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DISC REVIEWS

The Dublin Virginal Manuscript
Joseph Payne, organ & harpsichord
DICD 920592

It is particularly interesting to hear this important manuscript of thirty pieces in its entirety. So-named because of its residence in Trinity College, Dublin, since the 17th century, it has been dated at 1570 by John Ward, its dedicated editor. Joseph Payne made the recording in September 1997.

Joseph Payne has chosen to re-order the pieces for performance variety rather than as copied into the manuscript, but the original order is also given so that, should you wish to, you can begin at the beginning with track 11 and follow it with track 15, etc. Having picked two suitable instruments he has also wisely opted to present half the pieces upon the harpsichord and then the other half upon the organ, rather than continuously swapping back and forth. In fact there is a wealth of variety within this collection of popular tunes including branles, almans and songs as well as the more sophisticated pavan and galliard pairs and two fine sets of variations. Not only does Joseph Payne indicate a true feeling for form in each short piece, but he has obviously put some considerable thought into the layout of the disc as a whole. The entire book takes about three-quarters of an hour, and so an extra piece is provided as 'make-weight'. Overall he brings off a very satisfying ternary structure to the programme by returning to the harpsichord for the considerable *Passamezzo Pavan & Galliard* of Peter Philips from the FWVB, and he gives a very fine performance of this twelve-and-a-half-minute *tour de force*. It is an appropriate choice with which to close, and can be measured against the Dublin example, performed on track 11 (which does in fact open the collection of pieces in the manuscript). Thus both the harpsichord and the organ start with a branle and finish with the same set of variations upon *Chi Passa* (which, correspondingly, rounds off the Dublin Virginal Manuscript), thus enabling comparison between the two instruments. Joseph Payne intelligently adds extemporary ornaments within these pieces but, for my taste, rather mars their effect by often placing them before the beat. The written-out ones are played as written, possibly more accurately than was intended in some cases. Some of the spread chords on the harpsichord also suffer from this anticipatory enthusiasm.

The harpsichord used for this recording is a 1985 copy by Johannes Mayer of Switzerland, based on the Northern Italian school of Bononiensis with two 8-foot registers and tuned to meantone temperament. This is not the one at which Joseph Payne is seated for the photograph on the back of the accompanying booklet. It comes as quite a surprise when, after twelve tracks, the organ takes over, but the delights of this instrument are manifold. It is found in the Dorpskerk, Krewerd, Holland; the maker is unknown, but it dates back to 1531 and was restored in 1975 by Albert Graaf. Joseph Payne plays this splendid instrument in an appropriately lively and charming manner, with both witty articulation and nuance, and truly shows the instrument in all its glory. Despite Diruta's preference for the use of quilled keyboard instruments in dance music, Joseph Payne really does "lend grace and air" by "leaping with the hand", and you could happily dance to this organ-playing — it is joyful! Buy it along with Schott's 'New Edition' of the score.

Farewell Delighte: Fortune My Foe
English Virginal Music to commemorate the 350th Anniversary of the Execution of King Charles I in 1649
David Leigh, harpsichord
Acanthus 94010

This disc displays a fine privately-owned harpsichord of 1623 by Andreas Ruckers, later extended (probably by Kirkman in around 1770), which David Leigh himself restored in 1996. The recording has an intimate 18th-century drawing-room feel.

The repertoire contains some of the best pieces of both Byrd and Tomkins. They make up a very attractive programme, and despite the somewhat pessimistic title he does manage to include some joyful music amidst Fortune's frowns! The title might lead us to expect more than one setting of the most famous and well-used of all popular songs, and I was sorry, therefore, not to hear Tomkins' setting of *Fortune*, in order to compare his well-worked set of eight variations alongside Byrd's. Lord Willoughby's homecoming was a joyful occasion, except that he had been fighting on the wrong side for Byrd's Catholic sympathies, and so Byrd renamed the piece *Roland*. David Leigh effectively and energetically brings out the military allusions in the piece, and follows it with a cleansing pilgrimage to the shrine of the priory at Walsingham – the longest piece on the disc, and well-sustained. It was also a happy coupling to place the complimentary *Second Galliard* back-to-back with the first well-loved one for the Earl of Salisbury, thus making the whole a more substantial memorial piece.

David Leigh employs a well-articulated basic touch which is mostly pleasing but sometimes veers on the pedantic in slow-moving thematic statements, and the execution of some ornaments is too laboured. In *The Bells*, the constant separation of notes is disturbing; surely it is the merging of sounds and bar-long repetition which evokes the insistently tolling bells that are the constant two-note ground and extraordinary feature of this magnificent piece, which receives a virtuosic end on full harpsichord, as does *Earl Strafford: Galliard*. The agonisingly passionate *Sad Pavan for these distracted times*, in which Tomkins deplores the regicide of Charles I, receives a rather subdued performance in David Leigh's hands; while he may intend a noble acceptance of death, he gives little indication of the shock and repugnance that the elderly Royalist reportedly felt at the beheading of his King. A vigorous performance of Tomkins' *Ground* neatly balances Byrd's *Bells* with its divisions upon the 24 appearances of the ground, and display some excellent passage-work in thirds. Tomkins' great *Barafostus' Dream* is the set of variations with which David Leigh chooses to finish the CD; also known as *Shepherd's Joy*, this popular song fittingly tells us that "After Sorrow soone comes Joy". He does not have the authority and glittering brilliance of Bernhard Klapprott's complete Tomkins set, which I previously reviewed in this publication; however, this is a disc which will certainly do no harm to the reputation of the first and last of the great English virginalists, and contains pieces which should be in every collector's library.

Penelope Cave

CLASSICAL STUDIES - 1

Peter Holloway

Introduction

A batch of books dealing with the instruments, performing practice and music of the so-called 'Viennese school' has appeared over the last few years, allowing us to reassess our current state of knowledge as well as letting us compare what the scholars are saying with the choices made by performers on some recently released compact discs. In this article, a brief overview of the books under review will be followed by a closer look at some of the contextual and analytical points raised, before examining our state of knowledge about the instruments themselves. Part two of the review, to be published in the next issue, will examine that most vexed question: which instruments are appropriate for which parts of the repertory? It will then to go on to examine a number of recordings, including Brautigam's recent set of Mozart sonatas, against the background of our current state of knowledge of contemporary performance practice.

