760s. Their shops on fashionable Cheapside Street and also Haymarket in London gave them unparalleled exposure to the public, and over the course of the business until 1797, they sold over 5000



*The piano as received*

square pianos. Today, they are among the most commonly found eighteenth century pianos and were well made in their day. The collection boasts examples from the two major builders for Longman & Broderip, John Geib, and Thomas Culliford. This example by Culliford serves as a guide and contrast to the building approaches of these two men. It is an example of the “plain and neat” style favored in early federal period America, where these were imported in great numbers, as well as more remote areas of the U.K.

## ON THE SURFACE

The 1790 Longman & Broderip is made of solid mahogany sides and an oak spine, giving it good strength and making it robust in humid climates. This particular piano made its way to the rural outskirts of Cambridge, England where it was ultimately found serving as the fourth wall of a chicken coop in the mid-twentieth century. Following its rescue, cleaning (!), and long term storage, it was brought to the U.S. in 2012 and restored. It features the Geib double action, introduced in 1787, which rapidly gained public acceptance. The restoration process documented as much historical evidence as remained, and despite all that might have happened, it has survived with an original soundboard and much of the action intact, such that it can continue as a guide to the musical abilities of these early commercially made pianos.



*Many pianos are little more than a bucket of pieces when a restoration begins*



1794

CHARLES TAWS SQUARE PIANO, *Philadelphia*



*Name board of the 1794 Charles Taws square piano*



David Rittenhouse, *Charles Willson Peale, 1796, Oil on canvas, National Portrait Gallery, Smithsonian Institution; bequest of Stanley P. Sax*

This fine square piano was made for the famous American astronomer and close friend of Franklin and Jefferson, David Rittenhouse, by Charles Taws of Philadelphia. Taws had come to Philadelphia by May 1786, advertising as a musical instrument maker and repairer, and he became an important maker and later seller of pianos in that city, where the family continued through the middle of the nineteenth century.

American builders began making pianos in some quantity by 1789 in both Philadelphia and New York, but with the Capital of the new nation still in Philadelphia, the builders there had the opportunity of selling to the most prominent founding fathers of the time. Charles Taws began making pianos in 1789, probably no more than four or five per year, and ceased making them sometime in late 1794 when it became convenient to ship pianos from Longman & Broderip and Broadwood to Philadelphia. He would continue as a piano dealer until well into the nineteenth century, living to the age of 96.

## HISTORICAL NOTE

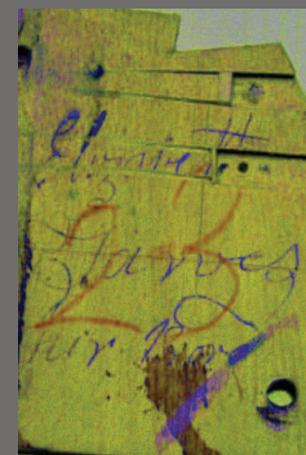
The choice to make or simply resell pianos occupied the thinking of many people in the music trade in America in the late eighteenth and early nineteenth century. It was generally acknowledged that London made pianos were of superior construction, yet the climate of America was different than London and pianos generally seemed to suffer from traveling to and residing in America.

The newspaper accounts of American builders would therefore sing the praises of American-made instruments “made to stand the climate.” The argument for and against domestic construction continued until the War of 1812 made import impossible, after which domestic production of pianos would grow to enormous proportions.

Taws argued in 1792 that many pianos being imported were no more than “the refuse of the European Music shops, imported for a trifle, and sold for the same price as a good instrument.”<sup>17</sup> Taws would famously feud with Thomas Loud in 1816 over Loud’s constant “puffing” of his pianos, which Taws thought inferior, and the resulting tossing of insults between the two men makes delightful reading.

## UNDER THE LID

With the action removed, a revelation presented itself. The inside right section featured the inscription “Elizabeth / Taws / her Bord (*sic*)” in a homemade ink that is also used to number the key lever ends. Charles Taws married Elizabeth Butcher (1770–1869) in 1788 when he was 45 and she was 18. The appearance of the wife and children in helping to make overspun wire and other light duties such as cutting and applying silk to interior surfaces has been discussed for the small piano shops in London, but this inscription and subsequent marks would indicate that Elizabeth was possibly a fully engaged journeyman at the bench by 1794. It is not impossible that this was also merely a playful act of husband and wife, but given that she was raising three small children and Charles was something of the flinty Scotsman, it is far more likely that the 24-year-old Elizabeth was simply busy at work for the family. The use of contrast lighting brings the signature into sharp relief.



*False color image to show the inscription in good contrast*



*1797*

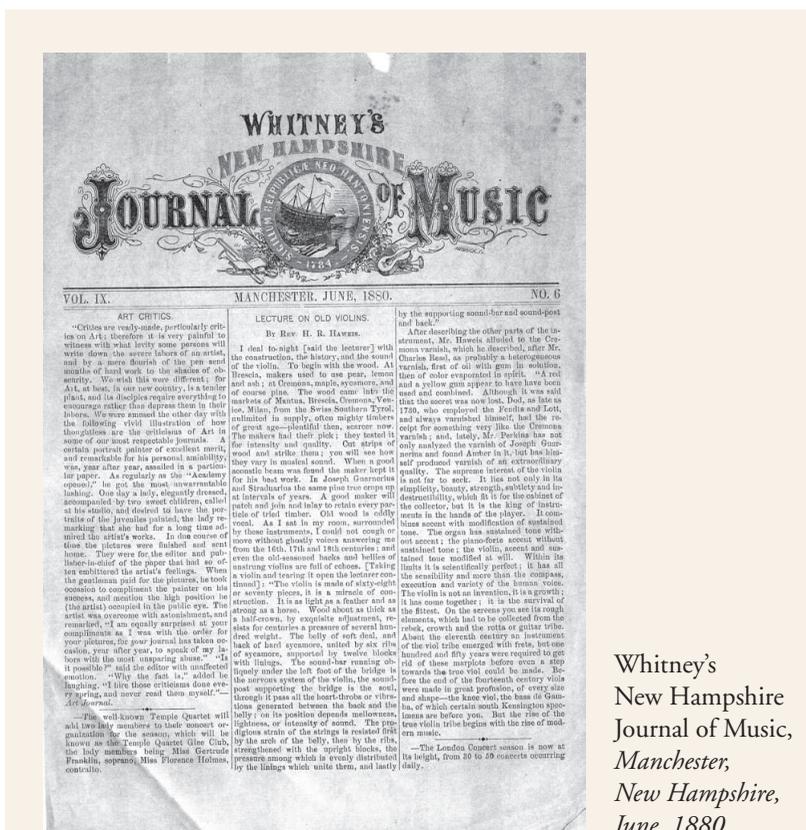
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WILLIAM ROLFE SQUARE PIANO, *London*

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Name board of the 1797 William Rolfe square piano



Whitney's New Hampshire Journal of Music, Manchester, New Hampshire, June, 1880

William Rolfe was a partner with Thomas Culliford and Charles Barrow during the 1780s and 90s, building pianos for Longman & Broderip as well as under their own name of “Culliford, Rolfe & Barrow.” When Longman & Broderip emerged from bankruptcy, Rolfe began to distance himself from Culliford and Barrow, setting up his own shop to make pianos about 1797. This piano is among the earliest extant examples of his work under his own banner. Rolfe went on to find success in the early nineteenth century making handsome pianos with a solid reputation. A square piano made by Rolfe and “organized” by having a small pipe organ integrated into it by John Sellers of Germantown, Pennsylvania in 1803 (now in the collection of Colonial Williamsburg) was one of the many Rolfe square pianos that came to America when new. The firm of Rolfe & Sons would continue until 1889.

## HISTORICAL NOTE

This piano came to America new in 1797 as purchased by Eleazer Whitney and remained in the same family until 2015. It was used by the family for personal enjoyment and then as a piano to teach children music by the grandson, Irm Whitney (later described in print as the “Father of Music”<sup>18</sup>) in Henniker New Hampshire, at which time the earlier French Frame stand was replaced with the current frame stand and four heavy legs seen here, made of American cherry. An iron bar was inserted and the bass strings substantially thickened to give the piano more power in the lower registers. In this way, the Rolfe, now hopelessly outdated, continued in use throughout the nineteenth century in semi-rural New Hampshire.



1799

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LONGMAN, CLEMENTI AND CO. SQUARE PIANO, *London*

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*Name board of the 1799 Longman, Clementi and Co. square piano*

Following the collapse of Longman & Broderip in 1795, Muzio Clementi was asked to act as a trustee for the business along with several other debt holders. Ultimately, the brother of James Longman, John Longman, took on the business with Clementi as a principle partner in November 1798. This arrangement lasted until May 1800 when John Longman withdrew, leaving Clementi the principal partner, with David Davis, the shop foreman, Frederick W. Collard as chief engineer, along with silent partners Josiah Banger and Frederick Hyde.

The firm prospered tremendously under Clementi (whose connections, fame, and attention to detail dramatically improved quality and sonic response) and led by the technical expertise of F.W. Collard. The resulting pianos from this earliest incarnation of the Clementi firm are both pleasing to the eye and ear beyond what is normally encountered. Featuring a well rendered spray of hand painted flowers, they are unusually free of fussiness but elegant at the same time.

## UNDER THE LID

Longman, Clementi & Co. pianos make use of the most advanced improvements in piano technology, including the Geib double action, and William Southwell's 1794 patent with an enlarged compass to c4, wire guided dampers, and "Sonovent" design (fret cut panels in the name board and right rear corner) that allows sound to leave the piano even with the lid closed. This 1799 model had no pedal but later ones are often provided with one. They were also handsomely decorated in a restrained but elegant manner that holds up well over time. The enameled plaque is surrounded by a rich floral spray of sweet pea, cabbage rose, morning glory, and cornflowers in a classical motif. Later pianos by Clementi retained this elegance in a somewhat simplified manner. The artistry of the paintings is by a skilled hand and similar well executed designs on pianos by other makers in the immediate area strongly suggests a house that specialized in doing this sort of work on a contract basis for the piano builders, much as the inscriptions were farmed out to lettering houses.



*Fret cut panel with silk backing (left); Detail of hand painted floral spray (below)*





1807

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CLEMENTI & COMPANY SQUARE PIANO, *London*

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*1870*

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JOHN GEIB & SON SQUARE PIANO, *New York*

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*Name board of the 1810 John Geib & Son square piano*



A fantastic example of the “New York Style,” this piano sports high Federal Period classical Grecian carved legs with turned and reeded plinth, which forms the setting for the piano on top that features wide radius front corners and elaborate applied reeding, low contrast veneer, and brass ormolu, along with a five and a half octave compass that features a working nags head swell. The large radius of the corners would shrink over the next ten years to something more manageable, but rounded corners were attractive and would become a mainstay in piano design.

John Geib had been the most prolific piano maker for Longman & Broderip during his time in London, where he arrived in the mid-1770s and remained until summer 1797. He brought his family to New York in September 1797 and set up to make organs and pianos, becoming the first piano maker in early America to carry on the piano trade in a factory-like setting, as opposed to the individual craftsman approach. His son, John Geib Jr., became a full partner in 1802 and they built under the name of John Geib & Son until 1814 when Geib Sr. retired and Geib Jr. took the business, later with two of his brothers, Adam and William.

This piano once belonged to the Astor family in New York and was then bought by Doris Duke to be restored for her show house in Delaware. The restoration never occurred and the piano languished in the hands of the caretaker until 2014 when it entered the collection and an exterior conservation was undertaken.

*Detail of hand painted name board, with firefly on the plant stem. Insects within piano decorations are rarely seen. (above)*

## UNDER THE LID

The Geib piano features a lid swell, often called the “nag’s head swell,” that on depressing the right pedal raises the right lid flap, which on most pianos is to be left open. This would cause the volume of the piano to suddenly increase or decrease as this flap is opened or closed, a sonic effect found on London pianos dating back to the 1770s. It was never a popular effect in London and is encountered rarely by even the 1790s, but in early New York, it seemed the more bells and whistles a piano had, the more for which it could be sold. Geib would build fancy pianos with three and even four pedals, raising the dampers (as with this piano), lid swell, lute stop, and moderator (tabs of material disposed between the hammer and the strings).



# The Name

## TABLE PIANO, SQUARE PIANO, OR SQUARE GRAND PIANO?

The ubiquitous rectangular shaped pianos are called by many names, and most commonly today we hear someone say they have just seen a “square grand piano,” regardless of the age of the instrument. In Germany, it was called a “tafelklavier,” or table piano. In England, it was a square piano and later confusingly known as a spinet.

However, the term “square grand” to describe a large square piano was not used until spring 1852, when John Dunham took out an advertisement for their newly constructed, overstrung square pianos. While the concept of crossing the string bands on a piano had been toyed with for at least 50 years, Dunham has the credit for commercializing the concept.

Technically, none of the pianos in this exhibition are actually “square grand pianos,” a name reserved for a piano that would come perhaps five years later than the latest of those on display. But with so many of these later square pianos still around, the term square grand piano will be with us for a while!

Square pianos became very large in the last half of the nineteenth century, over seven feet long and three and a half feet wide with a full 7 1/3 octave, 88 note compass. These pianos in good condition have a tone not at all unlike a good medium size grand piano and the action can be light and responsive if well-regulated and by a competent maker.

The square piano began coming to an end in England in the 1850s and Broadwood made their last square piano in 1866. Collard & Collard would continue on into the 1870s at a low rate, but they too gave up the design. The

### PIANO FORTE IMPROVEMENTS.

There is no musical instrument, it is said, which has received such great improvements as the Piano Forte of late years. The United States have come in for a share of these improvements, so far at least as mechanical finish, if not structure, goes. We find the following account of the instrument called the Square Grand Piano, a patent for which has been taken out by Mr. John B. Dunham, of New-York, in the *Courier and Inquirer* of that city:

“The improvement is said to arise from the arrangement of the strings, which cross each other at right angles, the bass strings running, as usual, the length of the Piano. It is argued that more than double the quantity of tone will be produced, as two thirds of the strings, which before had the assistance of but a section of the sounding board, now have its whole breadth and length.

*Charleston Courier, Charleston, South Carolina, April 8, 1852 (above) and a newspaper notice of a bonfire from the Evening Star, Washington, DC, May 25, 1904 (right) (Images provided by Newspapers.com)*

### GREAT PIANO BONFIRE.

Death Knell of “Squares” Sounded at Atlantic City.

*Special to The New York Times.*

ATLANTIC CITY, N. J., May 24.—While 120 delegates to the National Piano Dealers' Convention here waved red lights and danced in a great circle, 200 venerable square pianos were cremated on windswept Chelsea Heights at 10:30 to-night. The widely advertised destruction of the pianos was first proposed for the ocean front, but was barred therefrom by Mayor Stoy by reason of the danger.

The delegates went to Albany Avenue by trolley and marched out across the inside thoroughfare bridge to Chelsea Heights, where the torch was quickly applied to the relics.

The fire made as big a blaze as a burning house. The piano men burned the veterans to signalize the passing into history of the “square” make of instrument.

upright piano was taking that part of the business and square pianos were out of date. However, in America they remained a thriving business for another twenty years as prestigious symbols of American wealth and power. By the late 1890s, however, they had begun to be replaced with large upright and grand pianos, which were then becoming acceptable in the average home.

