A DEVELOPMENT OF THE METHODS ADVOCATED BY THE VARIOUS SCHOOLS OF THE ART OF PIANO PLAYING SINCE THE YEAR 1710

Thesis for the Degree of M. A.

LOUIS PAUL MCKAY

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Pianoforte - Instruction + Study

A DEVELOPMENT OF THE METHODS ADVOCATED BY THE VARIOUS SCHOOLS OF THE ART OF PIANO PLAYING SINCE THE YEAR 1710

BY

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A DEVELOPMENT OF THE METHODS ADVOCATED BY THE VARIOUS SCHOOLS OF THE ART OF PIANO PLAYING SINCE THE YEAR 1710.

I. INTRODUCTION.

The purpose of this thesis is to show the fundamental contributions which have been made toward the technic and mechanics of the pianistic art by the particular schools of piano playing since 1710.

This problem was selected because of a long felt need of the information, and of its value, first, to teachers of piano, second, to all pupils of piano playing and lovers of the pianistic art.

Interviews have been secured with a great number of teachers of piano. As a result of these interviews, a need has been shown for a connected story of the background of their chosen art, and it is hoped that much material has been collected and organized as a basis for further study and appreciation of students of music.

It is not the intention of the writer to enter into the physiological development of the playing apparatus, namely, the shoulders, arms wrists, and fingers.(1) It is his intention to present the subject in such a

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(1). For a discussion of this phase of the development, see Ortmann, Otto. The Physiological Mechanism of Piano Technic. Trench, Trubner and Co. London. 1929.

way that the layman can understand the terminology and development of methods of piano playing. This work will be treated chronologically, beginning with the precursors of the piano, namely, the clavichord, and harpsichord and their masters. Later, the transition from these instruments to the pianoforte will be explained. Following the transition to the piano, the piano itself will be considered. An effort will be made to evaluate the contributions of the technicians of the various schools to the foregoing instruments. It is recognized that the technic of touch, phrasing, pedaling and style are factors in the general problem.

Definitions of Terms:

1. Broadwood -- The name of a piano manufacturing firm in London.

2. Clavier -- The name given to a keyboard instrument which preceded the piano.

3. Clavichord -- A predecessor of the piano in which the strings were struck by upright metal wedges.

4. Chautauqua -- A city in New York state where William Sherwood held his first summer school for pianists.

5. Classicism -- The cultivation of music of formal beauty, or the quality of clearness, symmetry, finish and repose.

6. Equal temperament -- The division of the scale into semi-tones.

7. Erard -- The name of a harp and piano manufacturing firm in London and Paris.

8. Etude -- A study affording practice in some particular difficulty.

9. Embellishment -- A vocal or instrumental ornament added to a melody to enhance its beauty.

10. Gradus ad Parnassum -- A name given by Clementi to his set of technical studies for piano.

11. Harpsichord -- A keyboard, stringed instrument in which the strings were twanged by quills or bits of hard leather.

12. Legato -- A term indicating the passage should be played in a connected manner.

13. Mechanics -- The branch of piano technic dealing with the dexterity or training of the playing apparatus.

14. Method -- An orderly procedure followed in learning to play an instrument.

15. Phrasing -- The art of bringing out in proper relief, the motives, figures and passages of a composition.

16. Pyro-technic -- Piano technic of a showy or display nature.

17. Pedals -- a. Soft -- The left hand pedal of the piano. When depressed, it produces a soft tone by inserting a strip of felt between the hammers and strings. In the grand piano, the hammers are made to strike two, rather than three strings.
b. Sustaining -- The middle pedal of the grand piano. It is used to prolong a single note or chord while the other tones are being played.
c. Loud -- Should properly be called the damper pedal. It raises the damper in the grand piano causing the tone to continue for an indefinite period.

18. Romanticists -- The term is applied to the school of music composers in which a freer style of composition and performance is sought.

19. Stein -- The name of the first German piano of note.

20. Steinway -- The name of a distinguished piano manufacturing firm in New York City and Hamburg.

21. Style -- A distinct manner displayed in presenting a composition.

22. Staccato -- The term implies that the passage must be played in a detached, disconnected manner.

23. Singing tone -- A kind of tone elicited from the piano in the playing of music of a lyric quality.

25. Touch -- The method and manner of applying the fingers to a keyed instrument.

26. Virtuoso -- A finished performer.

II. THE HARPSICHORD SCHOOL.

1. Carl Philip Emanuel Bach.

The brilliant, florid style of Carl Philip Emanuel Bach, Vienna, 1714 - 1788, may be taken as a natural starting point for the study of the history of piano playing. Although Bach used the harpsichord, he is considered to be the father of the modern school, for the style of the first piano playing was identical with that of harpsichord playing. Just where the harpsichord ceased, and the piano began, is not portrayed as far as the actual music is concerned. Carl Philip Emanuel Bach's technical principles were elucidated in his instruction book, "Versuch uber die Wahre Art das Clavier zu Spielen",(2) which when translated to the English, means, "The True Art of Playing the Piano". Carl Philip Emanuel Bach is the man who established the direction which instrumental music was to take after the middle of the eighteenth century. Of this, Edward Dickinson says, "The playing technic was a finger technic; the hand quiet, little wrist and no forearm action. The passages were generally in single notes. Absolute distinctness and the most perfect smoothness were the qualities demanded." (3)

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(2). Grove. Dictionary of Music and Musicians. McMillan and Company, London. 1909. 45 p.

(3). Dickinson, Edward. The Study of the History of Music. Charles Scribner's Sons, New York. 1926. 43 p.

The following chapter gives a detailed account of the methods of fingering used by performers on the clavier and the harpsichord.

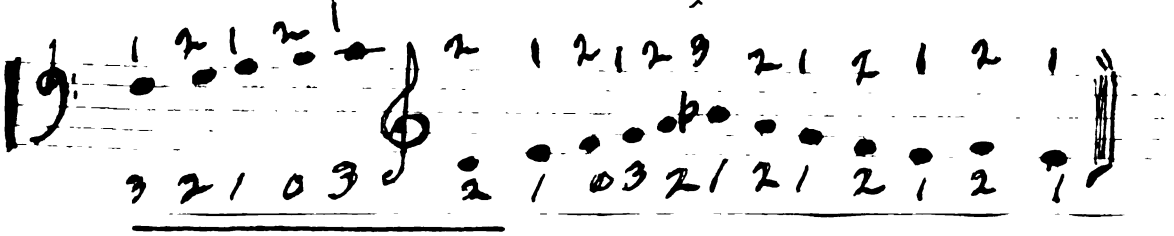
The absence of the use of the thumb and the little finger in performing the music of this period and the final working out of our present system of scale fingering will be considered.