***The Early Pianoforte* by Stewart Pollens**
Cambridge University Press ISBN 0 521 41729 5 (hardback)

You know that someone is the ideal author for a book when the largest section of its bibliography is taken up with that very writer's own work — in this case consisting of some of the most important articles on the subject. Stewart Pollens, conservator at the Metropolitan Museum in New York, has given us a clear and comprehensive account of all known pianos up to 1763, full of technical information which is presented clearly enough to be read by the layman. The book is also beautifully presented and produced: all involved in its production are to be congratulated. It is surely now the standard organological study of the early piano, an essential reference for builders, restorers and all those interested in this fascinating period of the instrument's history.

***The Pianoforte in the Classical Era* by Michael Cole**
Clarendon Press, Oxford ISBN 0 19 816634 6 (hardback)

Michael Cole, a harpsichord and fortepiano maker, has written a delightful and entertaining book on the piano from Cristofori up to the first decade of the 19th century. The practical bias of his knowledge is manifested time and again in the book — most clearly in Chapter 18 where the author describes a number of gadgets he himself has invented to measure key dip, touch, velocity and so on. This practical expertise allows him, for instance, to comment thus on Cristofori's dampers:
Easy in theory, but this is one of many points which would make the regulation, or even basic care, of the instrument an intimidating task for anyone except those who had been initiated into the art by Cristofori himself. (p.9)
He also does not refrain from aesthetic judgements, such as:
If the reader wonders what this music could possibly be...it would be of a performance of one of Haydn's English canzonettas, 'The Wanderer'.... The accompaniment, provided by a Zumpe-style square piano with all dampers lifted, had an extraordinary and exhilararting dramatic effect...(p.89)
The style adopted by Cole is full of character, and sometimes — as in his intimate knowledge of London — reminding one of the novelist Peter Ackroyd. Just occasionally there is a tendency to regard the reader as dim; do we really need to be told that Thomas Gray is the "author of the famous Elegy" or that "the simultaneous sounding of consecutive semitones can make a peculiarly disagreeable noise"...? The editor should also have worked harder to eliminate some of the repetition that results from the book's somewhat discursive nature.

Most of the book covers the history of the piano in chronological order. A few chapters concentrate on special topics, such as the Twining-Burney correspondence and Mozart's own piano. The final chapters look at the construction of the early piano; a discussion of touch and tone, as already mentioned; and, fakes, forgeries and frauds. Three appendices and a glossary round off the book. The first Appendix contains useful selected passages from early sources, but maddeningly they are unnumbered, so that references in the main text to App.I are difficult and confusing to find. App.II contains Cole's own suggestions for a systematic classification of piano actions, and App.III — my favourite — is a full transcript of the inventory of Backer's house at his death. In his back parlour for instance he had:
An Iron Bath Stove and Fender. Shovel Tongs and Poker, a neat Mahogany Wardrobe with Sliding Shelves Compleat, an Easy Chair Cushion and Case, four Matted Chairs, a Wilton Carpet, five Ornaments, six Bound Books.

***Fortepianos and their Music: Germany, Austria and England, 1760-1800* by Katalin Komlós**
Clarendon Press, Oxford ISBN 0 19 816426 2 (hardback)

Katalin Komlós discusses the relationship between instruments and music of the time, focusing particularly on what she sees as the difference between the English and Viennese schools. The volume is divided into three parts. The first, dealing with instruments, examines the square and the grand, the keyboard and its compass, as well as pedals and other means of altering the sound's colour, plus the overall aesthetic of the sound produced by the different instruments. Komlós' work (1995) suffers in comparison to Coles' and Maunder's more recent volumes (both 1998), where the situation is shown to be much less straightforward than previously assumed: nevertheless there is a great deal of valuable contemporary evidence quoted in this section of the book. The second part of the book lies at the heart of the author's thesis — an examination of the texture of keyboard music of this period, comparing Vienna and London between 1780 and 1800, examining Haydn's music separately and looking too at the accompanied sonata and piano trio. The long discussion of Haydn's trios and songs is an important strength of the volume. A final chapter in this section examines the 'interaction and dissemination' between the two schools. The third and final part of the book looks at the *Kenner-Liebhaber* distinction, piano tutors and treatises, as well as the aesthetics of performance.

Unfortunately, the book promises more than it delivers. Despite a

small chronological time span of only 40 years, there are less than 150 pages of text (including a good deal of quotation and accompanying translation), which is too small a space in which to deal with instruments, music, performance practice, aesthetics and social history in more than a cursory way. This is disappointing, as Komlós obviously has a wide knowledge of contemporary music and sources that are crying out for discussion, but the reader is frustrated by the brevity with which she deals with each topic. For example, through pages 100 to 107 she manages to discuss Clementi, Attwood, Schroeter and Pleyel one after the other. On page 106 she remarks that Beethoven studied Cramer's etudes with particular care — but nowhere is there a discussion of what it was in Cramer's studies that might have been especially important to Beethoven or to his playing.

The writing is a little stiff, with the occasional infelicity such as 'Crossing of hands...might have presented difficulties for less dextrous players,' (p.75, fn.20), and the pretty near continuous adulation of Mozart can be a little wearing. Perhaps Dr Komlós can be prevailed upon to write more about the lesser-known classical composers with which she is so obviously familiar. Needless to say, the title *Fortepianos and their Music* is misleading as much of the music dealt with was equally destined for performance on the harpsichord.

***Keyboard Instruments in Eighteenth-Century Vienna* by Richard Maunder Clarendon Press, Oxford ISBN 0 19 816637 0 (hardback)**

Maunder's well-presented book is a concise essay that radically alters our notions about Viennese instruments. Although Maunder and others have been on this trail for some time, this book furnishes a great deal of evidence: its appendices are practically as long as the main text, making the volume invaluable as source-material. Appendix A presents advertisements for keyboard instruments appearing in the Viennese press 1721-1800. Appendices B and C, listing Viennese keyboard makers 1700-1800 and the owners and sellers of instruments, are likely to prove indispensable. Maunder has managed to elicit much new information from this material. The final appendix lists advertisements for keyboard music 1725-84.