Against this background, piano salesmen recognized that the most important competition for new upright pianos came from serviceable older square



At the Piano,  
*Childe Hassam,*  
*ca. 1908*

pianos that might sell for less than 10% of their original price but work nearly as well as new. In May 1904, in Atlantic City, New Jersey, a bonfire was proposed to burn square grand pianos as a symbol of their passing. They advertised broadly that over 1000 pianos would go into the pile, but the logistics of moving and stacking them made this number probably closer to 50. After being postponed by the fire marshal, the event was eventually held and the reputation of the square piano became that of an unreliable, out of date, undesirable item in the

home, a myth perpetuated by piano technicians even today.

A few square pianos were made in the 1930s during a return to sentimental feelings for old things of the past, but with the Great Depression underway it was hardly an auspicious time to try for a return. Today, square pianos are occasionally copied from historical models but with large numbers of antiques remaining, few builders would select a square piano for copying.



1824

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ALPHEUS BABCOCK SQUARE PIANO, *Boston*

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*Name board of the 1824 Alpheus Babcock square piano*

Alpheus Babcock (1785–1842) was the first large scale builder of pianos in Boston, and later Philadelphia, beginning his career with his brother Lewis under the tutelage of Benjamin Crehore in Milton, Massachusetts sometime before 1810, when Alpheus and Lewis struck out on their own. Babcock remained with Lewis until his death in 1814, then formed a series of partnerships with other builders and music sellers and instrument distributors. This piano was made for the Boston music seller James A. Dickson (1774–1853) who was the owner of a “Music Saloon” at 1 Marlboro Place in Boston. Darcy Kuronen states that Dickson had some kind of relationship with the Babcock shop to make instruments that he would then sell through his music store.<sup>19</sup>

Babcock patented the full iron frame piano in 1825, a significant invention in the history of the piano and critical to the modern piano’s existence. That so few pianos remain with this feature in early Babcock pianos speaks more to resident prejudice against something like iron being introduced into the piano than its technical usefulness. No modern piano can exist without a substantial iron plate to take the tension and the early 1820s saw the tipping point where iron would be required for a piano with increasingly heavy strings and higher tension to survive. Babcock returned to Boston and joined the firm of Chickering, which then introduced the full iron frame in a commercially significant way in 1840. This broke down all remaining concerns over the use of iron, ushering in the era of the modern sounding piano.

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## UNDER THE LID

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Babcock drew from an invention that was in vogue in England as brought forward by Clementi and Company, in which Clementi introduced a second bridge, disposed near the right-hand hitch pins, and a movable full length damper that could cover the entire set of “secondary” strings. Rather than permanently damp this extra length of strings with listing cloth as had always been done, the new “Harmonic Swell” with the “Bridge of Reverberation” added a color to the sound of the piano when used was not always entirely pleasant, but useful when used with moderation. Babcock employed a similar concept for his “Harmonic” pianos, which proved a selling point in the newspaper advertisements. A second pedal lifted a wooden bar that damped the unused part of the strings, releasing a reverberation component even if the main dampers are engaged.





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ROBERT & WILLIAM NUNNS SQUARE PIANO, *New York*

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*Name board of the 1828 Robert & William Nunns square piano*

The brothers Robert and William Nunns immigrated to America in the early 1820s and went to work for Kearsing and Son before striking out on their own in 1824. They built elegant pianos for the music selling firm of Du-bois and Stodart and their pianos quickly became known as some of the highest possible quality pianos made in New York, a distinction that would follow the Nunns through many decades of building experience.

Sales of pianos into the South became increasingly important in the late 1820s as the importation of London-made pianos became prohibitively expensive due to the tariff of 1828, and the quality of New York, Philadelphia, and Boston pianos became comparable with their London cousins. Robert and William Nunns (and later Robert in partnership with James Clark) came to dominate the trade of pianos into the South. When the Civil War erupted in 1861, the eventual loss of business proved fatal to the company which folded on Robert's death in 1866.

### ON THE SURFACE

The piano is number 256 and dates to late 1827 or January 1828. It sits on a highly carved mahogany pedestal stand (known as French pillars and plinth in the trade) and is veneered in Brazilian rosewood, among the finest materials then available. The back is fully veneered and detailed like the front, such that with the piano lid closed it is difficult to tell front from back, including a double pedal lyre with silk inlay. It was meant to sit in the middle of a large room with a commanding view.

Elaborately decorated square pianos became the principle article of furnishings for homes that wanted to make a statement but did not wish to create the impression that there was anything like professional music occurring. As such, the elaborate square piano hit a zenith in the late 1820s and early 1830s. An economic recession in 1837, which seemed to be resolving and then suddenly worsened in 1839, plunged the country into economic distress (hard times tokens were issued in 1843 in protest) that would not dissipate until the mid-1840s. When piano production began to ramp up again, the piano had become a far more somber affair, usually in dark woods with minimal flashy decoration, simple tiny name plaques, and neo-gothic elements such as craved gothic arches flanking the key well.

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## UNDER THE LID

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In 1821, Samuel Herve, one of Broadwood & Son's workmen, introduced the use of a metal string plate. This plate solved several technical issues, including a solid fixturing of the thicker strings being used which tended to pull out of wood, spanning the gap over the sound board to reduce unwanted string resonance and providing a well distributed anchor for a tensioning bar to help the case withstand the tension better. American builders adopted the use of this string plate over the next ten years, with Stewart and Chickering as an early adopter and Robert & William Nunns apparently taking it up in the early spring of 1827. In an April advertisement, Dubois & Stodart called the public's attention to this feature and referenced its use by Broadwood as an endorsement.<sup>20</sup> Here we see an example of this string plate as it originally was developed by Nunns, which uses a textured surface in a metallic green with black borders, creating a handsome and utilitarian feature.





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ROBERT & WILLIAM NUNNS SQUARE PIANO (UNICHORD), *New York*

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*Name board of the 1830 Robert & William Nunns square piano*

A highly elegant “anonymous” piano entered the collection in 2013, which was known to be a piano by the Nunns brothers, probably before they became independent of Dubois and Stodart in March 1830. The piano was sold into South Carolina when new and was in North Carolina when it was bought at auction in 2013.

It features a veneered back and rounded corners on the rear as well as the front, an unusual improvement that allows the piano to function well in the middle of a room. Set on four gilt topped columns with a solid base a pedal lyre, it is one of the most attractive pianos in the collection. It is an early version of the new type of piano introduced by the Nunns called the “Unichord” with one string per note. This was an expedient to tuning and regulation that was popular in the rural South from 1829 to about 1835.

## HISTORICAL NOTE

The name has been carefully removed from the front, leaving traces of where it once stood. This was done as a result of the hard feelings in the South around 1830, when the Nullification Crisis over the “Tariff of Abomination” emerged. Given the date of the piano, it is most likely that it was done soon after purchase in 1829/1830 as hostility against Andrew Jackson and his policies, especially towards the action of South Carolina to call for nullifying the tariff law. This led to the Nullification Crisis, causing families to turn Jackson’s picture to the wall or deface it and remove from the house any sign of Northern influence.

## UNDER THE LID

In 1829 Robert & William Nunns introduced a new piano type to America that was just then being tried out in Europe. They signaled this introduction with an advertisement:

*To The Editors of the Evening Post [edited]:*

*Sir – We beg to call your attention, and that of the public, to some Piano-Fortes, manufactured by us for Messrs. Dubois and Stodart, which we have this morning finished and sent to their store in Broadway. These Instruments have been modeled after a patent granted in Paris, a short time back, to Messrs. Pleyel, with such alterations as the scorching nature of our climate appeared to us to be necessary to give them durability. The essential difference between these pianos and all others hitherto made consists in their having only one string to each note, in place of two or three, which have been invariably used until now.*



*Charleston Courier, Charleston, South Carolina, December 10, 1829 (Image provide by Newspapers.com)*



*Marbleized decorated iron string plate for 1830 Nunns square piano*

*We have thus stated what we conceive to be the great advantage of these instruments for particular locations, and we can confidently assert, that they will be found equal in workmanship and finish to any pianos we have made, and which we may gratefully add have been so favorably received by the public.*

*—Aug. 3 Robt & Wm Nunns, 3d Avenue*



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ROBERT NUNNS, CLARK AND CO. SQUARE PIANO (UNICHORD), *New York*

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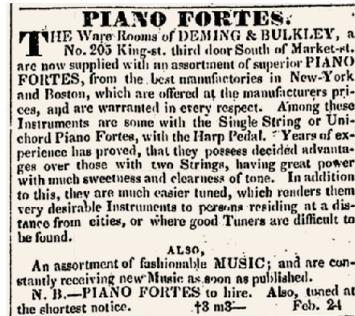
Name board of the 1834 Robert Nunns, Clark and Co. square piano

This piano, from the firm of Robert Nunns, Clark and Co., was built in early 1834 and shipped to South Carolina through Charleston by the dealers Deming and Bulkley. It was bought by Austin Peay for his daughter Eliza as a combination wedding and eighteenth birthday present for \$300.00, as recorded in his will of that same year. It remained in the family and in South Carolina from that point forward, through Eliza's daughter Carrie and subsequent family members.

It is also a "Unichord," or single string per note piano, which was introduced by the Nunns brothers and was popular from 1829 to about 1835 and sold mainly into rural parts of the country where tuners were hard to find, a condition that exactly describes Ivy Hall Plantation, this piano's first home in rural Fairfield County, South Carolina. It is veneered in flame mahogany giving it a distinctive look and sits on four sturdy well-proportioned legs which had recently become the fashion trend. With a massive base and spine, it was engineered to withstand the powerful stress it must maintain and yet it does not appear bulky. Bought through the fine furniture and piano dealers Deming and Bulkley in Charleston, it retains their shop badge in the rear of the piano, lightly feasted on by silverfish over the decades.



Deming and Bulkley shop badge (top); Moderator strip that interposes a thick buff leather between the hammers and the string to mute the tone to a very soft tone, almost inaudible if played gently (bottom).



Charleston Courier, *Charleston, South Carolina, February 24, 1834. This ad describes the piano in the exhibit. (Image provided by Newspapers.com)*

## HISTORICAL NOTE

In the will of Eliza's father, Austin Ford Peay, made in October 1834, he names his new son-in-law Thomas Lyles as an executor, showing a high degree of respect for the young man and turning to his daughter Eliza states: *I give and confirm to my daughter Eliza Lyles and her husband Thomas Lyles the thirty negroes I have already put into their possession – having already given to my daughter a pianna worth \$300, and also to her husband Thomas Lyles the sum of \$600 cash, I further give to my said daughter the sum of \$1700 annually until the same shall amount to \$8000.*

The piano in question here is the Robert Nunns, Clark and Co. under study. In late February 1865, the piano was nearly destroyed when General Sherman's troops came through Fairfield County to cripple the military and civilian war effort in the region. Sarah Lyles Feaster recorded the following account: *After plundering here, they resorted to the torch to still further distress the helpless ladies and children, a fire being placed in one of the daughter's trunks that had been packed preparatory to sending her away to boarding school. One of the raiders must have possessed a spark of humanity, as he responded to my aunt's request, "Put out the fire," before it had done a great deal of damage.*

*Another aunt, who possessed a lovely voice, saved her piano from destruction by singing at their request, thus proving that "Music hath charms to soothe the savage breast." A handsome piano stood in the parlor of a cousin's house that had been abandoned, and as the soldiers were about to chop it to pieces, a negro man begged for it. They gave it to him on condition of his taking it unaided, which feat he accomplished, only to have it chopped to pieces by the next crowd.<sup>21</sup>*





*ARR*

ANDREW REUSS SQUARE PIANO, *Cincinnati, Ohio*



*Name board of the 1835 Andrew Reuss square piano*

Andrew Reuss immigrated to Cincinnati from Vienna, Austria in 1830 with his wife Bata to create a new life in America as a piano builder in the Viennese tradition. He was successful in that pursuit, if not prolific as a piano maker, and although the family flourished, there are only three examples of his pianos extant today, of which this the only one playing as of 2014. The pedal box is an unusual feature and the design was apparently one that Reuss was working on for a very different application. In the spring of 1835, Reuss's father Andreas died in Germany and in 1836 Reuss would commission a monument for him and other family members. Clearly moved by the death of his father, he incorporated the proposed funeral monument design into his next piano, seen here, which survives as a silent testimony to his deep sense of loss.



*Reuss incorporated the design of his father's funeral monument (left) into the pedal box design (right) of his 1835 square piano.*

## UNDER THE LID

The Reuss piano is built on the Viennese principle of prell-mechanik action but with a modified English damper system and has bassoon and Janissary stops for full musical effect. It includes a modifier for playing softly, bassoon to cause the bass strings to "buzz," and a bell and drum to bang out the Turkish marches popular in the German-American community in the 1830s. By 1840, Reuss had ceased building full pianos to concentrate on selling fancy goods and real estate. He may have made no more than 40 pianos in his time in Cincinnati and this example is a choice artifact from a time when the piano on the frontier was expected to provide robust entertainment on command. It sold new for \$500, about \$250 more than a solid piano by any of the East Coast builders, and reflected a decided preference by the German-American community for an instrument familiar to them and manufactured by one of their own.



*Hammers resting on the key levers*

*Drum beater and bell for Janissary pedal. The padded head hits the soundboard to make the bang,*





1857

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GROW & CHRISTOPHER SQUARE PIANO, *New York*

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*Name board of the 1857 Grow & Christopher square piano*

Wales F. Grow began his career with the co-operative New York Piano-forte Manufacturing Company and is listed as a partner in A. H. Gale & Company in 1842. In 1847, Grow left the partnership with A. H. Gale to join William Christopher, establishing the firm of Grow & Christopher. The firm specialized in square grand pianos and by 1855 it was building over 150 pianos annually. Instruments by Grow & Christopher were frequently exhibited at fairs and trade shows and were generally awarded high honors for design and construction. Grow & Christopher dissolved around 1858 and there is no mention of either Grow or Christopher being active in the piano industry after about 1860.



*Inscription on key lever "Jarvis / Mead / 1857"*

## HISTORICAL NOTE

This piano was bought by John Hightower Goodwin (1865–1866, South Carolina Representative 1872–74) and has remained at the Blythe-Goodwin-Hagood House on Highway 11 all of its life. The editor of the Greenville Enterprise and Mountaineer wrote about a visit to the Hagood House in the autumn of 1867. The party was royally entertained with “fat yellow chickens,” mountain apples, and “the nectar of the corn,” brewed before the War.<sup>22</sup> The Greenville County Chapter of the Cherokee Foothills National Scenic Byways Association bought the property with a grant from the Federal Highway Administration and matching funds from Greenville County. County Councilman Joe Dill is currently leading efforts to secure the final funding that will allow the house restoration to be completed, at which point this piano will be returned to its original home.