2. Johann Sebastian Bach and Carl Philip Emanuel Bach.

The combined influence of these men plays an important part in the history of piano playing. The method which governs the application of the fingers to the keys of any keyed instrument is called fingering. The term fingering may be applied also to the system of covering the holes and keys of wind instruments. The object of the rules is to facilitate execution. The work fingering is sometimes applied to the numerals placed above or beneath the notes, by which the particular fingers to be used are indicated.

The development of fingering has been influenced by two forces, namely, the construction of the clavier or keyboard, and the nature of the music that was to be performed upon it. The second of these forces has had its chief influence in comparatively modern times. The difference existing between the very early rules of fingering and the rules of modern fingering is accounted

for largely by the changes in construction of the pianoforte. These changes largely effect the development of any system of fingering. The idea of a systematic fingering did not develop until the latter half of the sixteenth century. This was a natural condition because the keys of the earliest organs were from three to six inches wide and were struck with closed fists. About the year 1840, the octave still measured about two inches more than it does on the modern keyboard. This greater width of keys made it impossible to apply our modern system of fingering. Ammerbach gives us in his "Orgeloder Instrument Tabulatur"(4) (Leipzig, 1571) an example of the earliest marked fingering then in use. This fingering is characterized by the almost complete avoidance of the use of the thumb and little finger. The former being only occasionally marked in the left hand. The latter, never employed except in playing intervals of not less than a fourth in the same hand. Ammerbach's fingering for the scale is as follows, the thumb being marked 0, and the fingers with the first three numerals:



(4). This book is now out of print and the writer has been unable to examine a copy.

It is apparent that this kind of fingering is stiff and awkward. Still it remained in use nearly a century, and is even found as late as 1718, in the third edition of an anonymous work entitled "Kurzer Jedoch Grundlicher Wegweiser."(5) The introduction of a more complete system was retarded by two causes. The organ and the clavichord were tuned upon the system of unequal temperament. Music for these instruments was written only in the simplest keys. The black keys were used rarely. The keyboards of the earlier organs were usually placed so high above the seat of the player that the elbows were considerable lower than the fingers. The consequence of the hand being held in this position would be that the hand would hang below the level of the keyboard. It would also result in the three long fingers being stretched out horizontally. The thumb and little finger would find difficulty in reaching the keys.

As this was the method then in use, it is highly probable that various experiments were made from time to time by different players. These experiments would tend to improve the use of the thumb. Praetorius says,

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(5). Grove. Dictionary of Music and Musicians. McMillan and Company. London. 1909. 45 p.

(Groves Syntagma Musicum, 1619), "Many think it a matter of great importance, and despise such organists as do not use this or that particular fingering, which in my opinion is not worth the talk; for let a player run up or down with either first, middle, or third finger, aye, even with his nose if that could help him, provided everything is done clearly, correctly, and gracefully. It does not much matter how or in which manner it is accomplished."(6) Couperin, makes a bold experiment in his work, "L'art de toucher le Clavecin" (Paris, 1717).(7) He gives numerous examples of the employment and uses it in a very unsystematic way. For instance, he would use it on the first note of an ascending scale, but not again throughout the octave. He employs it for a change of finger on a single note and for extensions, but in passing it under the finger he makes use of the first finger, except in two cases. In one, the second finger of the left hand is passed over the thumb, and in the other, the thumb in passed under the third finger. The following example shows this process to be very impractical. This extract is taken from his composition entitled "LeMoucheron."

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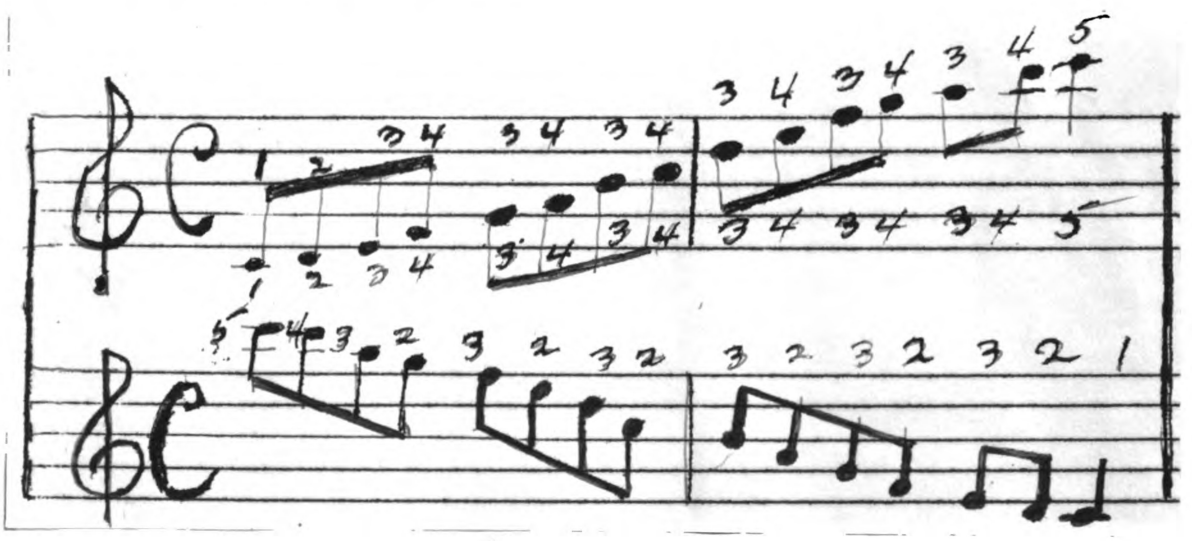
(6). Ibid. 45 p.

(7). Ibid. 45 p.