Maunder's early chapters set the background for his main thesis. One of the strengths of the book is that it deals with clavichords and harpsichords as well as pianos, which means that Maunder's conclusions have a greater breadth than less inclusive studies. Thus his early chapters are necessary prolegomena to his main examination of the instruments themselves, harpsichords, spinets, clavichords and fortepianos, each considered in turn. Chapter 2 deals with the vital issue of terminology, and Chapter 3 describes the complicated guild system of Viennese instrument makers with the different status of *Meister, Lehrjunge, Geselle, Störer*, as well as those *Störer* who were *Schutzerwandt* and *Hofbefreite*. This allows Maunder to posit connections between various makers. For instance, Hofmann became a burger in 1784, indicating that he had become a *Meister*, but for this a *Besitzrecht* (permit) was required, and as there was a fixed number of permits Maunder concludes it was likely that the only vacant *Besitzrecht* in 1784 was that of J M Panze (d 1779), whose widow continued his business and must have had one *Geselle* (journeyman) — so, Maunder thinks, it is possible that Hofmann was one of them. But noticing the modelling of Hofmann's fortepiano action and that of Mallek's (where Hofmann lived when he took his burger oath and for a few years after) on Stein's, Maunder wonders whether he had sought employment elsewhere in Austria before returning to Vienna. Similarly, Johann Schantz used his own version of Stein's actions on his grands, and so may in turn have been Mallek's or Hofmann's pupil. It has been believed that Schantz took over his elder brother Wenzel's business at Wenzel's death in 1790, but again Maunder shows that the details make this unlikely. It is in apparent minutiae like this that the strength of Maunder's study lies. He gives us the results of his examinations of five signed Viennese harpsichords and three unsigned ones, two signed and one unsigned spinets, a group of signed or probable Viennese clavichords, and a representative selection of fortepianos from the last two decades of the 18th century. The implications of his conclusions are dealt with in two chapters dealing with music and instruments (before 1770, then 1770-1800) before ending with a fascinating chapter on owners, dealers and prices. The book provides as much information about social history as about music, and this last chapter provides gems of both.

***Mozart's Piano Sonatas: Contexts, Sources, Styles* by John Irving Cambridge University Press ISBN 0 521 49631 4**

Irving's book is clearly written and thankfully concise. In many respects it represents an old-fashioned treatment of its subject and does not offer that many new insights. For this reason it will prove useful as a work of reference in companionship with a good edition of the sonatas. The book does not pretend to deal with performance practice as such, but its conclusions will have a bearing on how we perform the works.

The book is roughly divided into three equal sections. The first looks at the solo sonata of the time and then delves into sonatas by composers who might have influenced Mozart. This section could well have done with more detail — as it stands it is rather cursory. The second section is an excellent overview of the sources of Mozart's sonatas: it is for the information contained here that one should buy the book. The final section is a rather pedantic attempt to apply the theory of rhetoric to Mozart's formal strategy. Description rather than analysis is found here, which, like all such writing, seems to duplicate playing or listening rather than providing genuine insights.

The key to some of the major shortcomings of Irving's book can be found in the title. Mozart's work is isolated from that of his contemporaries (apart from a single, not very illuminating, chapter), *sonata form* too often stands for *sonata, piano* is employed when *keyboard* is meant, and the sonatas are not discussed in the context of Mozart's other music, or indeed other keyboard and accompanied keyboard works. The focus is too narrow and one might have wished for a fuller book (without the chapters on rhetoric - *vide infra*).

***Haydn Studies* edited by W. Dean Sutcliffe**
Cambridge University Press ISBN 0 521 58052 8

Superficially less central to our topic — focusing specifically on neither keyboard music nor performance practice — comes this collection of Haydn studies. Good musicology and analysis should affect interpretation, and this volume's purpose, largely dedicated to removing the still-pervasive 19th-century varnish or gloss which distances our reaction to Haydn, is surely analogous to the goal of period-instrument performance? Leon Bottstein's elegant opening essay sets the tone of the volume with a thoughtful examination of Haydn's reception in the 19th century. The first of James Webster's contributions attempts to re-instate the composer's neglected sacred vocal music as central to the 18th century's aesthetic — in particular, the doctrine of the Sublime. More substantial is Jessica Waldorff's reappraisal of the opera *La Vera Costanza*, which she successfully achieves through recourse to the literary ideas of Sensibility. Daniel Chua seeks to find Romantic irony at the heart of Haydn's instrumental music in a wide-ranging but perhaps, in the end, not very illuminating essay.

Mark Evan Bonds, in a fascinating contribution, helps to further destabilise the notion that *Sturm und Drang* was a 'period' in Haydn's compositional career. Michael Spitzer attempts to re-evaluate the works between *Sturm und Drang* and Op. 33 but, despite many interesting insights, his essay is more about the process of applying Naumur's cognitive melodic analysis to Haydn's music and leads to predictable over-readings at predictable over-length! Webster's second essay on rehabilitating the symphonies of the late 1770s is also rather disappointing; he attacks the negative views of these works — fine — but without really demonstrating why he considers these judgements to be wrong, except in the most banal (descriptive) terms, a real contrast to Waldorff's opera essay. Old musicology appears in the volume with a thorough re-examination of texture in Haydn's piano trios by the editor himself, an essay which gives the lie to the misconception that these are merely accompanied keyboard sonatas. Even more meat-and-two-veg is George Edward's analysis of the 'hinge' between development and recapitulation. In a volume generous in its musical examples, this essay could have done with rather more of them to make an easier read. The essays end with a personal tribute to Haydn by the composer Robin Holloway. The book is well-written, -presented and -edited. All in all, a collection of eye-opening essays — the kind of intellectual food-for-thought so often missing from our performances of Haydn.

***Haydn's Keyboard Music: Studies in Performance Practice* by Bernard Harrison**
Clarendon Press, Oxford ISBN 0 19 816325 8 (hardback)

As the title of this work indicates, Harrison's volume focuses clearly on issues of performance practice arising from Haydn's keyboard music — both his solo sonatas and (joy!) his piano trios. The work is written in a continuous and stylish prose which makes it a delight to read. A chapter on instrumentation is followed by ones on articulation, rhythm and tempo, and repeats and embellishment. From his close and careful reading of the evidence Harrison is usually eminently sensible and reliable in the conclusions he draws. A vital chapter on the influence of C.P.E. Bach on Haydn's notation is followed by four chapters discussing ornamentation. An excellent bibliography and index finish off the volume. It is highly recommended.

***The Keyboard Sonatas of Joseph Haydn* by László Somfai (translated with the author by Charlotte Greenspan)**
The University of Chicago Press ISBN 0 226 76814 7 (hardback)

By contrast, Somfai's book covers a wider scope than Harrison's. It is an intelligent and sensible guide to Haydn's solo sonatas: a useful catalogue at the end of the volume directs the reader to relevant pages for the discussion of instrumentation, performance practice issues and analysis of individual sonata movements. The book is in textbook format with a clear and logical discussion of issues, supplemented by many musical examples, which will win it many friends, especially among those coming new to a historical appreciation of Haydn's sonatas. The written style is dry and discusses the solo sonatas in isolation from related works. Both Somfai's and Harrison's volumes are a good buy, but if I were to purchase only one it would be Harrison's.