*Hand painted floral spray of roses, passion flowers, and camellias on the iron string plate*



KNABE & GAEHLE SQUARE PIANO, *Baltimore*



*Detail of sculpting*

William Knabe (b. Kreuzburg, 1803–d. Baltimore, 1864) and Heinrich (Henry) Gaehle (b. Hanover, 1811/12–d. Baltimore, 1855) found their fortunes intertwined when they formed a partnership about 1839 to sell pianos and offer piano services in Baltimore. In truth, this was not a solid partnership until after early 1843 and company lore is more responsible for the date of their partnership than any primary source, sometimes quoted as early as 1837. William Knabe was brought up with a good education according to the family, was apprenticed to a cabinet maker, and then apprenticed himself to a piano maker in Gotha. He immigrated to America in 1833 and went to work for Henry Hartge.

Henry Gaehle arrived in Baltimore in September 1838, listed in the passenger records as a “mold joiner,” and apparently went to work as a piano maker, possibly at Hartge’s business as well, on arrival in Baltimore. Knabe was listed at 45 N. Liberty St. and Gaehle was on Forest St. near French according to the 1842 Directory. Knabe & Gaehle appear together in April 1843 at a new address, 11 S. Liberty St. as piano makers with: a full assortment of Rose and Mahogany wood pianos, from six to seven octaves, which they will sell at the lowest prices to suit the times. They have just finished and have on hand two superior pianos of seven octaves, with iron frames and extra bars with their own improvement. Old pianos exchanged for new ones.<sup>23</sup>

The partnership would go on to become one of the most important piano making firms in America, with Knabe carrying on after the death of Henry Gaehle in 1855.



*Side view of the pedestal stand for Knabe & Gaehle piano. Note the organic lines that would be popular in the later Arts & Crafts style in America.*

# Chapter 4

## TECHNICAL SPECIFICATIONS

### SPINET AND HARPSICHORDS

#### 1704 Edward Blunt (copy) spinet, London (copy, Chelveston)

**Inscription/Marks:** “Edwardus Blunt Londini Fecit” on name board

**Maker’s serial number:** n/a

#### Keyboard

- **Compass:** GG/BB – d3 broken octave
- **Three octave measure:** 482
- **Natural/Sharps coverings:** Ebony/simulated ivory
- **Head length/Sharps length:** 30/57
- **Key guide system:** Rear guided key lever

#### Case/Dimensions

- **Length:** 1664
- **Width:** 584
- **Depth:** 165
- **Height:** n/a
- **Height of keyboard over floor:** 680 as conceived in copy
- **Materials:** English walnut case and turned stand.
- **Notes:** Copy from the 1704 Edward Blunt/Thomas Hitchcock original.

**Disposition:** Single strung throughout

**Strings/c2 Scale:** Brass stringing throughout

**Bridge/Nut:** Beech. Bridge back-pinned to b (the note below middle-C)

**Action:** English spinet box guide

**Pedals/Stops:** None

**Provenance:** New

#### 1748 Kirkman spinet, London

**Inscription/Marks:** “Jacobus Kirckman Fecit Londini 1748” on name board

**Maker’s serial number:** n/a

#### Keyboard

- **Compass:** FF/GG – f3
- **Three octave measure:** 484
- **Natural/Sharps coverings:** Ivory/ebony
- **Head length/Sharps length:** 39/77
- **Key guide system:** Rear guided key lever

#### Case/Dimensions

- **Length:** 1956
- **Width:** 732
- **Depth:** 21.6
- **Height:** 835
- **Height of keyboard over floor:** 660
- **Materials:** English walnut case with pear stringing, burl walnut name board with stringing, two lid hooks, and turned walnut stand
- **Notes:** The stand is original to the spinet contrary to the assumption by Nutting that it was American cherry. The 1748 Kirkman spinet appears in the *Connecticut Magazine*, Nov. 1899, pg. 546, and at least four platinum prints by Wallace Nutting: “An Old Drawing Room,” “The Spinet Corner,” “Spinet Melodies,” and “Sunshine and Music,” the first three made in 1912 and copyrighted together, and all featuring the same young lady (Helen Goss (Stackhouse) [1896–1978], who started as a colorist for Nutting during high school) at the instrument in the parlor or an adjacent room of Nuttingholme, W. Nutting’s Massachusetts residence.
- Published in *Furniture of the Pilgrim Century*, 1921, pg. 479 by Nutting
- Published in *Jacob Kirkman, Harpsichord Maker to Her Majesty*, Mole, Mould, Strange, 2015

**Disposition:** 1 X 8’

**Strings/c2 Scale:** Brass stringing throughout (replaced) / 270

**Bridge/Nut:** Beech

**Action:** English spinet, two dampers per jack

**Pedals/Stops:** n/a

#### Provenance:

- Hezekiah (Brainerd), (1708–1774), in Haddam, Conn
- Hezekiah, S. Brainerd [Hezekiah and Mary], (1742–1805)
- Eliakim Brainerd (1759–1815)
- Arnold Hazelton Hayden (1788–1869) and Ursula Brainerd Hayden (1797–1869)
- Randolph P. Hayden (1829–1913)
- Wallace Nutting (1861–1941) bought ca. 1900–1912
- Joe Kindig, Jr. (1899–1971) bought at auction of Nutting estate 1941

- Emil Robert Kursinski, Sr. (1921–2011) bought from Kindig estate 1965
- Thomas Strange bought from Kursinski estate sale 2014

#### 1758 Kirkman double manual harpsichord, London

**Inscription/Marks:** “Jacobus Kirckman Fecit Londini 1758” on name board

**Maker’s serial number:** n/a

#### Keyboard

- **Compass:** FF/GG – f3
- **Three octave measure:** 485
- **Natural/Sharps coverings:** Ivory/ebony
- **Head length/Sharps length:** 38/75
- **Key guide system:** Front guided key levers

#### Case/Dimensions

- **Length:** 2312
- **Width:** 928
- **Depth:** 295
- **Height:** 923
- **Height of keyboard over floor:** 705
- **Materials:** Burl walnut and burl elm with elaborate walnut and sycamore marquetry over oak on key well, jack rail and interior soundboard trim. Quarter sawn spruce sound board. Carved demi cabriole mahogany trestle stand with talon and ball feet.
- **Notes:** Bottom replaced and extensive added bracing inserted during mid-1960s restoration. All jacks and 98% of tongues are original.

**Disposition:** Lute, 2 X 8’, 1 X 4’

**Strings/c2 Scale:** Iron and brass stringing (replaced) / 355

**Bridge/Nut:** Beech

**Action:** Kirkman double manual harpsichord

**Pedals/Stops:** Lute stop, no pedals

#### Provenance:

- Sir John J. Smith -1924 to 1959
- Paul and Christy Tolstoy -1964 to 2012 when Christy died, leaving it to Randolph Mickelson
- Thomas Strange purchased in 2012 from Randolph Mickelson

### 1766 Kirkman single manual harpsichord, London

**Inscription/Marks:** “Jacobus Kirckman Londini Fecit 1766” on name board

**Maker’s serial number:** n/a

#### Keyboard

- **Compass:** FF/GG – f3
- **Three octave measure:** 484
- **Natural/Sharps coverings:** Ivory/ebony
- **Head length/Sharps length:** 40/80
- **Key guide system:** Front guided key lever

#### Case/Dimensions

- **Length:** 2195
- **Width:** 918
- **Depth:** 270
- **Height:** 874
- **Height of keyboard over floor:** 685
- **Materials:** Mahogany cross banding over oak with burl walnut key well, on plain mahogany trestle stand
- **Notes:** A well preserved Kirkman with a clean name board and original jacks and tongues. The damper cloth is a replacement by John Watson using a looped configuration.

**Disposition:** 2 X 8’, 1 X 4’

**Strings/c2 Scale:** Iron and brass stringing (replaced) / 335

**Bridge/Nut:** Beech

**Action:** Kirkman single manual harpsichord

**Pedals/Stops:** 4’ pedal activation

#### Provenance:

- ca. 1967 sold by Pro Musica to Joe and Glenda Rawley, North Carolina
- Sold to Thomas Strange in 2017.

## GRAND PIANOS

### 1786 Robert Stodart grand piano, London

**Inscription/Marks:** “Robertus Stodart Londini Fecit 1786 / Wardour Street, Soho” on name board

- Card on key well bottom reads Robert Stodart / Pianoforte Maker / Great Pulteney Street

**Maker’s serial number:** n/a

#### Keyboard

- **Compass:** FF – f3
- **Three octave measure:** 486
- **Natural/Sharps coverings:** Ivory/ebony
- **Head length/Sharps length:** 40/84
- **Key guide system:** Front guided key levers

#### Case/Dimensions

- **Length:** 2175
- **Width:** 944

- **Depth:** 287
- **Height:** 910
- **Height of keyboard over floor:** 700
- **Materials:** Mahogany over oak with cross banding and fruitwood stringing, satinwood key well, on a mahogany trestle stand.
- **Notes:** Early, well preserved English grand piano with most of the original leather hammer coverings intact but once glued over for very heavy new covers. The action is not badly worn and retains the original leather and bushings throughout. Some original cloth present.

**Disposition:** Triple strung throughout

**Strings/c2 Scale:** Solid brass in the lower octave, iron above (replaced) / 278

**Bridge/Nut:** Beech

**Action:** English grand

**Pedals/Stops:** Una chorda and dampers on pedals

#### Provenance:

- Family of Katherine Bradley, Maryland, from early 1930s until 2017
- Donated to the Carolina Clavier Collection in 2017, object 2017-02

### 1791 John Broadwood grand piano, London

**Inscription/Marks:** “Johannes Broadwood Londini Fecit 1791 / Great Pulteney Street Golden Square” on name board

- “Cairns” signed on the top key lever. Cairns appears on other actions from this time from Broadwood and Longman & Broderip.

**Maker’s serial number:** 309

The serial number is marked 309 under the top damper guide, 317 on the action. A second serial number of 326 is stamped on the hammer rail of the action. 309 is taken as the authoritative SN for the instrument itself. Serial numbers were apparently loosely controlled in the first decade or two of their use, but became more structured after 1800.

#### Keyboard

- **Compass:** FF – f3
- **Three octave measure:** 489
- **Natural/Sharps coverings:** Ivory/solid ebony
- **Head length/Sharps length:** 41.5/78.5
- **Key guide system:** front guided key levers

#### Case/Dimensions

- **Length:** 2245
- **Width:** 945
- **Depth:** 297
- **Height:** 908
- **Height of keyboard over floor:** 695
- **Materials:** Oak with mahogany veneered panels with mahogany cross banding and boxwood stringing; brass oval lid hook rings [on bent-side]; trestle stand

with Chippendale legs; satinwood veneered key well with tulipwood cross banding and ebony and holly stringing

- **Notes:** Restored in 1966/67 by Joe Hopwood of Pro Musica, 1984 by John Watson, 2010/11 by Tom Strange with full bottom off, soundboard off restoration to correct severe cheek warp. Most of the original bottom was returned, all of the original soundboard was returned, and the case stabilized with oak bracing at the cheek/bellyrail.

**Disposition:** Triple strung throughout

**Strings/c2 Scale:** Solid brass in the lower octave, iron above / 268

**Bridge/Nut:** Beech

**Action:** English grand

**Pedals/Stops:** Two attached to front legs: una corda, dampers, one hand stop at right for una/duo corda

#### Provenance:

- Appears to have been for sale in the *Etude Magazine*, January 1911, when it was supposedly worked on at Chickering Piano. Passed through Pro Musica in 1967 and bought by Joe and Glenda Rawley of North Carolina, bought by Tom Strange 2010.
- Martha Clinkscale, *Makers of the Piano 1700–1820* (1995), 42, no. 6
- John Watson, “A Catalog of Antique Keyboard Instruments in the Southeast, Part II.” *Early Keyboard Journal* Vol. 3 (1984–1985)
- Hunt, David. International Register of Surviving Grand Pianos Manufactured by John Broadwood and Sons, 1787–1837

### 1792 John Broadwood grand piano, London

**Inscription/Marks:** “Johannes Broadwood / Londini Fecit 1792 / Great Pulteney Street / Golden Square” on name board

- “Walter No 338” on FF key lever

**Maker’s serial number:** 356, left inside case, under top damper guide.

- Action is numbered 370 stamped on top

#### Keyboard

- **Compass:** FF – f3
- **Three octave measure:** 490
- **Natural/Sharps coverings:** Ivory/ebony
- **Head length/Sharps length:** 41.5/81.5
- **Key guide system:** Front guided key levers

#### Case/Dimensions

- **Length:** 2245
- **Width:** 948
- **Depth:** 303
- **Height:** 911
- **Height of keyboard over floor:** 690
- **Materials:** Satinwood cross banding over oak on the entire case, music desk of satinwood, trestle stand

veneered in satinwood, with stained outer molding. Quarter sawn spruce soundboard.

- **Notes:** The wrestplank veneer was lifted and the area for the pins milled out and replaced with new wood, then veneer and nut replaced by Tom Wolfe, 1980. The nut is essentially back in its original location.

**Disposition:** Triple strung throughout

**Strings/c2 Scale:** Solid brass in the lower octave, iron above (replaced) / 275

**Bridge/Nut:** Beech

**Action:** English grand

**Pedals/Stops:** Una chorda and dampers on pedals

**Provenance:**

- Raymond Russell before 1959
- Hugh Gough ca. 1959–ca. 1965
- Sylvia Marlowe ca. 1965–1979
- James Weaver 1979–2016
- Steven Bichel 2016

### *1795 Longman & Broderip grand piano, London*

**Inscription/Marks:** “New Patent / Longman & Broderip / London” on enamel plaque on name board

- “Loud, No. 157” on FF key lever
- “George” in pencil on pine bottom (inside)

**Maker’s serial number:** 103 (stamped on wrestplank) **Keyboard**

- **Compass:** FF – c4
- **Three octave measure:** 488
- **Natural/Sharps coverings:** Ivory/ebony
- **Head length/Sharps length:** 45/83.5
- **Key guide system:** Front guided key levers

**Case/Dimensions**

- **Length:** 2250
- **Width:** 1047
- **Depth:** 295
- **Height:** 906
- **Height of keyboard over floor:** 695
- **Materials:** Mahogany cross banding over oak with stained fruitwood stringing, satinwood key well with name on enamel plaque. The trestle stand of mahogany.
- **Notes:** This is the second grand piano now attributed to Thomas Loud, and comparisons with the Tucker vertical organized grand piano at Colonial Williamsburg and made for Long, Clementi & Co. match this piano in many key aspects, bringing the likely total of grand pianos made by Loud to three.

**Disposition:** Triple strung throughout

**Strings/c2 Scale:** Solid brass in the lower octave, iron above (replaced) / 280

**Bridge/Nut:** Beech

**Action:** English grand

**Pedals/Stops:** Una chorda and dampers on pedals

**Provenance:** Donated to a small community college in West Palm Beach, Florida in 1979 where it remained unused until 2017.