The thumb first came into use in England about 1680. The Oxford History of Music states that Purcell gives a rule for it in the instructions for fingering in his "Choice Collection of Lessons for the Harpsichord," published about 1700. He employs the thumb in a very tentative manner, using it only once throughout his scale of two octaves.(8)

His scale is as follows:



Sebastian Bach was a contemporary of Couperin. Through the former's genius, fingering was transformed from a chaos of unpractical rules, to a perfect system which has endured in its essential parts to the present day. Bach adopted the newly invented system of equal

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(8). The Oxford History of Music. Oxford Press. London. 1902. Vol. IV. 114 p.

temperament for the tuning of the clavichord. This enabled him to write in every key, and make a continuous use of the black keys. This improvement, together with the great complexity of his music, rendered the adoption of an entirely new system of fingering inevitable. All existing methods of fingering became totally inadequate. This enabled Bach to fix the place of the thumb in the scale. He made free use of the thumb and little finger in every possible position. As a result of this William Seldon Pratt says, "J. S. Bach, through his influence in favor of employing equally all the fingers instead of mostly the middle three, as had been the tendency."(9) The hands were held in a more forward position on the keyboard. The wrists were raised. The long fingers became bent, and obtained greater flexibility. Bach acquired a prodigious power of execution. It is said that his facility of performance was well known.

Our knowledge of Bach's method of fingering is derived from the writings of his son, Carl Philip Emanuel Bach. It is reasonable to suppose that in his "Versuch uber die Wahre art das Clavier xu Spielen,"(10) he quoted his father

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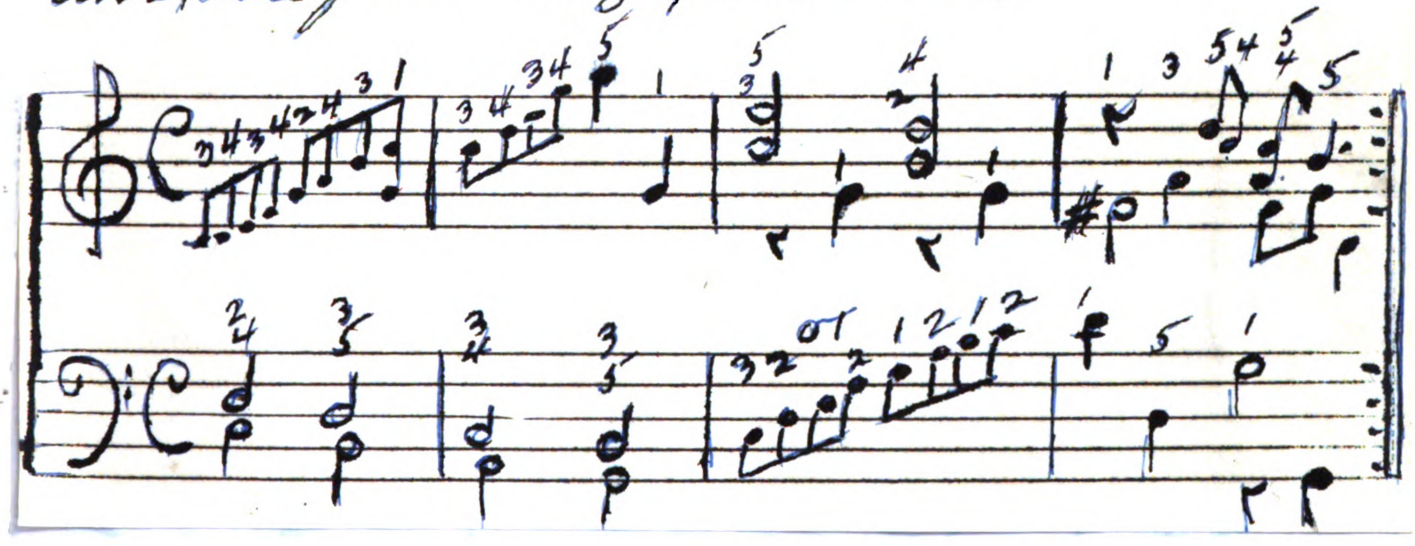
(9). Pratt, William Seldon. The History of Music. G. Schermer. New York. 1930. 257 p.

(10). Dickinson, Edward. The Study of the History of Music. Charles Scribner's Sons. New York, 1926. 5 p.

without omissions. There are two small pieces extant, the marked fingering in these is undoubtedly that of Sebastian Bach. In several respects they differ from his own rules as given by his son. Grove states that these pieces are to be found in the "Clavierbuchlein."(11) One of them is published as number 11 of "Douze petits Preludes,"(12) but without Bach's fingering. The other is here reproduced below.

An extract from "Douze petite Preludes"



A careful study of the above example reveals that although Bach himself had laid down the rule that the thumb in scale-playing was to be used twice in the