Somfai's work is in two parts: the first deals with instruments and performance practice, the second (longer) part looks at the form and analysis of the sonatas. The chapters on instruments are cursory when compared with what is available in Maunder etc; performance practice chapters discuss ornaments, touch, articulation, dynamics and tempo. A discussion of issues arising from the book can be found below.

The Keyboard Sonata: Theory & Analysis

Irving sets out to provide an 18th-century view of sonata form, opposing what he describes as the 'modern' textbook view (although 1963, the latest date of publication for textbooks cited by Irving, which are surely still not in current use, is stretching 'modern' a little far). The basic premise is that whereas the 19th century, following Marx, regarded sonata-form as tripartite, the 18th century regarded it as bipartite. So far so good. Irving goes on to say that contemporary theorists regarded form as rhetorical. Sensible caveats appear: "no exclusive claim is being made for a link between the arrangement of an oration and sonata form" (p. 105) and it is "important to warn against too literal an application of rhetoric" (p. 106); however, in the last third of his book Irving seemingly ignores these comments, with a let-out clause in his conclusion to the effect that this is not the only (i.e.exclusive) way of proceeding. Irving quite rightly notes that many 18th-century musicians were taught rhetoric as part of their general education, and that musical theorists regarded music as language, and a composition as analogous to rhetorical speech; but this only shows that rhetorical terms may be used in discourse on music, not that rhetoric was used to organise musical discourse itself. Irving quotes Mattheson to the same point: "Marcello...has given as little thought to the six parts of an oration in composing the aria as in his other works" (p. 116). Irving ends up, however, not in describing a contemporary view of how music is

put together but in rather weakly and anachronistically attempting to match 18th-century music with Classical rhetorical theory.

Rhetoric is rather fashionable now, largely I think as an attempt to provide some stability in a world shaken by the moveable semantics of postmodernism. Sometimes it can be enlightening; here, unfortunately, its employment does not produce any real new insight into Mozart's handling of first movement sonata-form (which is what Irving is mainly concerned with: the other types of forms get just a handful of pages). The result is a rather dull series of chapters with reference to whole hosts of musical examples which I doubt more than half-a-dozen readers will ever bother looking up.

I will just point out a few of Irving's more strained analogies between music and rhetoric. A syllogism is compared to counterpoint (p.112). (Notice that Irving uses the word 'perhaps' throughout these chapters — an admission that he himself has yet to be convinced?) In a vague sense, yes, two statements leading to a conclusion may be compared to two melodies combining in counterpoint; but Aristotle is describing 'proof', and how does counterpoint prove anything? A further example of a syllogism in music is the use of melody and harmony to produce a sequential organisation — this latter is 'persuasive' because the 'propositions' (melody, harmony) are 'convincing'. I do not see that music is aiming to 'persuade' or 'convince' about anything in the sense that these words are used in rhetoric.

Similarly Irving (pp.113-4) draws out 'hypothetical' *inventio* of themes used by Mozart, but without demonstrating that Mozart ever thought or worked in these terms. In reality these *inventio* are melodic/harmonic skeletons of the same order as modern analytical graphs, or the figured/unfigured melodies found in 18th-century sources. Why does rhetoric have to be brought into it at all?

When discussing the parts of a speech — *exordium, narratio, propositio, confirmatio, refutatio* and *peroratio* — Irving makes it quite clear that these do not really fit in with the idea of a sonata movement: Mattheson was talking in a general sense, as Irving admits on pp.116-7: "for Mattheson they are merely *means to an aesthetic end*...Mattheson never intended the division...to straightjacket the composer (or analyst)." Which is why Irving gets into so much trouble: is the peroration the coda or not? Who cares, if it does not illuminate the music? Certainly not the composer, performer or listener.

Sleight-of-hands are employed whereby the *propositio* and the *refutatio* are reversed, and the *confirmatio* becomes the main theme in either the development or the recapitulation: if the latter, what then is the *peroratio*? As Mozart's keyboard music uses very few introductions, the *exordium* is said to be simultaneous with the *narratio* — the *exordium* being the context (key, phrasing, texture etc.) and the *narratio* the opening material. Such a distinction strikes me as Jesuitical. (The fact that music is shown to be epideitic rather than forensic also weakens the argument.)

Incremento (augmentation) is the use of a successively exaggerated language. Irving employs it to mean the general sense of building to a climax. *Congerie* (accumulation) is also regarded as the use of a single motif within a development section, rather than in its literal sense of 'accumulated details having but one reference'. These are all examples of Irving using the terms so loosely that they have little connection with their original rhetorical context. Similarly irony is described as the use of an unexpected key. Do we really need pseudo-Longinus to tell us that Mozart's theme is like 'the onward rush of passion...sweeping everything before it?' Accurate it may be, but it doesn't tell us *how* it achieves this. Footnote 75 (p.198) tells us that a dominant extension is a metaphor of 'sound' for 'silence'. Really?!

Another weakness is that the variation movements in the sonatas are treated in isolation from Mozart's other keyboard works. References then follow to a treatise by Erasmus in which the techniques referred to were 'originally used for *elocutio* not *dispositio*' (i.e. *how* you speak, not how you *order* your speech). The discussion of variation technique has more to do with the author's application of rhetorical terms than with any real insight into the compositional process.

Somfai devotes over half his book to an analytical examination of Haydn's sonatas — first looking at the different types of sonata, then listing the various forms employed — with particular emphasis, as in Irving, on first-movement sonata form. Points are made in general, with detailed analysis mostly left to referenced musical examples: these are usually well worth studying. Unfortunately, general surveys of this kind do not make compelling reading, and Somfai rarely underlines the importance of the points he makes. In addition, a whole welter of charts, symbols and terminology needs to be mastered in order to make sense of the prose, whereas the information summarised in his tables could have benefited from a detailed commentary based on specific examples to underscore its relevance. If there is information for information's sake here, there is also classification for classification's sake too. Everything is divided into categories and then subdivided — a taxonomist's delight, but Somfai again fails to explain the relevance of all this activity. One admires his thoroughness, but what does it accomplish? Perhaps in this respect his book is showing its age: it refuses to engage in the issues as several of the best essays in *Haydn Studies* do. A further weakness is that, despite some reference to the trios, the sonatas are discussed in isolation from Haydn's other output and, in particular, from the other keyboard works of his contemporaries (although there is some comparison with Mozart).