### *1805 Broadwood vertical grand piano, London*

**Inscription/Marks:** “John Broadwood & Son / Makers to His Majesty / and the Princesses / Great Pulteney Street Golden Square / London” on name board

- “154” in ink on wrestplank
- “Please / Play this (c. 1803) cabinet piano / no. 154 Gently / Herr Mickelson says it takes less / pressure than a harpsichord” note typed on card stock affixed to front of shade

**Maker’s serial number:** 154

**Keyboard**

- **Compass:** FF – c4
- **Three octave measure:** 491
- **Natural/Sharps coverings:** Ivory/ebony
- **Head length/Sharps length:** 42/81
- **Key guide system:** Front guided key levers

**Case/Dimensions**

- **Length:** 1940
- **Depth:** 565
- **Height:** 2550
- **Height of keyboard over floor:**
- **Materials:** Mahogany case on mahogany stand, double doors in front with gathered cloth curtain (fabric not original); sycamore keywell with rosewood banding; brass griffins flank the center of the cornice, brass floral bosses at corners of cornice and at top of stand legs; original shade over the strings is recycled 18th-century parchment with a blue-green stippled outer layer of paper
- **Notes:** The serial number sequence beginning with 151 is recorded in the Broadwood ledgers.

**Disposition:** Triple strung throughout

**Strings/c2 Scale:** Solid brass in the lower octave, iron above (replaced) / 275

**Bridge/Nut:** Beech

**Action:** Broadwood vertical upright grand action after Stodart

**Pedals/Stops:** Una chorda and dampers on pedals

**Provenance:** US/NY/NY: Cottone Auctions 2-23-2015

### *1824 Johan Schanz grand piano, Vienna*

**Inscription/Marks:** “Johan Schanz / in Vien” on rectangular plaque on name board

- “94” in many places, probably a workshop number, not a serial number

**Maker’s serial number:** 94 (but treat as a workshop number, they recycle back to some lower value each year) **Keyboard**

- **Compass:** CC – f4
- **Three octave measure:** 475

- **Natural/Sharps coverings:** Bone/ebony capped stained fruitwood
- **Head length/Sharps length:** 44/92
- **Key guide system:** Front guided key levers

**Case/Dimensions**

- **Length:** 2435
- **Width:** 1222
- **Depth:** 315
- **Height:** 880
- **Height of keyboard over floor:** 709
- **Materials:** Walnut; three columnar legs, gilt collars and cuffs, square bases; front legs connected to brace with pedal lyre; name board decorated with gilt design, name plate also gilded
- **Notes:** Well preserved example with many original strings, early hammer covers possibly original, action cloth and etc.

**Disposition:** Triple strung throughout, back-pinning for all notes; divided bridge

**Strings/c2 Scale:** Solid brass in the lower octave, iron above (90% original) / 265

**Bridge/Nut:** Maple

**Action:** Viennese without pawl adjustment

**Pedals/Stops:** Bassoon, una corda, dampers, moderator, Janissary bells and drum on pedals

**Provenance:**

- Bought by Randolph Mickelson in Venice, Italy in the 1970s
- Sold to Thomas Strange in 2016

### *1845 John Broadwood & Sons grand piano, London*

**Inscription/Marks:** “Patent / Repetition Grand Piano-forte / John Broadwood & Sons / Manufacturers to Her Majesty / 33 Great Pulteney Street Golden Square / London” on plaque inset into name board

- “Oxley 16440” in ink on paper inside left keywell
- “R” and “No. 16440” in ink on wrest plank
- “T Ramsey” stamped on key end blocks
- “W Murray” in ink on action at right front side
- “16440” stamped on music desk, throughout action, on lyre, and in ink on keyboard front stop
- “Reg[ulated] 27/3/11 / W. Talbot” in pencil on action
- “Aug 45 Ramsey” in ink on top of CC key lever
- “Ramsey R 16440” on inside face of CC key lever

**Maker’s serial number:** 16440

**Keyboard**

- **Compass:** CC – g4
- **Three octave measure:** 498
- **Natural/Sharps coverings:** Ivory/ebony
- **Head length/Sharps length:** 45/88
- **Key guide system:** Front guided key levers

**Case/Dimensions**

- **Length:** 2440
- **Depth:** 1310

- **Height:** 918
- **Height of keyboard over floor:**
- **Materials:** Brazilian rosewood (*Dalbergia nigra*) over oak with gadrooned edge on lid and central carving, carved and veneered hexagonal legs. Ornate carved scroll work at key well sides, split curved keyboard cover, mercury gilding and gilt paint decoration on string plate, lyre with working and facade vertical rods. Almost no fading or loss of veneer.
- **Notes:** The sloping sharps are distinctive for the player and apparently reduce effort during the playing of fast passages. The fit of the ivory heads and tails is extraordinarily well crafted leaving a seamless joint that is difficult to see.

**Disposition:** CC–GG# double-strung close overspun, AA–D# triple-strung close overspun, triple-strung iron through remainder of compass, all wire original.

**Strings/c2 Scale:** Iron and overspun / 305

**Bridge/Nut:** Beech, Divided bridge at bass

**Action:** English grand with repetition springs

**Pedals/Stops:** Una chorda and dampers on pedals

**Provenance:** Purchased new by William Amory for his family December 5, 1845, passing into the Heathcoate-Amory part of the family in the 1920s where it remained until it was sold at auction in 2012 to Thomas Strange.

## SQUARE PIANOS

### 1778 Johann Zumpe square piano, London

**Inscription/Marks:** “Johannes Zumpe Londini Fecit 1778 / Princes Street Hanover Square” on name board  
**Maker’s serial number:** 29 (unknown what this number means, possibly a workman’s number)

#### Keyboard

- **Compass:** FF – f3
- **Three octave measure:** 486
- **Natural/Sharps coverings:** Ivory/ebony topped stained fruitwood
- **Head length/Sharps length:** 40/77
- **Key guide system:** Rear guided key levers with rack

#### Case/Dimensions

- **Length:** 1470
- **Width:** 515
- **Depth:** 240
- **Height:** 800
- **Height of keyboard over floor:** 700
- **Materials:** Solid mahogany case with holly/ebony/ holly stringing, burl walnut name board, on French stand with tapered legs and casters.
- **Notes:** Early example of the French frame stand and this piano was made to fit such a stand.

**Disposition:** Double strung throughout

**Strings/c2 Scale:** Iron, brass strings (replaced) / 304

**Bridge/Nut:** Walnut

**Action:** English single

**Pedals/Stops:** Dampers, buff stop on hand lever at left

**Provenance:** Bought from Ian Pleeth in 2016

### 1778 Frederick Beck square piano, London

**Inscription/Marks:** “Fredericus Beck Londini Fecit 1778 / No. 4 and 10 Broad Street Golden Square” on name board

- Signed “A F Beck 1777” in ink on soundboard next to bridge. Many Beck pianos are similarly signed next to the bridge.

**Maker’s serial number:** n/a

#### Keyboard

- **Compass:** FF/GG – f3
- **Three octave measure:** 481.5
- **Natural/Sharps coverings:** Ivory (replaced)/ebony
- **Head length/Sharps length:** 35/80
- **Key guide system:** Rear guided key levers

#### Case/Dimensions

- **Length:** 1425
- **Width:** 492
- **Depth:** 190
- **Height:** 808
- **Height of keyboard over floor:** 730
- **Materials:** Solid mahogany with stringing and diagonal-striped inlay; name board set in curly elm, inscription in ink on lime wood
- **Notes:** soundboard replaced, original retained. Featured at the Mill Hill Toc H Music Club, London and used by Raymond Leppard. Restored by Sidney Rolfe in 1965 for Morley’s of London. Ivories and damper rail replaced, 5 over dampers replaced. Pitt-Rivers Museum listed CUL object number Add.9455vol4\_p1297/1 Bought of H. Miles, Blandford, 30 shillings price, May 12, 1896

**Disposition:** Double-strung throughout; presently FF–AA# overspun

**Strings/c2 Scale:** Iron and brass with overspun strings (replaced) / 305 (may have been altered during restoration)

**Bridge/Nut:** Beech

**Action:** English single action

**Pedals/Stops:** Buff and sustain hand stops at left

#### Provenance:

- England/Dorset/Blandford Forum: Henry Miles, 54 East Street Lane
- England/Dorset/Larmer Gardens, King John’s House: Pitt-Rivers Museum, object number Add.9455vol4\_p1297/1 (acquired May 12, 1896)
- England/Ipswich: Manfred Klissner (1964 to 2010, sold through Bonham’s Jan 25, 2010)
- US/SC/Easley: Thomas Strange (acquired January 25, 2010)

### 1777 Jacob & Abraham Kirkman square piano, London

**Inscription/Marks:** “Jacobus et Abraham Kirckman Londini Fecerunt 1777” on name board

**Maker’s serial number:** n/a

#### Keyboard

- **Compass:** FF/GG – f3
- **Three octave measure:** 485
- **Natural/Sharps coverings:** Ivory/ebony
- **Head length/Sharps length:** 40/75
- **Key guide system:** Front guided key levers

#### Case/Dimensions

- **Length:** 1518
- **Width:** 489
- **Depth:** 184
- **Height:** 807
- **Height of keyboard over floor:** 725
- **Materials:** Mahogany with simple line inlay, walnut name board with ogive-ended sycamore (?) name cartouche
- **Notes:** Soundboard replaced. Date had been changed to 1797 when still relatively new to allow it to be sold as a later piano, but both makers were dead by 1797 with Joseph running the business, and the alteration was obvious. It has since been corrected.

**Disposition:** Double strung throughout

**Strings/c2 Scale:** Iron and brass with overspun strings (replaced) / n/a (soundboard replaced many times)

**Bridge/Nut:** Beech

**Action:** English single

**Pedals/Stops:** Buff and sustain hand stops at left

#### Provenance:

- Bought by David Hackett in 2011
- Sold to Thomas Strange in 2014

### 1787 John Broadwood square piano, London

**Inscription/Marks:** “Johannes Broadwood Londini Fecit 1787, Patent / Great Pulteney Street Golden Square” on name board

- English/French instructions at left rear for adjusting hammers and damper maintenance

**Maker’s serial number:** 637

#### Keyboard

- **Compass:** FF – f3
- **Three octave measure:** 489
- **Natural/Sharps coverings:** Ivory/ebony
- **Head length/Sharps length:** 40/80
- **Key guide system:** Front guided key levers

#### Case/Dimensions

- **Length:** 1568
- **Width:** 521
- **Depth:** 225
- **Height:** 847

- **Height of keyboard over floor:** 735
- **Materials:** Solid mahogany with simple ebony and holly stringing on mahogany French stand having the usual 4 tapered legs and casters, no lower shelf. 3 hooks provided for right and left of lid, front flap
- **Notes:** Piano is in excellent playing condition with largely original overspun strings, hammer coverings, and hinges.

**Disposition:** Double-strung throughout

**Strings/c2 Scale:** Iron, brass, and overspun strings (replaced) / 304

**Bridge/Nut:** Beech

**Action:** English single

**Pedals/Stops:** n/a

**Provenance:** Graham Walker bought at auction in 2011 and resold to Thomas Strange the same year.

### 1790 Paul Dackweiller square piano, Paris

**Inscription/Marks:** “Dackweiller, Parisus, Fecit Ao 1790 / Rue Saint honori en face des Piliers halles / No 692” on name board

**Maker’s serial number:** n/a

#### Keyboard

- **Compass:** FF – f3
- **Three octave measure:** 484
- **Natural/Sharps coverings:** Ivory/ebony
- **Head length/Sharps length:** 40.5/80
- **Key guide system:** Rear guided key levers

#### Case/Dimensions

- **Length:** 1480
- **Width:** 523
- **Depth:** 190
- **Height:** 782
- **Height of keyboard over floor:** 685
- **Materials:** Mahogany with stringing in diagonal alternating stained fruitwood and holly with thin holly lines above and below, name board in mahogany and figured sycamore, with the name in an oval inlay of boxwood, on 4 turned and fluted legs with cast brass bottom tips but no casters. Pedal arrangement at rear left leg detaches and is supported by leg.
- **Notes:** Key levers use rear guided rack, action frame is in two pieces to allow easier removal from front. Overhead dampers in rack with brass spring tension rather than whalebone. Dampers are “split flag” type.

**Disposition:** Double strung throughout

**Strings/c2 Scale:** Iron, brass, and overspun strings (replaced) / 321

**Bridge/Nut:** Fruitwood

**Action:** English single

**Pedals/Stops:** Buff and sustain stops on pedals

#### Provenance:

- US/CT/New Canaan: W. Kerner
- Sold to Thomas Strange 2012

### 1790 Longman & Broderip square piano, London

**Inscription/Marks:** “By Royal Patent / Longman & Broderip / Musical instrument Makers / No 26 Cheap-side & No 13 Haymarket / London” on enamel plaque on name board

- “Shal(beck?)” in ink on the right top of the frame
- “W. Wallis” stamped in two places on the f3 key

**Maker’s serial number:** 1926

#### Keyboard

- **Compass:** FF – f3
- **Three octave measure:** 484
- **Natural/Sharps coverings:** Ivory (replaced)/ebony
- **Head length/Sharps length:** 42/80
- **Key guide system:** Front guided key levers

#### Case/Dimensions

- **Length:** 1765
- **Width:** 559
- **Depth:** 235
- **Height:** 825
- **Height of keyboard over floor:** 715
- **Materials:** Solid mahogany with two-part simple ebony and holly stringing; satinwood name board with inlaid floral garlands with bow over name plaque; on a French frame stand veneered in mahogany and without a lower shelf, tapered legs ending in casters
- **Notes:** Piano is consistent with the work of Thomas Culliford and Company but is not stamped as such. It has been returned to good playing condition with replacement key covers as the originals were entirely lost during its “farm service.”

**Disposition:** Double strung throughout

**Strings/c2 Scale:** Iron, brass and overspun / 302

**Bridge/Nut:** Beech

**Action:** English double

**Pedals/Stops:** Dampers and buff stop on hand levers at left

#### Provenance:

- ca. 1950 collected by a physician in the UK from a client who had used it to house chickens
- David Hunt
- Thomas Strange 2013

### 1794 Charles Taws square piano, Philadelphia

**Inscription/Marks:** “Charles Taws / Maker / Philadelphia / 1794” on name board

- “23” in ochre wax pencil on key bed, throughout action, and on damper lift
- “Elizabeth / Tawes / her Bord (*sic*)” in oxidized ink inside action frame
- “Milo Willson (*sic*)” in oxidized ink on damper lift
- “Pro Musica, Baltimore 1976” card inside tool well

**Maker’s serial number:** 23

#### Keyboard

- **Compass:** FF – f3
- **Three octave measure:** 488
- **Natural/Sharps coverings:** Ivory/ebony
- **Head length/Sharps length:** 41/84
- **Key guide system:** Front guided key levers

#### Case/Dimensions

- **Length:** 1550
- **Width:** 533
- **Depth:** 240
- **Height:** 850
- **Height of keyboard over floor:** 735
- **Materials:** The solid mahogany case has an irregular figure. String banding with a simple white-black alternating slant design surrounds the case at the top of the baseboard, but the baseboard is flush with the sides all around. Black-white stringing forms rectangular panels on the sides and front. A covered storage compartment in the left section of the case (to the left of the bass end of the keyboard) has a mahogany lid and turn-latch.
- **Key Well:** The name board is veneered with curly white wood (possibly maple) outlined with black-white stringing and vertical-grained mahogany banding on the outside. The almost lozenge-shaped inscription oval of plain white wood (possibly holly) has pen work in three lettering styles and flourishes in ink. The inside key cheeks are inlaid with a nearly round curly maple oval with inner dark oval and central white circle and dark spot. This is surrounded by black-white stringing, all on horizontal-grain mahogany and a square frame of white-black-white stringing.
- **Lid:** The lid is solid mahogany with a strong irregular figure. It is butt hinged to the spine and has lid sticks at each end that pivot from the inner rim of the case.
- **Stand and pedals:** The French frame stand has an ebonized thumb molding on the top edge. White-black stringing forms rectangles on the main show sides of each leg and the apron and on the mid-level stretcher. The front apron has a knee recess for most of its length. The legs have brass casters and caster cups. Brass bolt covers appear on the end sections of the stand at the top corners and at the stretcher, but not on the front of the stand.
- **Internal Notes:** The piano had a dust board which is now missing. The mostly quarter-sawn soundboard has the hitch pin rail against the right case side. Grain is parallel to the spine. Distal ends of each key lever numbered in oxidized ink. Scale for strings is recorded on key levers similar to Broadwood. Original soundboard. The number 23 appears prominently throughout the instrument, in particular on

several places in the action, and is overwritten by “Tawes” indicating it is an original mark.