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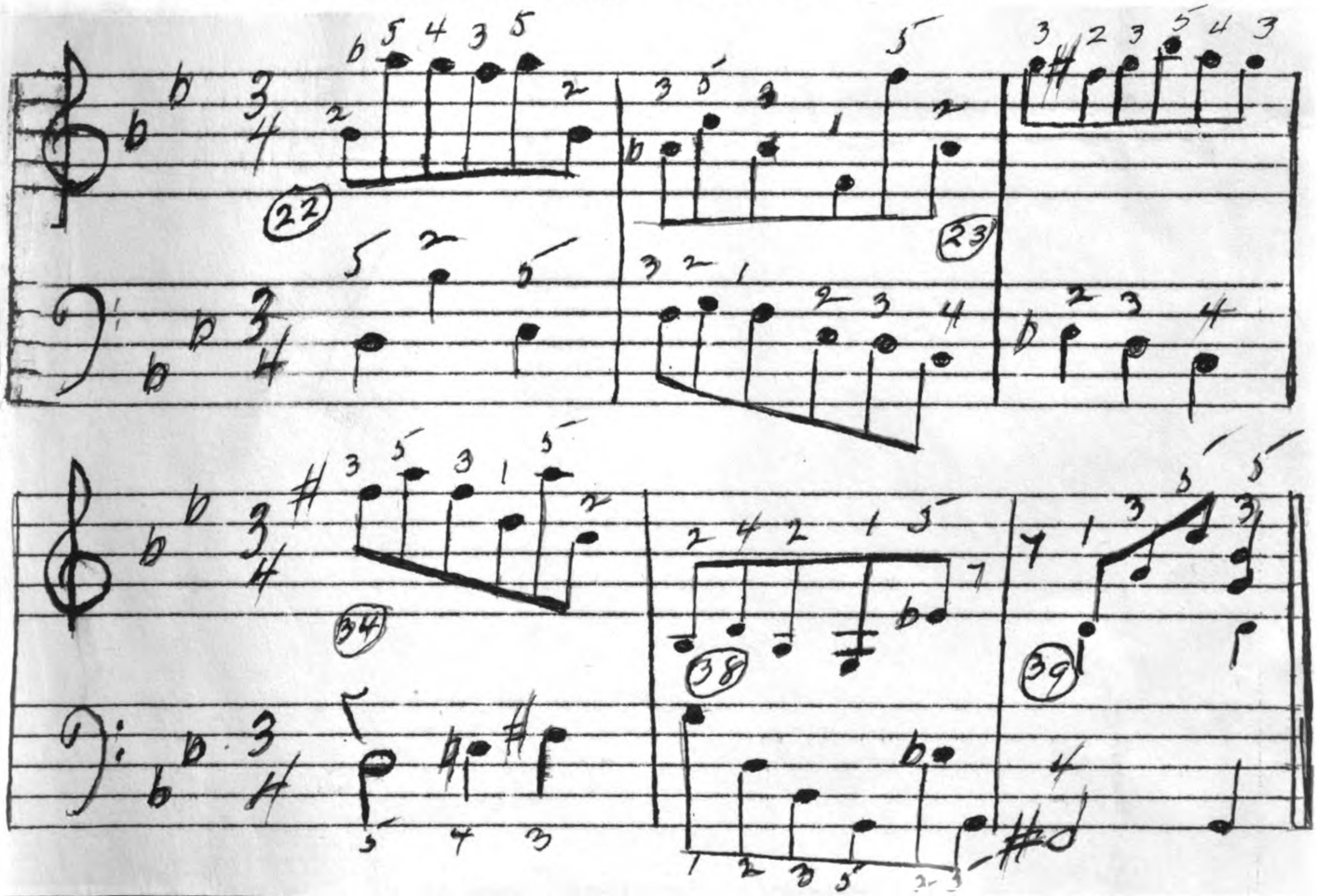
(11). Ibid.

(12). Ibid.

octave, he did not abide by it. In this instance, the scales were fingered according to the older plan of passing the second finger over the third, or the first finger over the thumb. It will be noticed that in the fifth bar, the second finger again passes over the first, a progression which is not allowed by Emanuel Bach.

In the following selection, the discrepancies arising between Bach's rules of fingering and those of his son are shown. They occur between bars 22, 23, 34, 35, 38 and 39.

Here the second finger passes over the thumb, the little finger under the third (left hand), and the third finger over the little finger (also left hand).

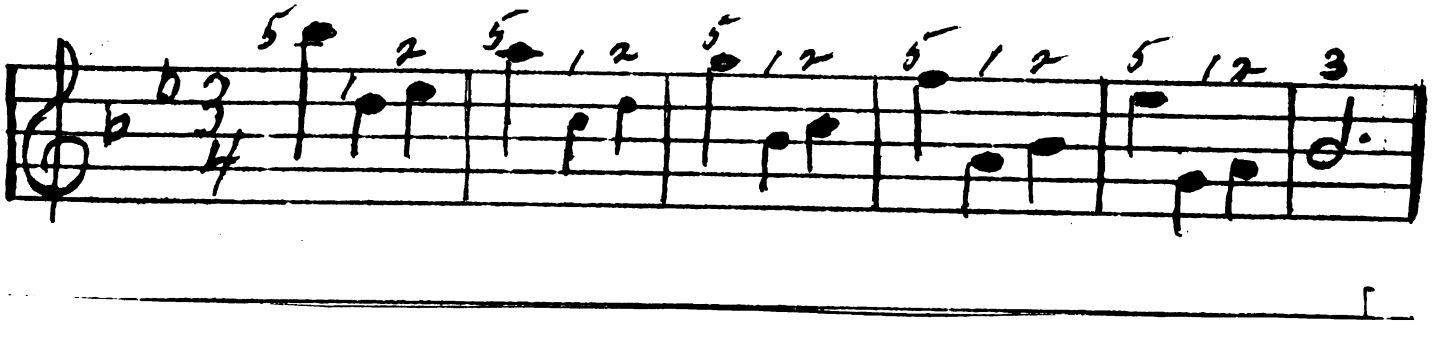


From these discrepancies it appears that Bach's fingering was more varied than the description, which has come down to us, indicated. It was free in the sense of not only employing every possible new combination of fingers, but also of making use of all the old ones, such as, the passing of one long finger over another. To some extent, Emanuel Bach restricts this freedom. The only long finger which he allows to pass over the thumb is the second. Emanuel Bach has retained only so much of J. S. Bach's fingering as has remained in practical use to the present day.

Until recent times, Emanuel Bach's fingering has been practically that of all his successors. Except for the limitations caused by the introduction of the pianoforte, Clementi, Hummel, and Czerny adopted Emanuel Bach's fingering without change. The touch of the pianoforte requires a much sharper blow from the finger than that of the harpsichord. The gentle gliding of the second finger over the third, which was allowed by Emanuel Bach, has become unsuitable and is now rarely used.

One principle is particularly observed in the teaching of all the above named masters, viz. the thumb is not used on the black keys only in cases of necessity. The latest development of fingering is found in the abolition of this restriction. By their invention of novel and

difficult passages, modern composers such as Chopin and Liszt, have done more for the thumb than Bach did for it. They have put it to practical use and freed its employment from all rules and restrictions whatsoever. Hummel, 1778 - 1837, a pupil of Mozart, in his "Art of Playing the Pianoforte" says, "We must employ the same succession of fingers when a passage consists of a progression of similar groups of notes. The intervention of the black key changes the symmetrical progression so far only as the rules forbids the use of the thumb on the black keys. "(13) The modern system of fingering would employ absolutely the same order of fingers throughout such a progression, whether or not black keys intervene.



(13). The Oxford History of Music. Oxford Press. London. 1902. Vol. IV. 115 p.