A brief quotation highlights some of the weaknesses of Somfai's approach: *The exposition of 20 Bb is irregular, articulated as 12 + 1 + 26 measures; after the P area and T, there is a rest of almost one full measure. There follows a coherent motivic chain: ccc+k (mm. 14-17), dd1d2d1(c)+k (mm. 17-28), e1e2e1e2+k (mm. 29-35), d3d4+k (mm.36-39).* (p. 234)
How much quicker to play the passage! And when, on the same page, he asks — 'Should the theme that starts after the fermatas in measures 30 and 36 be called 1K or S? Depending on the choice of label, is measure 42 2K or a coda?' — the answer is surely: who cares? Occasionally close attention to the text will turn up a potentially important statement, such as:

Most important, in the early concert-style sonatas, a coherent thematic block should be interpreted as a closed sentence, played in a rhythmically disciplined way; in contrast, the fantasia-like sections should be played more freely. (p.277)
Unfortunately this is not discussed further.

Somfai concludes:
The primary goal of the performer must be the individualization of the motives through emphasis on the differences of their details and shades - the cohesion and strict construction of the movement has already been taken care of by the composer. (p. 345)
One wishes he had taken this a little more to heart. We need to know more about the performer's conception of the music (mostly, I should imagine, and as Somfai hints, concerned with surface detail) and the listener's awareness of the same, rather than taking a 20th-century lepidopterist's approach in trying to pin down the *fantasia* of Haydn's imagination.

The Instruments

As might be expected, **Pollens** does not begin his account of the early piano with Cristofori but delves further back to the manuscript description of keyboard instruments by Henricus Arnaut of Zwolle (d. 1466). Pollens certainly does a great service by providing a full transcript and translation of the relevant parts of this treatise. Pollens follows with a detailed discussion, drawing two main conclusions. The first is that the names *clavisimbalum*, *clavicordium* and *dulce melos* imply information about the layout of the strings or form of the instrument's case, regardless of the actual mechanism employed — whether plucking, hitting with hammers or hitting with tangents; from this it follows that many of the accounts contemporary with Arnaut's work which use the terms *clavisimbalum*, *clavicordium*, *clavicytherium* and *chekker* might refer to instruments with a hammer mechanism. Pollens' second conclusion is that Arnaut's diagrams and descriptions are not of hypothetical inventions but of mechanisms which really existed. Recently the New London Consort has begun to employ the medieval harpsichord to good effect; it is to be hoped that experimentation with the hammered *dulce melos* will follow.

Pollens then turns his attentions (via the established relationship between Burgundy and Ferrara) to letters by Hippolito Cricca written to Cesare d'Este (1598) which refer to an *instromento pian e' forte*. Again it is good to have all the documentation gathered together in such an accessible form. Pollens discusses what *pian e' forte* means in this context: 'Cricca's term "piano e' forte" suggests the presence of a special mechanism capable of creating "soft and loud"...'(p. 31) and concludes that it might possibly be a type of tangent-action piano. This is not totally convincing, as *pian e'forte* could describe an instrument that could play either loud or soft (perhaps a harpsichord with some kind of buff stop?) or else an instrument with a capability of a whole series of terraced dynamic gradations. Giovanni Gabrieli's use of the term in his *Sonata pian e forte* probably indicates such a terraced effect. There is no hard evidence to support Pollens' claim that this refers to a hammer instrument, despite Pollens' assertion that instruments like this may have been altered by later restorers.
Pollens backs up his case with a discussion of the Franciscus Bonafinis Spinettino in the Metropolitan Museum, New York. He notices that the string gauges that are inked between the bridge and the hitchpin rail seem heavy for a plucked instrument (although he admits that early Italian string gauges are notoriously difficult to interpret). At the present moment the instrument is fitted with tangents, and four additional tangents are found in the outer case, older than the others. On the nameboard the date is given as 1585, on the obverse 1587 with information that it was restored in 1717 after 132 years (i.e. 1585). Pollens continues (and I quote partly so one can readily taste the author's palpable excitement):
A section of the back of the nameboard just to the right of the central joint appears to have been scraped clean, and no inscription is visible under normal light. The section was studied using a variety of techniques: infrared and infrared luminescence photography; long- and short-wave ultraviolet light photography; long-wave ultraviolet luminescence photography; and long-wave ultraviolet fluorescence visual examination. The last two techniques revealed traces of an inscription ... and computer imaging techniques were used to enhance the inscription. Unfortunately the inscription is difficult to interpret, even with contrast and edge enhancement. The first line has proven impossible to decipher; the second and third lines appear to read: "R Colla A Martello ... /...F...ano 1632." (p.40)
There is a lap joint across the nameboard which occurs between the maker's first and last names, therefore the inscription must post-date the rejoining, and Pollens thinks the instrument was possibly recut as a spinettino in 1587 from a larger instrument made in 1585. Whether you believe that this may be the earliest surviving piano (Pollens thinks some of the tangents might just be 16th-century), and whether this is therefore an instrument similar to the one named in the Cricca letter, is a matter of conjecture. Even if it is so, the hammered instruments of this period were likely to be no more than isolated examples with little impact on general musical life, even in an adventurous court such as Ferrara.

The impact of the piano, when finally given the form it received from Cristofori, was a catalyst for major developments in musical taste and expression. From this point on Pollens' book is less speculative, as a description of early surviving pianos follows in a series of informative chapters. Pollens does away with the theory that Cristofori was an apprentice to a Cremonese violin maker (of interest are Cole's comments: 'The plain, uncompromisingly functional character of his handiwork suggests a craftsman who had formed his own ideas of what was beautiful...' (p.4)), and it is thrilling to hear Cristofori's complaint of the deafening noise of working in the Uffizi's Galleria dei Lavori (the Uffizi today resounding with French school parties, one can only sympathise with the maker). Once more we are given the complete documentation of Maffei's famous account of Cristofori's instrument, including the notes made in preparation for the published account. Pollens' examination of the evidence leads him to suggest that the maker may have built only two pianos by 1711, not three as stated by Maffei. There is a full and detailed account of the four surviving Cristofori instruments (one without its case) complete with X-ray photography. Also included is a fascinating account of the restoration and provenance of the 1720 (Metropolitan Museum) instrument.