**Disposition:** Double strung throughout

**Strings/c2 Scale:** Iron, brass, & overspun strings (replaced) / 310

**Bridge/Nut:** Beech or similar

**Action:** An English single action with brass underdampers and a pivoting batten that raises all the dampers by means of a pedal now missing.

**Pedals/Stops:** n/a

**Provenance:**

- 1794 Made for David Rittenhouse
- 1796 eldest daughter Elizabeth
- ca. 1800 bequeathed to Lukens family, Philadelphia, later Bridgeville, Delaware
- 1975, Thurman Adams of Bridgeville, Delaware bought at Lukens estate auction
- 1984 Irvin and Anita Schorsch
- 2016 Thomas Strange

### *1797 William Rolfe square piano, London*

**Inscription/Marks:** “William Rolfe / No 112 Cheapside London” on name board

**Maker’s serial number:** 3968

**Keyboard**

- **Compass:** FF – f3
- **Three octave measure:** 483
- **Natural/Sharps coverings:** Ivory/ebony
- **Head length/Sharps length:** 45/77
- **Key guide system:** Front guided key levers

**Case/Dimensions**

- **Length:** 1583
- **Width:** 557
- **Depth:** 230
- **Height:** n/a
- **Height of keyboard over floor:** n/a (Stand has been changed, height is not original)
- **Materials:** Solid mahogany with chevron stringing, the keywell in satinwood with floral painted sprays and classical designs, on later turned and reeded four leg stand firmly attached to piano.
- **Notes:** The piano was in the Whitney and Stiles family its entire life.

**Disposition:** Bichord throughout

**Strings/c2 Scale:** Iron, brass & overspun strings / 297

**Bridge/Nut:** Beech

**Action:** English double

**Pedals/Stops:** n/a

**Provenance:**

- Elezar Whitney, b. 1777
- Asa Whitney, b. 1800
- Irmí Whitney, b. 1824
- Adali Whitney, b. 1861
- Mildred Whitney, b. 1889 married Simons

- Mildred Simons Stiles, b. 1922
- Linda Christy Stiles (Mears), b. 1956, donated piano to Carolina Clavier Collection in 2016

### *1799 Longman, Clementi & Co square piano, London*

**Inscription/Marks:** “New Patent / Longman, Clementi & Comp / Cheapside / London” on enamel plaque on name board

- “S. Nuttin” on FF key (ca. 1798–1799)
- “748” stamped on right rear corner of wrest plank
- “OA” stamped on left rear corner of wrest plank
- “71” stamped on name board top, cheek
- “287” stamped on spine
- “55” stamped on spine and apron stand

**Maker’s serial number:** 1355

**Keyboard**

- **Compass:** FF – c4
- **Three octave measure:** 504
- **Natural/Sharps coverings:** Ivory/ebony capped stained fruitwood
- **Head length/Sharps length:** 44/78
- **Key guide system:** Front guided key levers

**Case/Dimensions**

- **Length:** 1640
- **Width:** 580
- **Depth:** 219
- **Height:** 840
- **Height of keyboard over floor:** 726
- **Materials:** Solid mahogany with simple satinwood stringing; satinwood name board with oval enamel name plaque flanked by hand painted roses, morning glory, corn flower, and sweet pea floral sprays; French frame stand with shelf of darker mahogany, casters; 5 of 6 bolt covers intact.
- **Notes:** Piano was in good unrestored condition when discovered, with little alteration, and had undergone separation of the wrest plank from the case bottom. Hammer hinges and heads are original and remain good.

**Disposition:** Double-strung throughout

**Strings/c2 Scale:** Iron, Brass and overspun strings (replaced) / 293

**Bridge/Nut:** Beech

**Action:** English double

**Pedals/Stops:** n/a

**Provenance:** Seattle, WA for most of the 20th century, bought by Thomas Strange 2003

### *1807 Clementi & Company square piano, London*

**Inscription/Marks:** “New Patent / Muzio Clementi & Co. / Cheapside London” on name board

**Maker’s serial number:** 6298

**Keyboard**

- **Compass:** FF – c4
- **Three octave measure:** 482
- **Natural/Sharps coverings:** Ivory/ebony capped stained fruitwood
- **Head length/Sharps length:** 44/77
- **Key guide system:** Front guided key levers

**Case/Dimensions**

- **Length:** 1672
- **Width:** 590
- **Depth:** 225
- **Height:** 825
- **Height of keyboard over floor:** 711
- **Materials:** Solid mahogany with check stringing in dyed rose and green, the name board with painted floral swags and sweet pea and gold lettering on a black oval, on four turned legs with brass collars and casters.
- **Notes:** The piano is positioned on a modified French frame style with turned legs. An alternate style with continuous turnings down the length of the leg is often mistaken as a replacement with some provincial wood turner supplying their “craft.” This style would quickly give way to the six legged pianos that would be ubiquitous during the 1810–1820 time frame.

**Disposition:** Bichord throughout

**Strings/c2 Scale:** Iron, brass and overspun strings (replaced) / 280

**Bridge/Nut:** Beech

**Action:** English double

**Pedals/Stops:** Dampers on pedal

**Provenance:** Deaccessioned from Royal Academy, London

### *1810 John Geib & Son square piano, New York*

**Inscription/Marks:** “Patent / John Geib & Son / New York” on name board

- “to be ornamented in the new style No 1” in pencil on back of name board
- “No 44” in pencil on back of name board
- “Boneparte, Jerome / Guillamme, aug, Bruel” in pencil on pedestal stand plate (all names written twice on each plate, “aug” in lower case each time)
- “Garrehe” and “Droite” on bottom of drawers
- “5515” stamped on left case block

**Maker’s serial number:** 5515

**Keyboard**

- **Compass:** FF – c4
- **Three octave measure:** 485
- **Natural/Sharps coverings:** Ivory/ebony
- **Head length/Sharps length:** 47/76
- **Key guide system:** Front guided key levers

**Case/Dimensions**

- **Length:** 1740
- **Width:** 615

- **Depth:** 233
- **Height:** 910
- **Height of keyboard over floor:** 785
- **Materials:** Mahogany case cross banded without stringing at cross banding, with brass cast molding at base and thin brass stringing throughout case and pedal box, the name board in highly figured sycamore with hand painted rose and vine flower floral swags surrounding the name cartouche, a lightning bug among the floral display, the name cartouche in a black oval with gold lettering, surrounded by pink ribbon and bubbles, with mercury/tin amalgam mirrors at the sides where fret cuts vents are typically found, with evidence of now missing thin frets. The base with two drawers of unequal depth made for specific use for tools or music, having brass pulls with pull loops. The pedal box with two small brass pedals, on four carved “Grecian” legs with lion’s paw castors feet and two turned and reeded pillars.
- **Notes:** Well preserved specimen with most original strings, hammer heads and hinges, action cloth, etc.

**Disposition:** Double strung throughout

**Strings/c2 Scale:** Iron, brass, and overspun strings (original) / 298

**Bridge/Nut:** Beech

**Action:** English double

**Pedals/Stops:** Dampers; nag’s head swell on pedals

**Provenance:**

- US/RI/Newport: Astor family (from about 1912 until 1959)
- US/RI/Newport: Doris Duke (1959–1972)
- US/RI/Newport: Fred Silvia (1972–2015)
- Bought by Thomas Strange 2015

### *1828 Robert & William Nunns square piano, New York*

**Inscription/Marks:** “Robert & William Nunns / for Dubois & Stodart / New York” on name board

- “Jacal Smith / 1828” in pencil on key bed
- “Jan 19 1828” in pencil on bottom of name board
- “Rebuilt 12/7/81 / EF Gerrabeck” in ink on key bed
- “256” stamped on wrest plank, upper left

**Maker’s serial number:** 256

**Keyboard**

- **Compass:** FF – f4
- **Three octave measure:** 486
- **Natural/Sharps coverings:** Ivory/ebony
- **Head length/Sharps length:** 45/79
- **Key guide system:** Front guided key levers

**Case/Dimensions**

- **Length:** 1707
- **Width:** 678
- **Depth:** 345
- **Height:** 840

- **Height of keyboard over floor:** 710
- **Materials:** Brazilian rosewood (*Dalbergia nigra*) veneer, brass stringing throughout defining corners and drawers, etc.; rosewood name board with elaborate gold stencil and printed design; inset rosewood vents flank the name; vents and lyre are backed in original gold fabric; elaborately carved fretwork in rosewood over the soundboard on either side of the key well; dust cover (shade) missing; piano appears identical from front or back with four rounded corners, false keyhole, drawers, etc.; heavy brass molding at base in semi-floral pattern; on elaborately carved mahogany pedestal with lyre front and back to complete the symmetry; pedestal terminates in four lion’s paw brass casters. Early string plate in a rough textured green metallic with black sound-hole rims.
- **Notes:** This piano was designed to sit in the middle of a room and make a grand statement. With replaced shade board and brass stringing restored where lost, it is a very colorful and interesting piece of late classical design.

**Disposition:** Double strung throughout

**Strings/c2 Scale:** Iron and overspun strings / 282

**Bridge/Nut:** Beech

**Action:** English double

**Pedals/Stops:** Damper pedal

**Provenance:** US/MI/Farmington Hill: Botsford Inn, sold at auction to Thomas Strange 2013

### *1830 (ca) Robert & William Nunns square piano, New York*

**Inscription/Marks:** No inscription but would have read “Robert & William Nunns / for / Dubois & Stodart / New York” on name board

- “757” stamped on wrest plank, back of name board, action, key slip, etc.; see Notes

**Maker’s serial number:** 757

**Keyboard**

- **Compass:** FF – f4
- **Three octave measure:** 480
- **Natural/Sharps coverings:** Ivory/ebony
- **Head length/Sharps length:** 44/76
- **Key guide system:** Front guided key levers

**Case/Dimensions**

- **Length:** 1713
- **Width:** 633
- **Depth:** 253
- **Height:** 803
- **Height of keyboard over floor:** 755
- **Materials:** Crotch mahogany case; four rounded corners; finished on the spine to allow the piano to stand in the center of a room; rosewood name board with stylized gilt classical floral motif on each side of the name plaque, two brass fretwork panels on each

end; light colored marbled hitch plate, unpainted brace in treble; four turned mahogany legs in the shape of columns with gilt brass capitals and bases, legs joined by a dog-bone shaped mahogany veneered base with carved mahogany feet in floral design; central lyre and two brass pedals.

- **Notes:** The name has been carefully scrubbed from the piano, likely during the nineteenth century. Unichord pianos sold well in the South, and Robert and William Nunns appear to have done particularly well there, based on frequency of appearance in Southern newspapers of the time. During the period from the Nullification Crisis (1832) until the Civil War (1861) there was an aversion to Northern-made goods. Other pianos similarly scrubbed have been encountered. Well preserved example with all original strings and leather parts.

**Disposition:** Single strung throughout

**Strings/c2 Scale:** Iron and overspun strings / 275

**Bridge/Nut:** Beech

**Action:** Petzold/Pape action

**Pedals/Stops:** Damper; moderator on pedals

**Provenance:** Sold to clear the Greenville, North Carolina estate of Dr. and Mrs. Donald R. Patrick, the piano had been in the family for many years and by repute was brought up from South Carolina in the nineteenth century.

### *1834 Robert Nunns, Clark & Co. square piano, New York*

**Inscription/Marks:** “Manufactured by / Robert Nunns, Clark & Co. / New York” on name board

- “D[e]ming” in ink on left wrest plank
- “Deming and Bulkley / Pianoforte / and Music Ware Rooms/ No. 205 King Street / Charleston So. Ca.” printed on paper label on inside of case, right rear
- “Taylor 2015” in pencil on rear of name board
- “56” stamped inside pedal box and at rear of pedal box
- “2015” stamped throughout the instrument, on wrest plank, pedal box, action, corner covers, etc.

**Maker’s serial number:** 2015

**Keyboard**

- **Compass:** FF – f4
- **Three octave measure:** 481
- **Natural/Sharps coverings:** Ivory/ebony
- **Head length/Sharps length:** 45/82
- **Key guide system:** Front guided key levers

**Case/Dimensions**

- **Length:** 1786
- **Width:** 720
- **Depth:** 273
- **Height:** 872
- **Height of keyboard over floor:** 715
- **Materials:** Crotch mahogany in heavy book match

vener on case, rounded corners in front, the name board in rosewood with semi-floral and geometrical inlay of satinwood, the name printed on the wood inlay, collapsible music desk inside at name board and on lid music rest, marbleized string plate, on four turned legs of mahogany, lyre pedal box with brass pedals. Early four leg design for Nunns.

- **Notes:** Uncommon unichord stringing throughout (original). A newspaper advertisement in the *New York Evening Post* for 1833 offers a unichord Nunns, Clark and Co. piano. The piano has been in South Carolina since it was first sold, coming in through the firm of Deming and Bulkeley, the premier furniture dealer in Charleston. The unichord stringing suggests it was bespoke for life in the rural plantation home of the Lyles family, and has remained in the family since new, giving us a better glimpse into its past. The piano was a wedding present in 1834.