Distinctive characteristics are shown by making a comparison of the first study of the Tausig edition with the original. In the latter edition, study number sixteen is the same as study number one of the former. It cannot be doubted that this method has immense advantages and tends greatly to facilitate the execution of modern difficulties. In the preface to his edition of Cramer's Studies, Von Bulow says, "A modern pianist should be able by its help to execute Beethoven's Sonata Appassionata as readily in the key of F sharp minor as in that of F minor and with the same fingering."(14)

At present, two methods of marking fingering are employed. In both cases, figures are placed above the notes. In the English system, the thumb is represented by an X, and the four fingers by 1, 2, 3, and 4. In other cases the first five numerals are employed and the thumb is represented by being numbered 1 and the four fingers 2, 3, 4, and 5. In Germany this plan is said to have had its origin in the time of Bach. The rational system 1, 2, 3, 4, and 5 is known as the continental system. For many excellent reasons the continental system seems to be a legitimate one. It has

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(14). Von Bulow, Hans. Cramer Studies. John Church Publishing Co., Cincinnati. 1910. 7 p.

been adopted by the best English publishers. This fact, gives more unity to its present-day use.

During the time of Clementi and Beethoven a positive, unmistakable style of piano playing was established. The capacities of the older instruments were exhausted by the Bachs' Scarlatti and Mozart. Progress demanded a change in mechanism and larger resources of tone. This advance was affected by the piano, but came gradually, The invention of the piano dates from early in the eighteenth century (1710). The credit is now given to Cristofori of Padua and Florence. The dulcimer was the direct predecessor of the piano. The invention was taken up by the Germans and English. By the year 1790 the deficiencies found in the piano of that time were so well overcome that it gained universal favor. Mozart, died 1791, used both the harpsichord and the piano. Beethoven used the piano only. The invention of the damper pedal, about 1780, was as revolutionary as that of the hammer and escapement. The claim of the inventor was the superiority of the new instrument in its ability to play both soft and loud: Piano e forte, hence, pianoforte.

J. S. Bach and his son Carl Philip Emanuel established a rational scale fingering. This made it possible to introduce smooth scale passages upon the clavier.

Such scale passages became very frequent in the compositions of the time. They were well adapted to the light Viennese action found in the Stein pianos. Mozart used the Stein piano. Hence, the scale-runs became the cornerstone of Mozart's virtuosity, and were constantly employed in his florid and transitional passages.

III. TRANSITION FROM HARPSICHORD TO THE PIANOFORTE (CLASSIC SCHOOL).

1. Muzio Clementi.

During the life of Carl Philip Emanuel Bach, two geniuses were born. Though contemporaneous, these men differed in character, temperament and methods. They were Muzio Clementi, 1758 - 1832 Born at Rome, and Wolfgang Amadeus Mozart, 1756 - 1791 born at Vienna.

Clementi who is often called the "father of pianoforte playing", is known principally as the originator of a system of technic that has survived as the foundation of modern piano playing. His greatest work was his "Gradus ad Parnassum," a series of one hundred studies treating every branch of piano technic and every problem of execution then known. These studies are technically in advance of their day, although inclined to dryness musically. In these, Clementi made generous use of the thumb and little finger on the black keys. Beethoven admired these studies and is said to have preferred them to those of Mozart's.

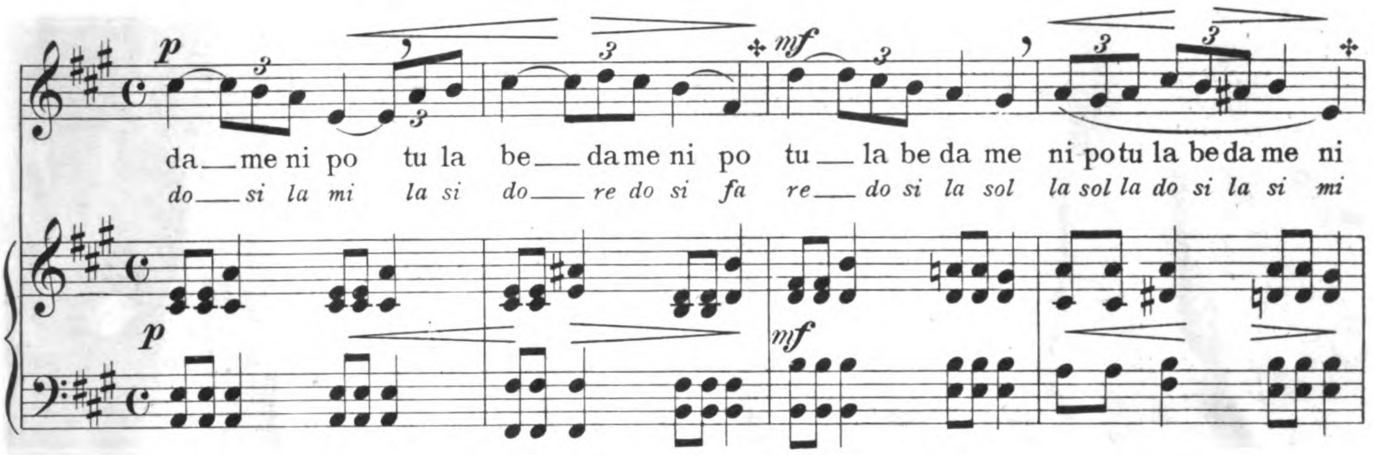
Clementi's brilliancy and facility of performance was said to be a distinct innovation in the realm of piano technic. His tone production was hard and metallic until he became acquainted with the heavier tone of the English piano. He was the first to strive after a

complete equality of tone combined with velocity and power of giving importance to the melody as distinguished from the accompaniment.