A chapter follows on Cristofori's two probable pupils — Giovanni Ferrini and P Domenico del Mela. The former's 1746 combination piano/harpsichord and Mela's 1739 upright piano are closely examined. Cristofori's influence is also traced to the Iberian peninsula where Pollens discusses the two Spanish pianos attributable to Francisco Pérez Mirabel and the three known 18th-century Portuguese pianos. Although there are many new details and perspectives in these chapters the author is treading well-known territory. If there is a weakness in Pollens' book — and this is to criticise the work for something it admittedly does not set out to do — it is that the discussion of the musical value of these instruments is curtailed to a few remarks about the compass used by Scarlatti. There is some compensation with insights such as that Spanish and Portuguese makers did not follow Cristofori's and Ferrini's complex case structure which 'could only have been observed through complete disassembly of the case (light directed through a sound-hole in the belly-rail would not have revealed the existence of the double bentside, for example) and such an opportunity did not perhaps arise.' It is the telling detail about what light would or would not have revealed which makes you realise that Pollens has spent a lot of time thinking about these matters.

The next chapter, on the German piano, is most interesting. Pollens discusses Schröter's 1738 claim to have invented the hammer action in 1717: Schröter probably did not realise that the translation of Maffei's article with diagram by König, published by Mattheson in 1725, was actually based on an earlier one published in 1711. Pollens suggests that a comparison of Schröter's two diagrams against König's shows that the former borrowed from Maffei via the latter. Again the full documentation allows Pollens to suggest that Schröter may have misinterpreted the diagram and written description.

A link between Schröter and Silbermann is the dulcimer player Pantaleon Hebenstreit. Schröter claims to have been inspired by hearing him, and Silbermann made the virtuoso's dulcimers until Hebenstreit took out an injunction against the great organ maker. It is also unlikely that Silbermann was not unacquainted with the court poet, König, who wrote a technical description of several of Silbermann's organs, as well as the Pantaleon (dulcimer). The story of Silbermann's pianos first being rejected by Bach and then approved of by him in Potsdam is admirably recounted by Pollens. It is left an open question as to whether Silbermann's first pianos (those pre-dating 1733) were based on Schröter's models; what is certain, however, is that given the characteristics of his surviving instruments (three — two in Berlin, one in Nuremberg) he must have come across a Cristofori sometime before 1746 — a not unlikely conjecture given the number of Italians coming to and from Frederick the Great's new Berlin Opera. The early piano does seem to have a special connection with vocal accompaniment: a history parallel to Pollens' organological study, discussing the musical function of these instruments, is crying out to be written (Cole makes this point about vocal accompaniment in his discussion of Cristofori's small compass). A complete description of the surviving instruments follows, with excellent observations, such as the possibility that Silbermann misunderstood the function of Cristofori's backchecks. This is followed by an examination of the three pyramid pianos attributed to Frederici (Brussels, Frankfurt, Nuremberg) — only the Brussels is signed, and this seems a forgery. Pollens concludes that these instruments do show a German interest in the upright piano, but only the Frankfurt one is likely to be by Frederici, and the Nuremburg one is perhaps from the end of the century. The square piano (Nuremburg) by Johann Socher is also discussed, but again Pollens cautions against ready acceptance of this as genuine.

The final chapters of Pollens' book deal with the more conservative scene in France, including a full discussion of Marius' report to the Academie Royale des Sciences and the eventual triumph there, in the later 18th century, of the piano. By good fortune this is where **Cole** picks up the story, after an introductory chapter which gives an excellent summary of much of what has been covered in Pollens' book. Cole does, however, put forward an important theory on the development of the German piano which requires special attention.

Cole believes that a whole instrument class has been confused with the early piano, and that a complete understanding of the early German piano cannot be made without taking this into account. Much of the problem (apart, of course, from the lack of surviving instruments, diagrams and technical descriptions) centres upon a confusion of terminology — *Hämmerwerk*, *Hämmerpantalon*, *Clavicimbel d'Amour*, *Cymbal Clavir*. It would be tempting to condemn Cole with the very words he uses against Schröter: "In conclusion we must say that Schröter's case is at best not proven. As he was not standing in a court of law, his failure to provide any material exhibits or any corroborative witness might be generously overlooked. As it is, his case depends entirely on his own retrospective testimony, and he fails to convince" (p. 42); but there is genuine, currently overlooked, evidence that Cole is onto something here.

The easiest way of judging the evidence is to trace the history of this curious instrument, the pantaleon. We need to go back to Habenstreit Pantaleon who gave his name to the large dulcimer he used for performance. Cole tells us that the next step in its evolution was to provide these dulcimers with keys, as advertised by the maker Ficker in 1731 and described by Adlung in 1758. The important features of this instrument, which distinguish it from the piano, are that the pantaleon had no escapement, no intermediate lever, and the wooden hammers were not covered with leather. Another important feature to be noted is that the pantaleon provided a means of moderating its sound by the use of cloth against the string or by the employment of alternative hammers. In fact, the *raison d'être* of this keyed pantaleon was very different from that of the piano: it was intended not primarily to increase the ability to play expressively but to popularise the dulcimer and, rather like the modern electric keyboard, make it easier to play. Adlung appreciated this difference, but not so Schröter; who, knowing only the keyed dulcimer of Ficker and the pianos of Silbermann, concluded that the difference in

terminology rested on whether the strings were struck from above or below. Altogether the instruments' names seem to have become confused in Germany over the next couple of decades, although Türk managed to get the distinction 'right' in 1789.

Are there any surviving keyed pantaleons? Cole examines a number of candidates, all of which have bare wooden hammers, either no dampers or else a primitive action, and include stops to alter the sound. The discussion thus far could perhaps have been consigned to an admittedly fascinating footnote, if Cole did not believe that the keyed dulcimers had a significant influence on the development of the German piano. Firstly they are said to have enticed Silbermann to use mutation stops, which placed brass or ivory plates near the strings, as well as stops which would lift the dampers — used together they would imitate the sound of the pantaleon. Cole quite rightly distinguishes the use of moderator stops on German pianos from Cristofori's harpsichord-approach to piano construction. Secondly, a number of square pianos built from the 1760s onwards have, like the pantaleon, wooden hammers without dampers and a moderator/harp stop — earning Schubart's famous condemnation, which, if Cole is correct, must now be seen to apply to this primitive instrument rather than to all square pianos. These ideas demand careful consideration, and Cole has done us a service in proposing an important role for this hitherto neglected instrument.