**Disposition:** Single strung throughout

**Strings/c2 Scale:** Iron and overspun strings / 282

**Bridge/Nut:** Beech

**Action:** Petzold/Pape

**Pedals/Stops:** Damper; moderator on pedals

**Provenance:**

- USA/SC/Fairfield County: Thomas Minter Lyles and Eliza Roslyn Peay Lyles: 1834–ca. 1884
- Carrie Evelyn Lyles: ca. 1884–ca. 1920
- Edith Eliza Lyles: 1920–ca. 1960
- USA/SC/Greenville: Anna Rosalie Lyles Hicks and William Hicks: 1960
- Thomas Austin Hicks: 1960–2012
- Bought at auction by Thomas Strange, 2012

### 1835 Andrew Reuss square piano, Cincinnati

**Inscription/Marks:**

- “A. Reuss / Maker / Walnut Street / Cincinnati” on brass plaque on name board
- “A Reuss” stamped on left and right side of wrest plank/hitch-wrest plank, and on soundboard near the screw that secures the soundboard to the belly rail
- Editorial page of a contemporary Cincinnati newspaper on top of left pedestal

**Maker’s serial number:** none

**Keyboard**

- **Compass:** FF – f4
- **Three octave measure:** 482
- **Natural/Sharps coverings:** Ivory/stained fruitwood
- **Head length/Sharps length:** 45/82
- **Key guide system:** Front guided key levers

**Case/Dimensions**

- **Length:** 1759
- **Width:** 851
- **Depth:** 343
- **Height:** 940

- **Height of keyboard over floor:** 715
- **Materials:** Mahogany and burl, rounded corners with indention; mahogany double-pedestal stand with turned stretcher to support pedals; music desk provided using lid or separate fold-out desk; pedal box in the form of a memorial stone with cut away arch in center backed with a mirror
- **Disposition:** Triple strung in treble, double strung in tenor and bass

**Strings/c2 Scale:** Iron and brass strings / 282

**Bridge/Nut:** Beech

**Action:** Viennese premechanic

**Pedals/Stops:** 4: bassoon, dampers, moderator, drum and bell

**Provenance:**

- US/WI/Oshkosh: Dr. Werner E. Bratz
- US/KY/Fort Wayne: Frank Renfrow

### 1857 Grow & Christopher square piano, New York

**Inscription/Marks:** “Grow & Christopher / New York” on name board

- “Jarvis / Mead / 1857” in pencil on FF keylever

**Maker’s serial number:** 3866

**Keyboard**

- **Compass:** CC – c4
- **Three octave measure:** 482
- **Natural/Sharps coverings:** Ivory/ebony
- **Head length/Sharps length:** 48/77
- **Key guide system:** Front guided key levers

**Case/Dimensions**

- **Length:** 1985
- **Width:** 965
- **Depth:** 345
- **Height:**
- **Height of keyboard over floor:** 768
- **Materials:** Rosewood (Dalbergia) veneer with scrolled lower case line, the name in decal letters on rosewood, the interior hand gilded and painted on the metal plate and tension rod, no lid prop provided for raising the lid (lay against the wall for tuning), on four octagonal and carved legs.
- **Notes:** A well preserved specimen retaining many original strings and hammers, with little intervention since it was made. Clearly the piano was carefully cared for in the family long past the time when it could function as a viable piano for everyday music.

**Disposition:** Bichord through top 6 octaves, single strung through first bass octave.

**Strings/c2 Scale:** Iron and iron overspun / 295

**Bridge/Nut:** Beech

**Action:** American square piano action

**Pedals/Stops:** Dampers; moderator

**Provenance:** Bought by John Hightower Goodwin new and has remained at Blythe-Goodwin-Hagood House or storage since new.

### 1855 (ca) Knabe & Gaehle square piano, Baltimore

**Inscription/Marks:** No name on name board.

- “Weigand” in pen, on bottom of soundboard

**Maker’s serial number:** 1776

**Keyboard**

- **Compass:** CC – e4
- **Three octave measure:** 486
- **Natural/Sharps coverings:** Ivory/ebony
- **Head length/Sharps length:** 52/95
- **Key guide system:** Front guided key levers

**Case/Dimensions**

- **Length:** 1873
- **Width:** 950
- **Depth:** 334
- **Height:** 910
- **Height of keyboard over floor:** 725
- **Materials:** Rosewood (Dalbergia) veneer on a gothic style case with scroll cut pedestal base and full length ogee shaped base and pedal lyre. Full cast iron plate in floral casting design, lacking any indication of the maker’s name.
- **Notes:** While piano lacks maker’s name, the case design is a duplicate of at least one other K&G piano now in the White Parlor at Arlington House, VA. The signature “Weigand” is likely Charles Weigand, a piano maker living at 267 S. Sharpe St. in Baltimore at the time. He appeared in the 1851, 1856, and 1860 Baltimore directories and disappeared by 1865.

**Disposition:** Bichord through top 6 octaves, single strung through first nine notes of bass.

**Strings/c2 Scale:** Iron and iron overspun / 282

**Bridge/Nut:** Beech/iron

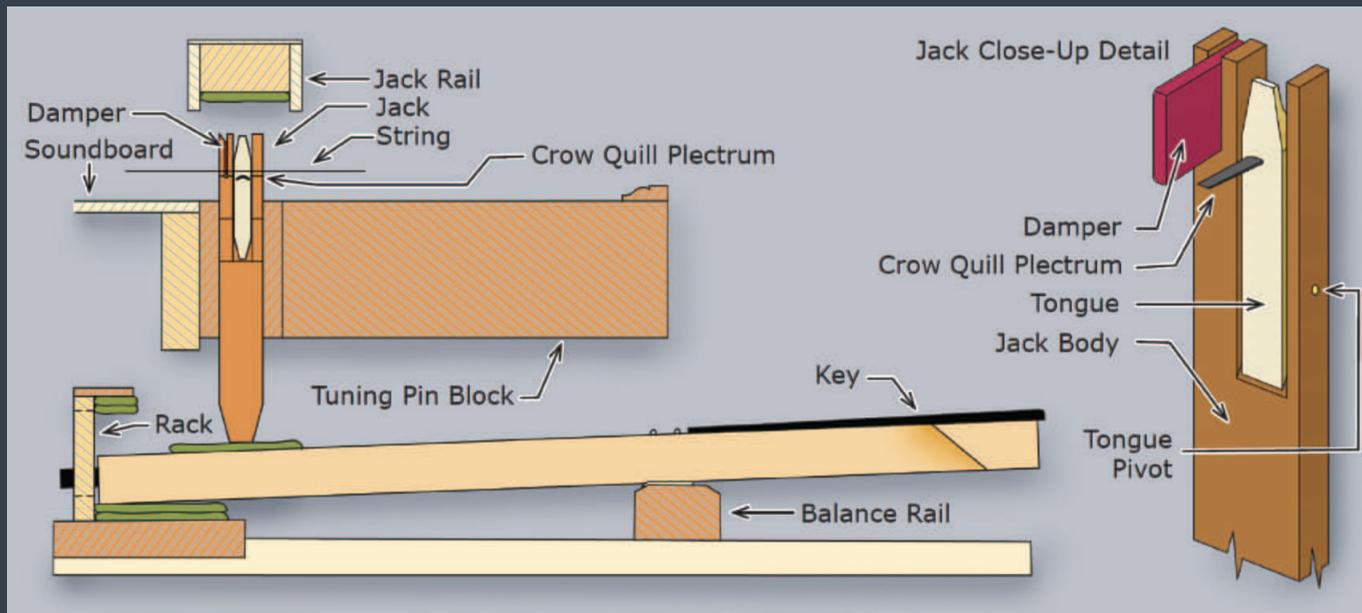
**Action:** American square piano action

**Pedals/Stops:** Dampers; moderator

**Provenance:** From Melody Hubbard: Dr. James Callo-way (great, great, grandfather) was born in 1808 in Ashe County, North Carolina. His travels took him to Philadelphia, Pennsylvania shortly after the Civil War. While there he purchased a square grand piano of the period. The piano was shipped from Philadelphia to Gatesville, North Carolina by train. The piano was loaded onto a wagon on a bed of straw for a trip to Wilkesboro, North Carolina. After arriving in Wilkesboro its whereabouts was unknown until Dr. Fred Hubbard, her paternal grandfather, had it delivered to his home. It was in the Hubbard family for many years until 2014 when it was gifted to the Greenville Historical Society.

# Chapter 5

## ILLUSTRATIONS OF INSTRUMENT ACTIONS



1: Action of the English spinet harpsichord

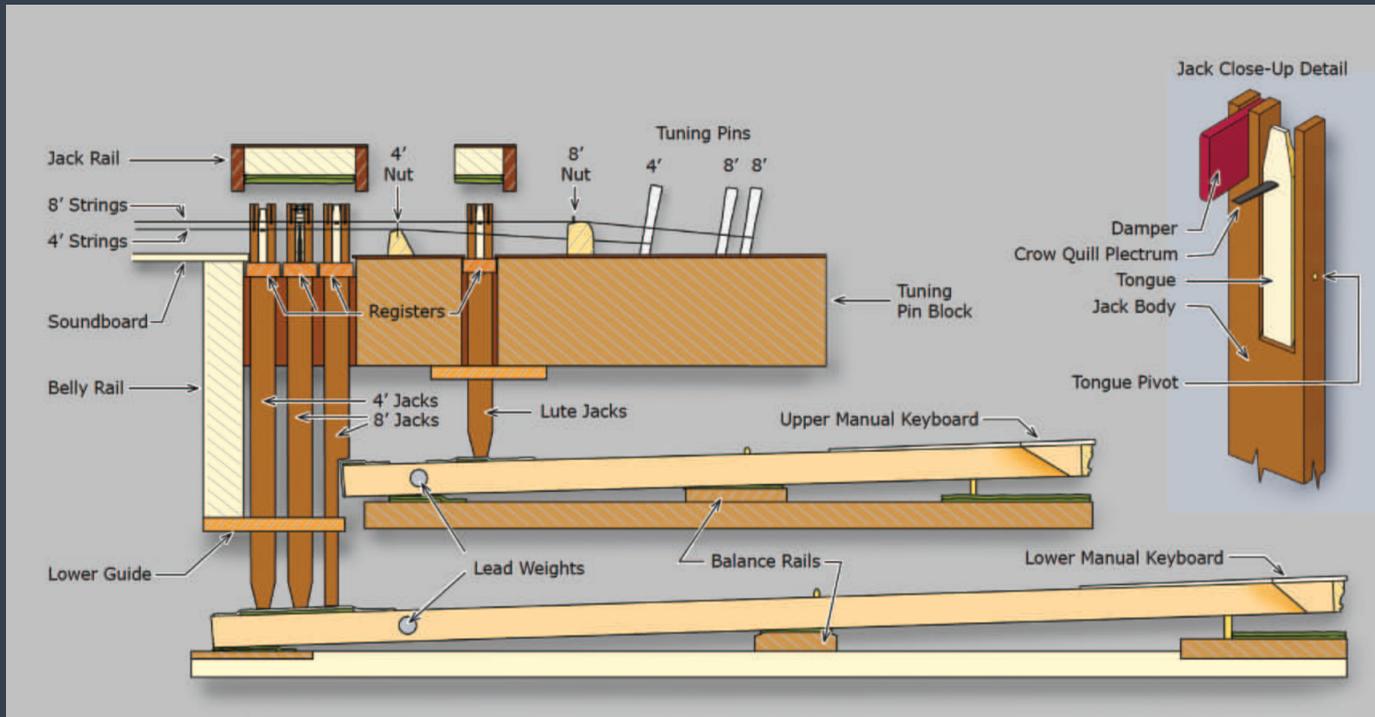
Drawings 1-5 and 7 by John R. Watson and used by permission of Colonial Williamsburg Foundation. Drawing 6 by Thomas Strange, adapted from a 19th century drawing of the American square piano action.

All actions are shown at rest with the hammer position to the string indicated as closely as possible. Dissimilar wooden parts are indicated in contrasting colors, and generally hard woods compose the bearing surfaces (oak, beech, and similar), soft woods for the framing and where bearing is not needed, Deal, lime, or other service woods for the key levers, and fruit woods such as pear for harpsichord jacks and tongues. Variations abound in wood choices.

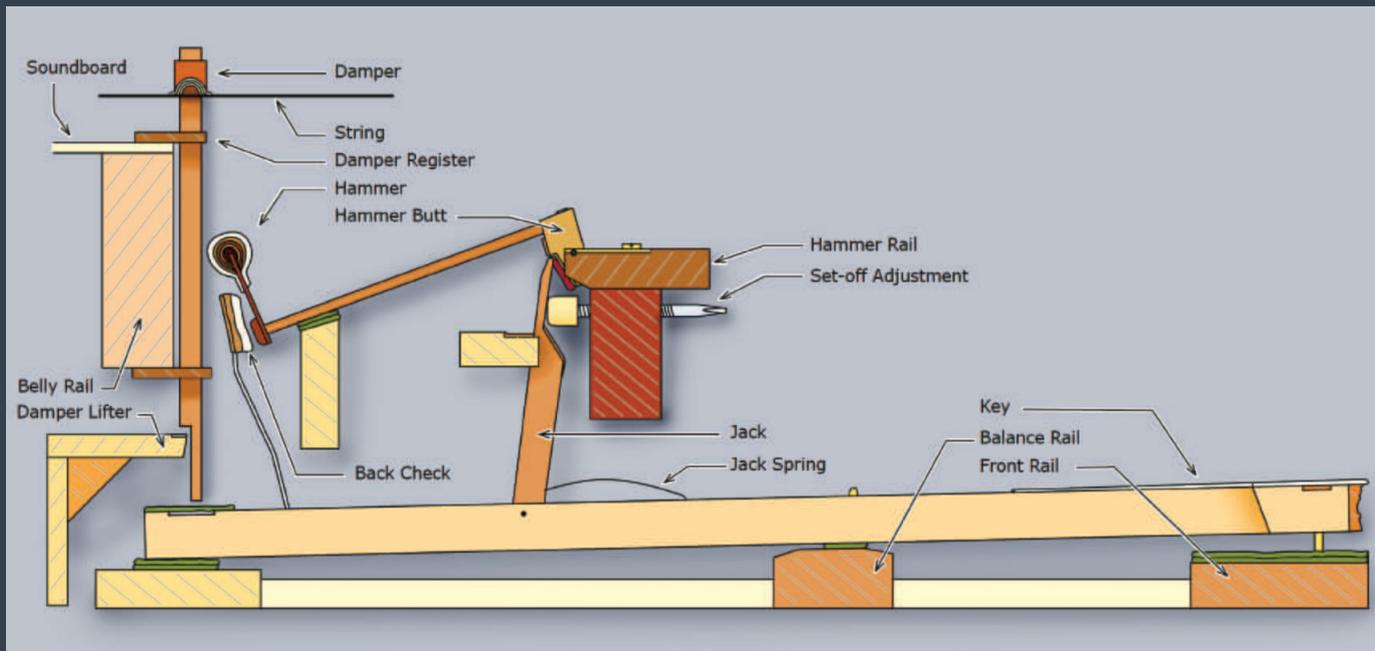
Action surfaces are padded with wool cloth, often in continue strips down the keyboard in pianos before ~1840 and punching afterwards. Hammer and damper hinges were of leather, tanned to remain flexible but with little to no stretch until the axle guided hammers represented in the American square pia-

no action. Key levers were covered in ivory (African elephant and occasionally walrus in American pianos) for the naturals and ebony or stained fruitwood for the accidentals.