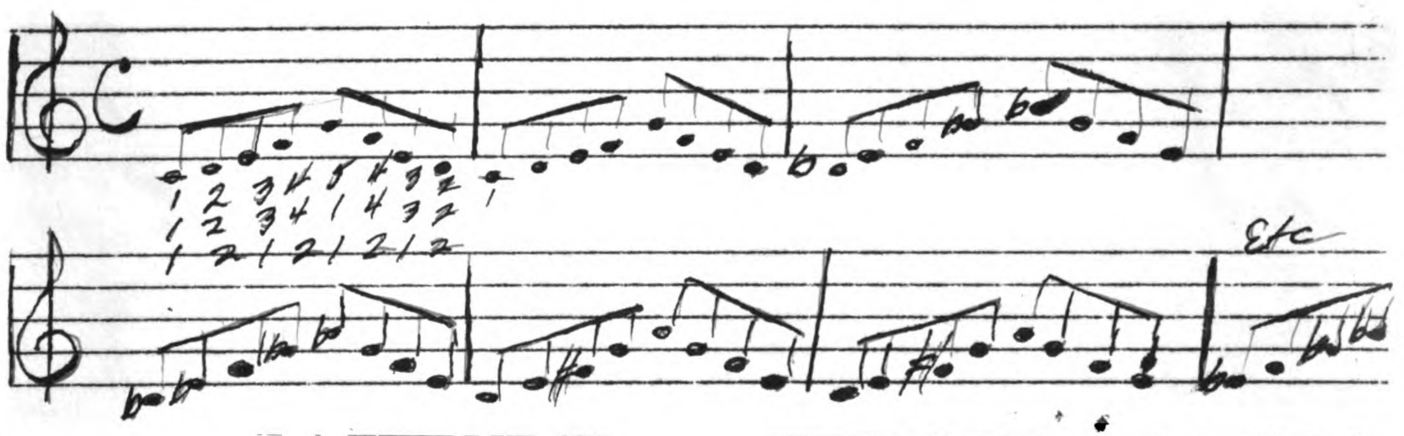
It was Clementi who first started the system of strengthening the weak fingers of the hand by holding down certain fingers while playing repeated notes with the others. He also required that a five-finger position of the hand should be retained after being taken. He further advocated that all passages derived from scales and arpeggios should be fingered like the scales or arpeggios on which they were founded. Also, he advocated that the thumb and little finger, being shorter than the others, should be used on black keys, except in positions where their shortness produced no disadvantage. Clementi's technic gained much dynamic variation from its use on the English pianos with their greater sonority of tone. Clementi never forced his tone as did many virtuosos who followed him.

Later he entered into a playing contest with Mozart, whose playing he admired so much that he had entirely reformed his whole technical set up. He united Mozart's singing touch with his own technical skill. The mastery of his "Gradus ad Parnassum", still remains as one of the highest attainments found in all conservatory courses for piano.

Example of a melody with accompaniment.



An excerpt from his "Gradus ad Parnassum".



Clementi's "Gradus ad Parnassum" became the first and greatest guide for the pianist after the piano superseded the harpsichord. The fact that these studies have survived the ages and still are found to be worthy of a place in the courses of piano study of the leading conservatories, indicates their worth.

Clementi's idea of finger strengthening is still in vogue. Experienced teachers of piano of today agree that the idea of holding down certain fingers stationary, while others play repeated notes with the alternate fingers, is a dangerous principle unless the hand is occasionally relaxed. The process should be made mental as well as physical. Clementi advocated that the principle of relaxation of the playing apparatus should be strictly adhered to, and the repeated tones be performed with an increasing degree of tone power from soft to loud. Most authorities agree that this is a very important principle, as it exemplifies a gradual increase in the amount of muscular strain employed in its performance. No injury can possible come to hands of the pianist if the above directions are carefully followed.

Science shows that one hundred and sixty-five muscles are involved in the human hand when a lady threads a needle.

The complicated construction of the human hand and the reason for taking every precaution against its injury are apparent.

2. Wolfgang Mozart.

Mozart was a genius. He played both the harpsichord and the piano. His tone production on the latter was of a beautiful singing variety, and was as beautiful as Clementi's was harsh. Mozart was undoubtedly the founder of our present method of tone production in piano playing. Dickinson says, "Mozart is the most complete illustration in music history of the sensitive, spontaneous, musical temperament. To an unsurpassed musical instinct, apparently inborn, he added a supreme mastery of the musical science and skill of his day. He was eminent in vocal and instrumental music, the common bond between these two departments being the Italian eighteenth-century type of melody, which he brought to its highest beauty. His art was restricted on the side of subject and expressions, but perfect within the actual range of his ideas. To Italian melody, he gave a substructure of Teutonic learning and seriousness, although the more obvious qualities of his art are Italian, rather than German."(15)

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(15). Dickinson, Edward. The Study of the History of Music. Charles Scribner's Sons, New York. 1928. 163 p.

It is evident that the light action of the Viennese piano did much to shape Mozart's ideas of the embellishment as a means of ornamentation in piano composition. If he had been brought up on the heavier English Broadwood piano, the world would probably never have benefited by this great contribution. The Viennese piano also made possible Mozart's employment of brilliant scale passages which up to his time, was not as universally employed in piano playing.

Gilbert W. Gabriel says, "Mozart's embellishments were chiseled to an exquisiteness undreamed of heretofore, nor ever accomplished thereafter. He brought a sense of light and shade to the keyboard, an autocracy of pensiveness of tone, which glorified the art of piano playing."(16)

We are indebted to Mozart as being the founder of our present idea of tone production in piano playing. He was the first exponent of the Viennese piano with its light action. He was the first to employ brilliant scale passages in his compositions. Under Mozart's skillful hand, the embellishment, as an ornament in piano playing, reached an unprecedented perfection.