The pantaleon also crops up in Cole's next couple of chapters dealing with the advent and development of the English square piano, a story he tells remarkably well. Cole's study does not follow Pollens' narrowly focused organological remit, but discusses social history and the music together with the instruments themselves. One of Cole's strengths is that he does not ignore the importance of the harpsichord in this period, and his discussion of how harpsichord features influenced the early piano is very germane.

Cole also clearly and fairly encapsulates the achievements of the remarkable Johannes Zumpe. He then proceeds to tell how a group of admirers, not least J.C. Bach, helped to promote Zumpe's new instrument, and Cole's selection from the correspondence between Twining and Burney is as entertaining as it is enlightening. A description of the characteristics of this instrument, as well as details of its dissemination throughout Europe and America, is well done.

Cole posits that some of Neubauer's advertisements in England from the 1760s (he moved to England in 1758) may refer to the pantaleon, or that indeed the *Clavin d'Amour* he advertises may be a combination harpsichord-pantaleon. He also attributes many features of the Zumpe square to the pantaleon. He then continues with the story of the English square and grand piano in both England and France. The history is told fluently, with evidence reassessed, in particular giving more credit than is usual to Southwell for his innovations, and carefully outlining what he considers to be Broadwood's achievements. The story ends with Erard and the French grand, and Cole's refreshing ability not to take anything for granted comes through in comments such as: *Whatever one thinks about these novelties, the musical utility of Erard's pedals should not be dismissed. In the armoury of a truly sensitive musician, there are many possibilities for surprising effects. It is hard to imagine that Beethoven would not have found some use for them.* (p.143)

Turning now to look at the square piano of Germany, Cole's next chapter bears careful reading, as there is a great deal of information about what was, in comparison to England, a more chaotic and diverse situation. Cole classifies German squares into four types:

1. A clavichord-type structure fitted with *Prellmechanik*;
2. A harp/pentangular or rectangular instrument with a retro *Stossmechanik* (that is, as opposed to the intro *Stossmechanik*, which is fitted with hammers lying towards the interior of the instrument, as in Zumpe);
3. Reproductions of Zumpe's instruments;
4. The *Clavecin royal* as invented by Wagner and described by Forkel.

The second and fourth categories Cole refers to as part of the pantaleon 'concept'. A word of caution is needed here. Although Cole has brilliantly succeeded in showing that there was a tradition of keyboard-making quite different from that instigated by Cristofori, he has not shown that the pantaleon itself can be viewed as a distinct class of instrument: if it is anything it is a *style* of keyboard instrument construction (simple action, mutation stops), a general approach, so general, in fact, that perhaps the use of the term pantaleon is not always helpful. Indeed, according to my reckoning, there are some fifty different references to the pantaleon in Cole's book, and whereas it can properly be applied to the dulcimer or keyed dulcimer, it is confusing to ascribe it or its influence to a miscellaneous set of combination instruments, uprights, *vis a vis*, German squares, English squares, clavichords and instruments using *Prellmechanik*, merely because they share one or more characteristics such as multiple stringing, hammers hitting from a certain direction, use of moderator stops, absence of dampers, the ability to raise the dampers, bare wooden hammers etc. Although contemporary usage is loose (Maunder — see below — finds pantaleon four times in advertisements, twice referring to dulcimers, twice referring to keyboard instruments) it clouds the issue to apply the name to Zumpe squares, for instance, where there is no evidence that contemporaries would have employed it in this way. Cole's references to the pantaleon would have been better collected together in one discrete chapter.

Cole's next chapters deal in turn with Stein, Mozart's Walter piano and the Viennese piano in general. For many musicians this will be the heart of the matter, pertinent to the music of Mozart and Haydn. These chapters need to be read in conjunction with Maunder's superb essay which rests on hours of original research into the keyboard instruments of 18th century Vienna. Attention also needs to be drawn to an important recent article by Michael Latcham.

Stein

Johann Stein has been credited with the invention of the *Prellzungenmechanik*. His Mozart associations are impeccable (the triple clavier concerto played on three newly finished pianos by Stein; Countess Thun's purchase of a Stein which was probably played by Mozart; and the instrument of

Countess Schönbrunn, the sister of Mozart's employer, Archbishop Colloredo, and the one on which he famously played in competition with Clementi). The first notice of Stein's pianos in 1769 refers to his remedying defects of the early fortepiano, i.e. a dull tone and the difficulty of playing ornaments. Cole makes clear, however, that the instrument referred to is not a piano but a three-manual *Poly-Toni-Clavichordium*, a combination instrument based around the harpsichord. He goes on to question whether a 'Viennese action' could have been inserted into such an instrument. Maunder shows us Stein's next instrument in Vienna in 1777, a *vis-a-vis* with a harpsichord at one end and a pantaleon-type instrument at the other. Only from about 1784, Cole writes, can we be sure that Stein's voicing favoured leather-covered hammers. Cole also makes clear that Stein's pianos, although possessing drawbacks, especially the lack of a check, have a sweeter tone and suggest "a different playing technique"(p.192).

Mozart's own piano

Given the iconic significance of this instrument we need to ask what condition it was in when used by Mozart. **Latcham**, in an admirable article ('Mozart and the pianos of Gabriel Anton Walter', *Early Music*, Vol.XXV/3, August 1997, pp.382ff) makes the following observations about the instrument:
a) The knee levers are later in date. The hand levers that remain are similar to those in a c1785 Walter (Nuremburg). It is probable that Mozart had no knee levers and so would only have been able to raise the dampers in the same way as the stop on English squares works — a stop divided between treble and bass.
b) An adjustable rail for escapement hoppers is also a later addition.
c) A hinge-rail for escapement hoppers is not original. When this latter was removed there were no earlier screw holes, suggesting that the instrument did not have *Prellmechanik*.
Alterations, Latcham argues, are by Walter: for instance, the gap spacers are accommodated in a manner unique to that maker from about 1790 on. Latcham's conclusion is that Walter altered the piano between 1790-1810, perhaps when, as Costanze later said, 'Walter, who made it, was so kind once again to releather it completely and restore it to me.'

From this and other surviving examples Latcham posits four phases of piano design by Walter:
1. Mozart's piano, the Eisenstadt piano, and perhaps pianos at Rohrau, the Technisches Museum and Garsner. All share features of construction around 1782; 2. Three pianos, all experimental — Nuremburg, Italy, Germany; 3. c 1795-c1800; 4. c 1800. The strength of Latcham's article is that it eschews the simplistic idea that all instruments of one maker will be alike, and replaces it with a more commonsense view of a dynamic and developing craftsmanship. The implications for performance practice are, of course, far-reaching.