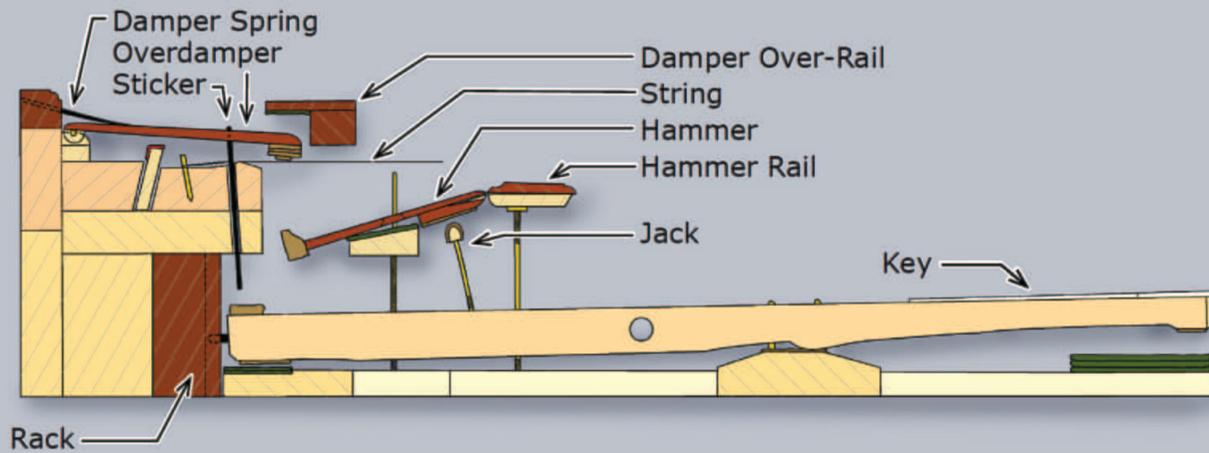
Harpsichord and square piano actions are designed to be drawn from the instrument by removal of a front key slip and screws under the key levers, often indicated on the action with pencil. Later square piano actions are attached by screws from below. Grand piano actions are designed to shift and are not usually screwed in. The Viennese action is elevated in the instrument by use of a bottom sled, which is removed to drop the action and allow it to be removed. These actions are not usually attached with any screws.



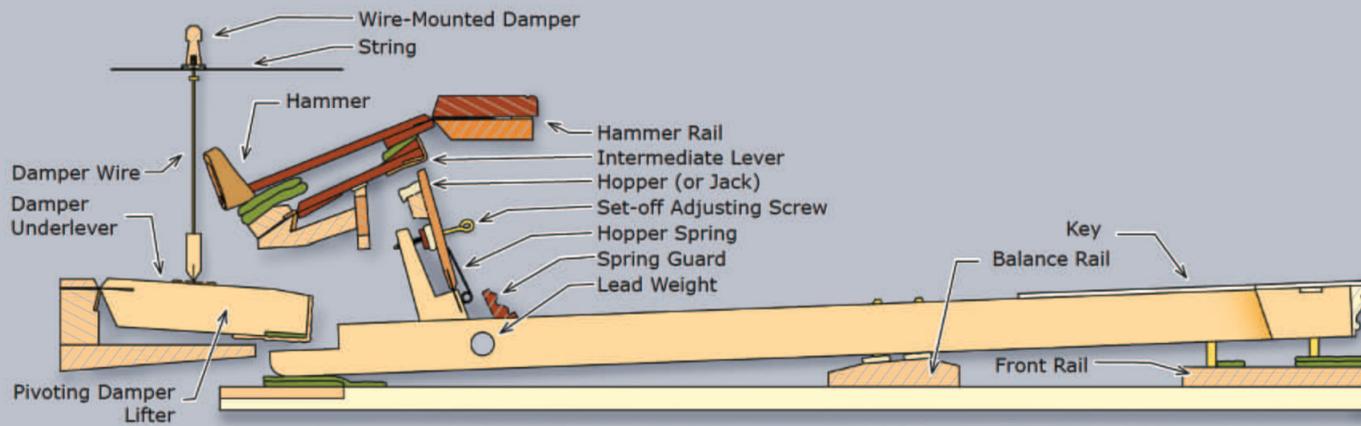
2: Action of the double manual harpsichord



3: Action of the English grand piano



4: Action of the English single action square piano



5: Action of the English double action square piano



## ENDNOTES

### Foreword

- 1 Nicholas Michael Butler, *Votaries of Apollo: The St. Cecilia Society and the Patronage of Concert Music in Charleston, South Carolina, 1766–1820* (Columbia, SC: University of South Carolina Press, 2007), 7–9.
- 2 Candace Bailey, *Music and the Southern Belle: From Accomplished Lady to Confederate Composer* (Carbondale, IL: Southern Illinois University Press, 2010), 63.
- 3 Richard J. Wolfe, *Early American Music Engraving and Printing* (Urbana: University of Illinois Press, 1980); Arthur Loesser, *Men, Women and Pianos: A Social History* (New York: Simon and Schuster, 1954; repr., New York: Dover Press, 1990); Dorothy T. Potter, *Food for Apollo – Cultivated Music in Antebellum Philadelphia* (Bethlehem, PA: Lehigh University Press, 2011).
- 4 Bailey, *Music and the Southern Belle*, 96.

### Chapter 1

- 1 Helen Cripe, *Thomas Jefferson and Music*, rev. ed. (Chapel Hill: University of North Carolina Press, 2009), 13. Thomas Jefferson's letter was written to inquire as to whether or not the gentleman knew of any Italian musicians who might be interested in immigrating to the United States. Jefferson toyed with the notion of having a staff of musicians at his plantation, Monticello. Jefferson is also important to those who have interest in keyboard music of the late 1700s through early 1800s, because he collected a sizable music library as well as several keyboard instruments. Appendix II (pp. 100–130) provides a complete listing of the scores which are now housed at the University of Virginia.
- 2 Harlan Greene, "Charleston," in *South Carolina Encyclopedia*, ed. Walter Edgar (Columbia: University of South Carolina Press, 2006), 146–47. For a more detailed study of the St. Cecilia Society, see Nicholas Michael Butler, *Votaries of Apollo: The Saint Cecilia Society and the Patronage of Concert Music in Charleston, South Carolina, 1766–1820* (Columbia, SC: University of South Carolina Press, 2007).
- 3 Only two newspaper announcements from the period deal with pianos, both dating from October 1791 for the estate of the same gentleman. The first was an October 10 advertisement in the *State Gazette of South Carolina* (vol. LIV, issue 4017, pg. 2) announcing the public auction at 84 Queen Street the personal estate of Alexander Inglis, Esq. Included in the sale was a harpsichord and a new pianoforte. The second announcement was printed on the October 20 issue and published in the same newspaper.
- 4 *South-Carolina Gazette and General Advertiser*, March 4, 1784, vol. II, issue 120, 1.
- 5 *South-Carolina Gazette and General Advertiser*, June 29, 1784, vol. II, issue 170, 1.
- 6 Improvements like the one discussed in the advertisement were frequently alluded to with the term "patent" in the marketing of square and grand pianofortes. For a more detailed reading on the subject, see John R. Watson, *Changing Keys: Keyboard Instruments for America 1700–1830* (Scarecrow: The Colonial Williamsburg Foundation, 2013), 66.
- 7 *State Gazette of South Carolina*, June 29, 1786, vol. XLIV, issue 2415, 3. The same announcement ran on July 3, 1786 in the same newspaper.
- 8 *Ibid.*, June 24, 1793, vol. LV, issue 4222, 1. It is unclear if the Stodart piano in the advertisement could have been one of the last pianos made by Robert Stodart or not. In 1793, it is known that Robert handed his company over to his son, William, and his nephew, Matthew.
- 9 It is unclear as to what became of Wallace.
- 10 Prior to 1787, Thomas Bradford worked in London with John Goldsworth, Thomas Culliford, and William Rolfe. See Thomas Strange and Jenny Nex, "John Geib: Beyond The Footnote," *Eighteenth-Century Music* 7, no. 1 (2010): 94.
- 11 The following vessels were listed in the newspapers: *Britania* (Captain Kerr), *Carolina*, *Major Pickney*, *Nancy* (Captain Robertson), *Sally* (Captain Crichton), and *Sovereign* (Captain Benn). Bradford's announcements make specific mention that the following three ships arrived in Charleston directly from London: *Carolina*, *Major Pickney*, and *Nancy*. Nicolas Butler correctly states in his book on the St. Cecilia Society that in none of these advertisements does Thomas Bradford mention instruments of his own construction for sale and nor did he present a concert for his own benefit. Sadly, to date, no known instrument bearing Thomas Bradford's name has surfaced. The advertisements show that Bradford had four shop addresses in Charleston from 1788 to 1795. They were: No. 51 at the corner of Broad and King Streets (1788), No. 14 Elliot Street (1790), No. 130 Tradd Street (1791–1793), and No. 31 Church Street (1795). See Butler, *Votaries of Apollo*, 168.
- 12 The term "patent" was used widely in the marketing of square and grand pianofortes. For a more detailed reading on the subject, see Watson, *Changing Keys*, 66.
- 13 There is a quite humorous postscript at the end of the advertisement which reads, "Conditions, cash – The public is respectfully informed that ready money only can support and encourage the artist."
- 14 The composer was most certainly Johann Samuel Schroeter, a well-known musician in eighteenth-century London. For more information on him, see Konrad Wolff, "Johann Samuel Schroeter," *The Musical Quarterly* 44, no. 3 (1958): 338–59. See also, Evan Cortens, "Johann Samuel Schroeter and the English Piano Concerto," *Society for Eighteenth-Century Music Newsletter* 18 (2011): 4–6.
- 15 *City Gazette & Daily Advertiser*, December 17, 1791, vol. IX, issue 1761, 3. This pianoforte was very likely made by Stodart. Misspellings were commonly made in newspaper advertisements from the period.
- 16 As in the above-mentioned footnote, many spelling errors exist. The builders were most certainly John Broadwood, Jacob and James Ball, Georgius Garka, Craing Hancock, and John Preston & Son.
- 17 *State Gazette of South Carolina*, November 13, 1792, vol. LV, issue 4135, 3. This advertisement is intriguing for pianists who perform work by Franz Joseph Haydn, whose "new" score was being sold in Charleston, South Carolina in 1792. László Somfai, a leading expert on Haydn's music, provides several possibilities. Sonata 58 in C major and Sonata 59 in E-flat major were published in authorized editions (C major in 1789 and E-flat major in 1791) by Breitkopf & Härtel, Leipzig, and Artaria, Vienna, respectively. An unauthorized, pirated edition of the composers' earlier sonatas (Sonata 20 in B-flat major and Sonata 30 in D major) was released by the London firm of Longman & Broderip in 1788 and a similar pirated edition of Sonatas 20 in B-flat major, 29 in E-flat major, 30 in D major, 31 in A-flat major, and 32 in G minor was issued by Artaria, Vienna. Therefore, any of these authorized and unauthorized editions might have been considered relatively new to the American audiences in 1792. See László Somfai, *The Keyboard Sonatas of Joseph Haydn* (Chicago: The University of Chicago Press, 2010), 168–9.
- 18 *City Gazette*, October 3, 1795, vol. XIII, issue 2545, 3. Also for sale was a Kirkman harpsichord. "Extra keys" refers to the upper half octave, from f#3 to c4. After five-and-a-half octaves became common, it then referred to the next interval from c4 to f4, or a six-octave instrument. Less common was CC–c4, and exceedingly rarely DD–d4.
- 19 Sandra Rosenblum, *Performance Practices in Classical Music* (Bloomington: Indiana University Press, 1998), 32–34. She writes "By the 1790s builders were expanding their keyboard's compass, in large part due to demands from customers who wished to play originally composed duets as well as orchestral transcriptions. Expanded five-and-a-half octave and six-octave instruments also inspired composers to expand the range of solo literature."
- 20 *City Gazette*, October 21, 1799, vol. XVII, issue 3803, 2. The captain of the ship was listed as Captain McNeil. DeVillers was a native of France were arrived in Charleston in the mid-1790s. See Butler, *Votaries of Apollo*, 190.

- 21 Ibid., October 6, 1792, vol. X, issue 2006, 3. There is also reference to them receiving goods from the ship *James* from Bristol, however it is more likely that the pianos were sent via the vessels out of London.
- 22 *City Gazette & Daily Advertiser*, March 23, 1793, vol. XI, issue 2138, 3. This is the only newspaper advertisement from Charleston that did not list a local merchant selling a piano. In this case, it appears that the Captain had placed the posting in the paper. The term “common” most likely dealt with the instrument’s action and, in this case, referring to English single-action squares of five octaves.
- 23 Jenny Nex, “Longman & Broderip,” in *The Music Trade in Georgian England*, ed. Michael Kassler (Burlington, Vermont: Ashgate Publishing Co., 2011).
- 24 Butler, *Votaries of Apollo*, 40.
- 25 Ibid., 171–2.
- 26 *City Gazette & Daily Advertiser*, July 10, 1793, vol. XI, issue 2228, 1. Although published in the summer, Mr. Swigard makes mention that business will begin “when the weather becomes cool.” Charleston does not become cool until mid-fall.
- 27 Ibid., November 24, 1794, vol. XII, issue 2291, 1. There is no information about the instrument maker.
- 28 Butler, *Votaries of Apollo*, 182, 335n115.
- 29 *City Gazette & Daily Advertiser*, April 30, 1794, vol. XII, issue 2475, 1. This was her only advertisement in the papers. Butler makes note in his book that “Mrs. Sully, pianist, performed on the Grand Concert for the benefit of the distressed inhabitants of St. Domingo, now in this city, at the Charlestown Theatre.” See Butler, *Votaries of Apollo*, 186.
- 30 For information surrounding Robert Leumont serving as President of the Philharmonic Society in Charleston, see Butler, *Votaries of Apollo*, 196.
- 31 Watson, *Changing Keys*, 8–9.
- 32 Somfai, *The Keyboard Sonatas of Joseph Haydn*, 178.
- 33 Alex Ross, “Even the Score: Female Composers Edge Forward,” *The New Yorker*, April 29, 2013, 78–79.
- 34 Butler, *Votaries of Apollo*, 229 and 335. A *City Gazette & Daily Advertiser* advertisement of August 11, 1794, vol. XII, issue 2561, 3, announced the sale at Mr. Young’s bookstore and Mr. Cornet’s in King Street “a set of six songs with an accompaniment for the piano-forte or harpsichord, composed by Alexander Juhan.” This edition appears to now be lost.
- 35 Somfai, *The Keyboard Sonatas of Joseph Haydn*, 168–71. He lists the sonatas 20, 30, and 33–56 as all appearing in authenticated or pirated editions in London between 1780 and 1785.
- 36 Mr. Eckhard is the subject of George W. Williams, “Jacob Eckhard and His Choirmaster’s Book,” *Journal of the American Musicological Society* 7, no. 1(1954): 41–47.
- 37 See Maurice Hinson, *Guide to the Pianist’s Repertoire* (Bloomington: Indiana University Press, 2000), 277. An out-of-print, yet excellent edition of music of these scores may be found in *The London Pianoforte School 1766–1860: Clementi, Dussek, Cogan, Cramer, Field, Pinto, Sterndale Bennett, and Other Masters of the Pianoforte*, ed. Nicolas Temperley, 20 vols. (New York: Garland, 1984–87).
- 38 *City Gazette & Daily Advertiser*, December 14, 1799 (vol. XVII, issue 3850), 2.
- 39 Butler, *Votaries of Apollo*, 223–25. He states that in the early 1800s, piano concertos by François-Adrien Boieldieu, João Domingo Bontempo, Johann Baptiste Cramer, Jan Ladislav Dussek, Carolus Antonius Fodor, Giovanni Giornovich, David Herman, Wolfgang A. Mozart, Daniel Steibelt, Giovanni Battista Viotti, and Joseph Wölfl were performed at the St. Cecilia Society concerts. Newspaper advertisements include: *City Gazette & Daily Advertiser*, 15 February 1793, vol. XI, issue 2107, 3; *City Gazette & Daily Advertiser*, 2 March 1796, vol. XIV, issue 2683, 3; *City Gazette & Daily Advertiser*, 22 March 1796, vol. IV, issue 2700, 2.
- 40 Alfred Einstein, *Mozart: His Character, His Work* (New York: Oxford University Press, 1962), 303–4.
- 41 H. C. Robbins Landon, *Mozart: The Golden Years, 1781–1791* (New York: Thames & Hudson, 1989), 96. The annual Christmas concerts took place on December 22 and 23, 1783 in Vienna. A “Symphony” by Koželuch was performed alongside Mozart’s K.431, and possibly K.415, as well as Haydn’s Overture and opening Chorus from his 1775 oratorio, *Il ritorno di Tobia*. Landon suggests that this might have been the first time that Mozart met Haydn. It is interesting to note that Maria Therese von Paradis (1759–1824), a blind musician, was also a composer as well as a remarkable pianist. Her *Fantasia pour le pianoforte* (pub. 1807) may be found in *Women Composers: Music through the Ages, Volume 3: Composers Born 1700–1799, Keyboard Music.*, ed. Sylvia Glickman and Martha Furman Schleifer (New York: G. K. Hall & Co., 1998).
- 42 Butler, *Votaries of Apollo*, 332n81. See *City Gazette and Daily Advertiser* March 9, 1796.
- 43 Nex, “Longman and Broderip,” 10.
- 44 Michael Kassler, *Music Entries at Stationer’s Hall 1710–1818* (Burlington, Vermont: Ashgate Publishing, 2013). Kassler lists this score in the music entries at Stationer’s Hall: *Six sonates for the harpsichord or pianoforte with an accompaniment for violin. Opera I*, by Signor Bertoni (London, 17 April 1779: Longman & Broderip). An Italian publication is known by the same composer as *Sei sonate per cembalo o piano forte con accompagnamento di violin a piacere... Opera XI*, (Venezia, c. 1790: A. Zatta e figli).
- 45 Butler, *Votaries of Apollo*, 335n117. The advertisement appeared in the *Courier*. Butler notes on page 217 that the earliest known orchestral work by Beethoven was performed in Charleston on April 10, 1805 under the direction of German-born Jacob Eckhard.
- 46 Ibid., 332n81. The advertisement date is listed as *City Gazette & Daily Advertiser*, March 9, 1797.
- 47 Ursula M. Rempel, “Madame Krumpholtz,” in *Women Composers: Music through the Ages*, vol. 3, *Composers Born 1700–1799, Keyboard Music.*, ed. Sylvia Glickman and Martha Furman Schleifer (New York: G. K. Hall & Co., 1998), 56. This keyboard edition contains three works by Madame Krumpholtz: *A Favorite Piermontois Air, with Variations by Delvimore; Lisbon Dormoit, with an Introduction & Variations Arranged for the Harp*; and *The Favorite Air of Pray Goody Arranged for the Harp*.