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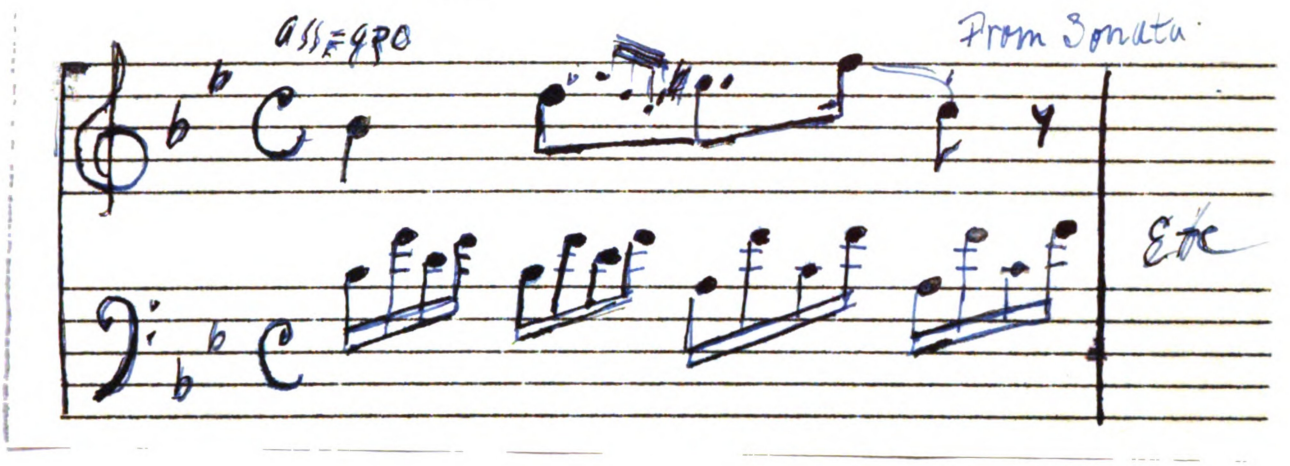
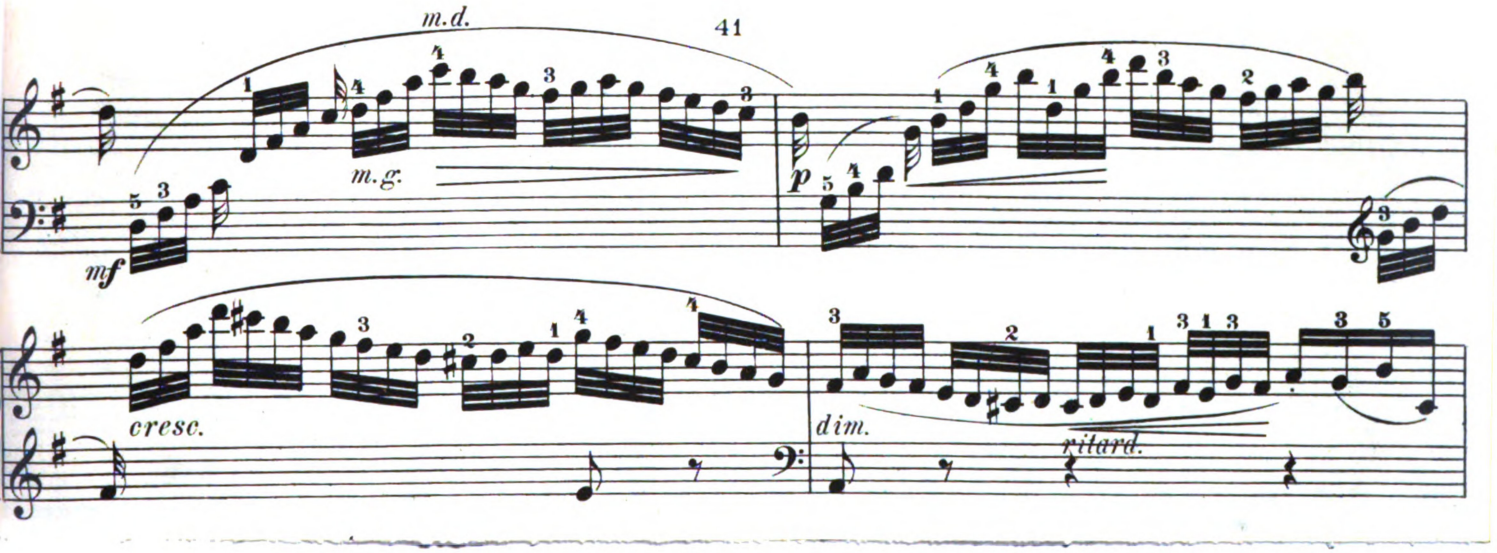
(16). Gabriel, Gilbert W. Fundamentals of Musical Art. The Caxton Press. New York. 1926. 30 p.

Example of Mozart's Embellishments:



Example of Mozart's Scale Passages:



3. Ludwig Van Beethoven.

The writer of this thesis wishes to acknowledge that the work of Ludwig Van Beethoven represents the culmination of the classic school. The next chapter will discuss Ludwig Van Beethoven's contributions to the Romantic School.

IV. THE PIANOFORTE (ROMANTIC SCHOOL).

1. Ludwig Van Beethoven.

The nineteenth century opened with a brilliant advance in the pianistic art. Ludwig Van Beethoven, Vienna 1770 - 1827, was the first to reveal the full possibilities of the Clementi school of piano technic. He furnished a link between the Classic and Romantic Schools of piano playing. Clarence Hamilton says, "With the growth of romanticism, a more personal style of piano performance was increasingly accentuated."(17)

Beethoven's playing showed a passionate strength, especially in its rhythm, sonorous harmonies, and depth of expression. There can be no doubt that Beethoven's piano style was much affected by the color and details of the orchestra. Sonorous effects, full rich chords, made fuller by the heavier tone of the English piano, characterize his work. In place of delicate runs, so representative of Mozart's work, we find runs with double notes and intertwining chords.

It is evident that Beethoven was one of the greatest dynamic forces of the Romantic period. The influence of Clementi, his predecessor, is clearly seen in his piano

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(17). Hamilton, Clarence. Piano Music, its Composers and Characteristics. Oliver Ditson Co., Boston. 1921. 145p.

style. Beethoven's influence upon the piano manufacturers of his time was greater than that of any of his predecessors and he did much to revolutionize the construction of our present piano. Beethoven's technical equipment was founded upon the school of Clementi. Since Beethoven was a pupil of Clementi, and Czerny a pupil of Beethoven, it is natural that certain elements of the Clementi school of piano technic are to be found in the work of Czerny.

Beethoven exhausted the possibilities of the piano keyboard of his time and came to the front with a new structural technic. Many of his later compositions represent great difficulty of performance, and were written beyond the range of the early pianos and the ability of the early performers. He furnished a great incentive to piano makers of his time to build a piano of heavier construction and increase its range. The result was that Broadwood, of London, improved the construction and increased the range of his pianos. Accompanying these improvements in piano construction, came a larger dynamic range, improved strings, improved sounding boards, and a much greater depth of tone. We read that Beethoven, before his death was presented with

a Broadwood piano of six and one half octaves and that Franz Liszt, in the year 1826, gave a piano recital in London upon an Erard of seven and one half octaves. In the year 1890 the range of our present pianos was fully worked out to its present condition of seven and one third octaves or eighty-eight keys.