Cole also discusses this instrument and points out that it is now different from its original form in one other respect: the surviving legs must post-date Mozart because it would be impossible to use these with the pedal department that Mozart is known to have made for it.

The big question is, of course, when were the changes made? During Mozart's lifetime or at the 1809-1810 restoration? If post-Mozart, why are there similarities between this piano and the one at Eisenstadt? Also, if Mozart's piano only had hand-stops, why does the one at Eisenstadt have knee levers?

No prop stick was provided for early Viennese pianos, implying that they were played with their lid shut — reducing noise and favouring the treble — although, of course, there is the possibility that Mozart may have taken off the lid completely for a concert performance.

Maunder believes that the instrument may have been altered at Mozart's request when he bought the piano, especially as the composer had such strong views on escapement. Maunder believes that the earlier escapement levers could have been hinged to a rail that was glued or fixed onto the sides of the frame, involving replacement of the hammers. His conclusion is in opposition to Latcham: "Mozart almost certainly had a Prellmechanik action with escapement on his Walter, though it probably did not have the present hammers, and might not yet have had a checkrail or knee levers to raise the dampers"; the releathering of dampers which occurred at restoration "would have had a relatively minor effect on the tone" (p.75).

Viennese Instruments

In the discussion of this topic **Maunder**'s breadth in discussing all kinds of keyboard instruments is invaluable. He disproves the notion that clavichords made almost no impact in South Germany and Austria. He shows that the eagerness of some German commentators to see the piano arriving in Vienna as far back as 1763, when Johann Baptist Schmid performed at the Burgtheater, is erroneous; in fact Schmid's recital is likely to have been an isolated incident, most likely employing a non-Viennese instrument. The Viennese craft workshops were conservative, leadened by their guild system. Noticeably, Walter was *schutzverwandt* (1792) and court *Orgelbauer und Instrumentmacher* (1790), thus able to make the most of his independence from this guild system. Not signing his earliest instruments shows that they are likely to have been made before he was licensed as a *schutzverwandter*. The details of Maunder's research throw up snippets such as that Moyse may have recommended Walter to both Haydn and Mozart.

A description of the Viennese harpsichord with its one manual, 2 x 8', no 4', no handstop (although one had a knee lever for a buff stop), and its 'multiple-broken' short octave in the bass, is enlightening. Maunder works through the Viennese keyboard music of Ebner, Froberger (some of whose passages are impossible without the short octave), Poglietti, Telemann, Fux and Wagenseil. The Emperor Joseph II may be seated at such an instrument in his famous portrait.

The Viennese square piano used a variation of *Stossmechanik* and did not use *Prellmechanik* until the mid-1790s. Squares were often made in imitation of English squares and remained popular even in the 1790s. "Almost certainly...Haydn's Wenzel Schanz was a square", Maunder concludes, costing 139f compared with 300f for a grand. Squares cost between 90f and 225f. In a 1784 Arataria advertisement English harpsichords are the top-of-the-range instrument. In 1796 Haydn's friend,

Maria Anna von Gennzinger, still only had a harpsichord. Maunder believes it is not impossible that the Wenzel Schanz instrument bought by Haydn was the first piano he possessed. Spinets also remained popular, due no doubt to their employment in the theatre. The clavichord was a favoured instrument for composing (at his death Steffan left a clavichord and harpsichord but no piano).

The strength of the harpsichord, the popularity of the English square, the employment of the clavichord, all now balance the usual picture of the Viennese keyboard as dominated by Stein, Walter and Schanz. Haydn's Schanz probably being a square is the icing on the cake! It is our piano-fixated view of the Viennese environment which Maunder thinks has led us to believe that harpsichord continuo was not used in Viennese orchestral music. So many brilliant insights are to be found in this concise book.

Cole fleshes out the technical differences between Stein and Walter pianos as well as the development of the Viennese grand post-Walter. Characterful commentaries are rooted in practical observation, such as that Walter's moderator *cannot...provide the ultimate pianissimo that Stein so loved. Striking through the cloth requires a certain minimum energy, so there is a good case for saying that the moderator is not intended to provide the missing pianissimo but to give the instrument two voices in a similar way to Pantalon-inspired instruments.* (p. 226)

Cole also makes clear that, as in Vienna, the harpsichord remained popular for a much longer time than is generally acknowledged. The Broadwood Journals from 1771-1785 show that sales of new harpsichords were not in decline. What is more, in the 1770s one-third of piano clients asked the tuner Thomas Green to tune *both* instruments: "It is clear that the duplication of instruments within one household was very prevalent." One response to this need for both instruments was to combine them, and Cole devotes a chapter to this, together with the *piano organisé* (piano with organ). It is clear, as Cole himself points out, that this group of instruments deserves further study.

Another group, which admittedly in Cole's words "remained a marginal consideration" for the Classical period, but yet show the quest for continuing innovation at that time, are the upright pianos. Partly admired for their aesthetic look, with a greater symmetry than the grand, they had the unfortunate disadvantage that "when a young lady sits down to the piano, the last thing she wants to do is to turn her back to her audience." The early uprights are dealt with by Cole in exemplary detail and remind us that the square piano is not the only species of the instrument to be denied its importance in both histories of music and recent performances.

Cole suggests several alternative dates when the first ('experimental') era of piano building reached its culmination: perhaps around 1804 and 1808, when Streicher's pianos eliminated the differences between Stein's and Walter's; or 1817, with Broadwood's gift of a piano to Beethoven; or 1820, when Thorn and Allen patented their 'compensation frame' which eventually led to the wider application of metal framing; or else 1821, when Pierre Erard patented the repetition action which is the basis of all modern grands.

Pollens, Maunder and Cole between them do a magnificent job in demonstrating that there is more to the Classical fortepiano than the too-often rather compromised (and later than perhaps realised) copies of Walter's pianos which continue to dominate modern recordings and performances. Cole makes the point that the 18th-century piano shared the harpsichord's fate; Backers' pianos, for example, have suffered an attrition rate of 98%.

To be continued.

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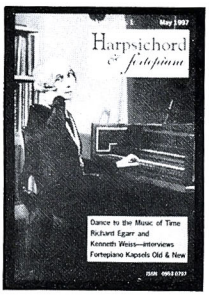

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