## Chapter 2

- 1 *City Gazette* (Charleston) May 29, 1805, vol. 24, issue 5533, 1.
- 2 *Oracle* (Charleston), Nov 14, 1807, vol. 1, issue 129, 4.
- 3 *Charleston Courier*, February 1, 1810, vol. 9, issue 2187, 2.
- 4 *American and Commercial Daily Advertiser* (Baltimore), October 11, 1816, vol. 34, issues 5405, 3.
- 5 Clyde A. Haulman, “The Panic of 1819, America’s First Great Depression,” *Financial History* (Winter 2010), 20–24.
- 6 Malcom Rose and David Law, *A Handbook of Historical Stringing Practices, 1617–1856* (Lewes: Rose, 1991).
- 7 Nicholas J. Giordano, *Physics of the Piano* (New York: Oxford University Press, 2010). A string will begin to resonate at any tension, but the quality of the sound can be shown with the simplest empirical experiment to be dramatically influenced by the tension to which we draw the wire up. Loosening a tuning pin to slack and beginning to draw a wire up as we pluck or hammer it, the sound will begin as a muddy fundamental following the relationship: As the tension rises, the sound becomes clearer and brighter, reaching a maximum response in both fundamental and harmonics just before the string goes into plastic deformation, elongates, and breaks. Depending on the material of the string, which includes density, metallurgy, and alloy strength, the string will exhibit more subtle but tangible sound properties that may produce an excellent or rather poor balance of fundamental and harmonic frequencies depending on the selected combination of factors. There is an even more subtle effect of the ratio of length to diameter of the string on the resulting sound known as inharmonicity, which becomes more pronounced as the string becomes increasingly shorter. Essentially a short, large diameter string has less flexibility at the two nodes, resulting in enhanced harmonics that can create false and occasionally poor tones from an otherwise well designed instrument. Avoiding and compensating for this inharmonicity continues to occupy sonic engineering approaches today.
- 8 Clavichord makers used overspun wire before pianos came into being. The early grand piano could accommodate brass strings that were long enough and thick enough that overspun was not employed. The shorter scaling of square pianos (and clavichords) necessitated a string that was shorter, and so required a material denser than existed; by

- adding the overspun to the wire, the effective mass was increased without increasing the actual diameter. Later grand pianos turned to overspun in response to ever lower bass notes, increasing tension beyond the capability of brass, and shorter scaling for small instruments.
- 9 Stephen Birkett and Paul Poletti, "Reproduction of Authentic Historical Soft Iron Wire for Musical Instruments," <http://fortepianos.com/iron%20wire.pdf>, accessed January 27, 2017.
  - 10 John Horsfall, *The Iron Masters of Penns: 1720–1970* (Kineton, U.K.: Roundwood Press, 1971).
  - 11 A. J. Hipkins, "Pianoforte," in *A Dictionary of Music and Musicians* (London: Macmillan, 1880), 2:720.
  - 12 Albert Rice, Marlowe Sigal Collection, square piano, Stewart & Chickering, cat. 1993.01, 1826, Boston, MA.
  - 13 *Patents of Invention Part 1*, London, 1835.
  - 14 Darcy Kuronen, "Early Pianomaking in Boston, 1790–1830," in *Boston Furniture, 1700–1900*, ed. Brock Jobe and Gerarld W.R. Ward (Boston: Colonial Society of Massachusetts, 2016), 331.
  - 15 *Philadelphia Inquirer*, July 30, 1833, 1. Babcock states "Having noticed an advertisement of Mr. Thomas Loud's (late of the firm Loud & Brothers) annexed to which is a note N.B saying Iron Framed Piano Fortes manufactured only to order; I deem it advisable to inform the public that no person can make them without first purchasing the patent right of me...which may be seen at Mr. William Swift's Piano Forte Warehouse." Babcock concludes "N.B. Where may be found a large assortment of the above pianos...the Iron Frame Piano are warranted to stand any climate."
  - 16 Edwin M. Good, *Giraffes, Black Dragons, and Other Pianos: A Technological History from Cristofori to the Modern Concert Grand*, 2nd ed. (Stanford: Stanford University Press, 2002), 160.
  - 17 The reader might do well to start their personal exploration of the music of the nineteenth century with Richard Wolfe, *Early American Music Engraving and Printing* (Urbana: University of Illinois Press, 1980); Arthur Loesser, *Men, Women and Pianos: A Social History* (New York: Dover Press, 1954); Joy Carden, *Music in Lexington Before 1840*, (Lexington, KY: Lexington-Fayette County Historic Commission, 1980); original sources from *The Euterpeiad* 1–3 (1820–1824); Dorothy T. Potter, *Food for Apollo – Cultivated Music in Antebellum Philadelphia* (Bethlehem, PA: Lehigh University Press, 2011); Nicolas Michael Butler, *Votaries of Apollo: The St. Cecilia Society and the Patronage of Concert Music in Charleston, South Carolina 1766–1820* (Columbia: University of South Carolina Press, 2007).
  - 18 Ron Byrnside, "Antebellum Music," March 3, 2006, Agnes Scott College <http://www.georgiaencyclopedia.org/articles/arts-culture/antebellum-music>, accessed August 28, 2017.
  - 19 Wolfe, *Early American Music Engraving and Printing*, 232.
  - 20 *Diary or Louden's Register*, February 12, 1792. The author is grateful to Lawrence Libin for bringing this forward.
  - 21 *Baltimore Gazette and Daily Advertiser*, January 14, 1831, vol. 75, issue 12418, 2
  - 22 Wolfe, *Early American Music Engraving and Printing*, 256.
  - 23 Matthew Morrison, "The sound(s) of Subjection: Constructing American Popular Music and Racial Identity Through Blacksound," *Women & Performance* 27, no. 1 (2017): 13–24.
  - 24 Deane L. Root, "Stephen Foster," *American National Biography Online*, February 2000, <http://www.anb.org/articles/18/18-00415.html>, accessed August 29, 2017.
  - 25 Nicholas Temperley, "Bishop, Anna," *Grove Music Online, Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com>, accessed December 5, 2017.
  - 26 Potter, *Food for Apollo*, 1.
  - 27 *Evening Post* (New York), March 10, 1817. The Lancaster Review provided this evaluation of Knitel's performance: "Madame Knitel (Margaret Knitel [1788–1821], with her Clarinette, [sic] as the chief novelty of the evening, seemed, magic like, to operate and produce a surprize [sic] and effect on the audience, which, after the most profound silence, burst out into the loudest plaudits throughout the crowded grand saloon. No sweeter, more melodious tone can be imagined, no greater sensibility and taste shewn [sic], than this female virtuoso so fully displays with her Clarinette; in the 'Adagie' [sic] she is inimitable – with her 'Piano' and 'Pianissimo,' she imparts such soft delusions that we fancy some musical zephyrs from higher regions are sporting about and vibrating on the ear. The favorite 'Tyrolese air,' she performed with the modesty and innocence of a shepherdess on the mountains, and in the celebrated Swiss tune 'Le Rans de Vaches,' (prohibited once by the kings of France and Spain, as it occasioned the 'home sickness' and consequent mortality and desertion of their Swiss troops), which Mrs. Knitel performed at a previous Concert, we imagined we heard the melodious echoes of her native Alps and could easily conceive how some Swiss peasant might even in this happy country, feel a touch of the 'maladie du pays.' [ . . . ] To say the least, it is a novel appearance among us, who have always been led to think that in musical skill at all events the pretensions of the ladies were confined to the Forte Piano alone, & in this instance, we are not led to expect the bare attempt; but as our authority is good, we may promise the realization of all the richness and melody of which that instrument is so fully susceptible, combined with a variety and modulation of tone peculiarly her own. Where so much pleasure and novelty is proffered through an innocent and delightful exhibition, we hope but few, will be backward in accepting the invitation." (*Lancaster Journal*, January 17, 1817).
  - 28 *The Sun* (Baltimore), April 21, 24, and 27, 1849.
- ### Chapter 3
- 1 Charles Mould, Peter Mole, and Thomas Strange, *Jacob Kirkman, Harpsichord Maker to Her Majesty* (Raleigh, NC: Lulu Press, 2015).
  - 2 Stewart Pollens, *The Early Pianoforte*, Cambridge Musical Texts and Monographs (Cambridge; New York: Cambridge University Press, 1995), chapter 3.
  - 3 "Robert Stodart of Kailzie (1748–1831) – page 2," *Broun/Broun—Wyld Ancestry Pages*, <http://www.my-broun-wyld-stewart-lang-ancestry.org.uk/robert-stodart-2.shtml>, accessed August 10, 2017.
  - 4 Michael Cole, *The Pianoforte in the Classical Era* (Oxford: Clarendon Press, 1998), chapter 7.
  - 5 *Ibid.*, 136.
  - 6 Michael Cole, *Broadwood Square Pianos* (Cheltenham: Tatchley Books, 2005), 5–6.
  - 7 "International Register of Surviving Grand Pianos Manufactured by John Broadwood and Sons, 1787–1837," *Early Piano – Fortepiano Information Site*, <http://www.fortepiano.co.uk/Broadwood.html>, accessed August 10, 2017. The 1792 piano listed is unlikely to date from that year as it was missing the name board with date, and the serial number quoted is in question.
  - 8 Thomas Loud, *Three Essays, On Important Subjects* (Baltimore: B. Edes, 1821), <http://archive.org/details/threessaysonimp00loud>, accessed December 5, 2017.
  - 9 David Wainwright, *Broadwood by Appointment* (London: Quiller Press, 1982), 105.
  - 10 *Virginia Gazette*, Aug 30, 2016, interview with John Watson, curator of musical instruments.
  - 11 A. C. Kalischer, ed., *Beethoven's Letters, A Critical Edition With Explanatory Notes*, trans. J. S. Shedlock, vol. 1 (New York: E. P. Dutton, 1909), 371–2.
  - 12 *Ibid.*, 124.
  - 13 Alec Cobb, *Chopin's Swansong: The Paris and London Pianos of His Last Performances Now in the Cobb Collection* (London: Chopin Society, 2010), 23.
  - 14 Private communication to the author from the family that had sold the piano in 2012.
  - 15 Watson, *Changing Keys*, 10.
  - 16 Geoffrey Richard Lancaster, *The First Fleet Piano*, vol. 1 ([Canberra]: ANU Press, 2015), chapter 2.
  - 17 *Federal Gazette*, Philadelphia, October 17, 1792.
  - 18 *The Granite Monthly; A New Hampshire Magazine*, Concord, NH, 1897, 236.
  - 19 Darcy Kuronen, *Early Pianomaking in Boston, 1790–1830* (Boston: Colonial Society of Massachusetts, 2017), 10, 29.
  - 18 *The Sun* (Baltimore) April 26, 1843, 4.
  - 20 *New York Evening Post*, April 17, 1827.
  - 21 *The Catherine Ladd Chapter, United Daughters of the Confederacy*, Woodward, South Carolina, 1919–1920.
  - 22 *Greenville News Online*, November, 11, 2016, <http://www.greenvilleonline.com/story/news/2016/11/11/93158956/>, accessed November 8, 2017.
  - 23 *The Sun* (Baltimore) April 26, 1843, 4.

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## ACKNOWLEDGMENTS

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The following instruments were generously donated to the Carolina Music Foundation:

1786 Robert Stodart grand piano  
*Gift of Ms. Katherine Bradley, Easton, MD*

1795 Longman & Broderip grand piano  
*Gift of Keiser University Flagship Campus, West Palm Beach, FL*

1797 William Rolfe square piano  
*Gift of Ms. Lin Mears, Bowling Green, OH*

1824 Alpheus Babcock square piano  
*Gift of Ruth Steinbrecher and Brian Steinbrecher, Sarasota, FL*

*Frontispiece photograph of the 1758 Kirkman Harpsichord by Paul Mehaffey for Town Magazine*

*Unless otherwise noted, images/photographs taken by Thomas Strange*