No doubt should arise in the mind of the careful student that Beethoven eminently filled the gap between the formalism of the Classic School of Mozart's day and the Romantic School of the nineteenth century. Over Mozart, Beethoven possessed the advantage of a far more resourceful instrument, enlarged in its scope and improved in its sonority. Beethoven eventually freed himself from the bonds of classicism and became an important part of the Romantic movement. Being possessed of a Clementian technic, he was better prepared to greatly enlarge the emotional resources of the pianoforte. He brought to this enlarged piano many of the demands of the virtuoso. His skill in the execution of thirds, sixths and octaves was unique. The single and double trills, with an accompaning melody played by the same hand were unprecedented.

2. Carl Czerny.

Carl Czerny, 1793 - 1857, a pupil of Beethoven, was born and lived in Vienna the greater part of his life. He composed more than one thousand musical compositions. Although he used most of the forms known during his time he is generally considered a writer of technical studies for the piano. His "School of Velocity", has rendered a larger service than those of any other writer. These studies are known as a guide for the mastery of all technical and mechanical problems of piano playing. He numbered among his pupils Franz Liszt, Sigismond Thalberg, and Queen Victoria.

Czerny insisted that his studies be played with a very quiet hand, the arms being held well forward from the body forming a straight line with the fingers.

Most teachers of piano agree that the first five studies found in Czerny's opus 740, constitute a grand summary of all his technical works. Theodore Leschetizsky, 1830 - 1915, the renowned Viennese teacher of piano insisted that his pupils memorize and master the five studies before making application for lessons. The writer knows of one of Leschetizsky's pupils having practiced the above studies for a period of five months before applying to the master for lessons.

Carl Czerny is best known as the exponent of the short etude which is found in his "School of Velocity."

Czerny's hand position has, with certain variations, been universally adopted.

There are no problems in the technic and mechanics of piano playing that are over-looked in his etudes. Theodore Leschetizsky, who was the most popular teacher of modern times, thought Clementi's opus 740 to be a monumental work.

3. Frederick Kalkbrenner.

Frederick Kalkbrenner, Vienna, 1789 - 1849, was the leading exponent of the French school of piano playing of his day. He was one of Chopin's piano teachers. He stressed the idea of equal development of all fingers and facility in double note playing. He has been called the father of modern octave playing. Kullak's octave studies are founded upon the principles advocated by Kalkbrenner.

The carezzando (stroking the keys), was another favorite device of Kalkbrenner and his school of piano playing. Franz Liszt adopted the idea of the carezzando and imparted it to his pupils. Theodore Leschetizsky, pupil of Liszt and famous Vienna pedagogue, was the teacher of Paderewski and Gabrilowitch. Leschetizky later combined

the carezzando with a rotary wrist motion. This he used in performing the notes of a single melody in order to secure a more beautiful singing tone. William Sherwood, one of Franz Liszt's American pupils of a later date, advocated the use of the carezzando.

As before stated, Kalkbrenner was a teacher of Chopin. Just how many of Kalkbrenner's principles Chopin incorporated into his technical equipment, is worthy of discussion. The idea of equal development of all fingers was a sound one. Facility in executing scales in double thirds is also indispensable.

As the "father of octave playing", Kalkbrenner served as a model for Theodore Kullak, 1818 - 1882, whose octave studies are one of the most valuable contributions of all times.

The carezzando was in vogue as late as the year nineteen hundred. The idea of key stroking was to insure relaxation, particularly of the wrists, before beginning the performance of a composition.

4. Johaan Dussek.

Johaan Ladislaus Dussek, Bohemia, 1761 - 1812, experienced a very notable career in London and Paris as a popular teacher of piano. He was a very fluent player and possessed a marvelous singing tone. He advocated

that the hands be turned inward when playing and that the performer sit a little to the left of middle C. This he claimed would give more power to the left hand in octave playing.

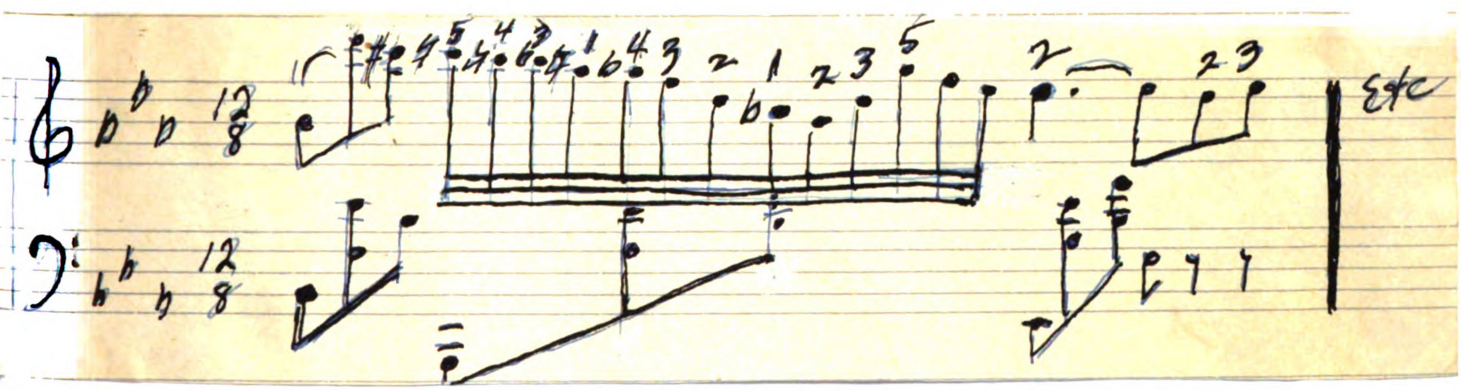
Some of the principles involved in Johaan Dussek's piano teaching have become universally adopted by teachers and pianists of the present day. His advocacy of the idea of the performer sitting to the left of middle C has not been universally accepted.

5. Frederick Chopin.

Frederick Chopin, Warsaw, 1809 - 1849, completely reorganized the piano technic of his time, and founded his own system of playing. In Chopin, the weakness of the human hand is given great consideration. His passages are often written in such a way that the weak fingers of the hand are required to play the unimportant notes. This, Chopin keeps in mind in his concertos and etudes. His own originality in fingering inaugurated the frequent use of the thumb on the black keys and was the outcome of his unique technical skill. Chopin was the founder of the modern school of piano technic, and insisted upon five finger work on the black keys, a singing tone, and a supple wrist for octave playing.

The sustaining pedal was used by Chopin as a veil in the unfolding of his melodies and his use of the singing touch required a freer use of the hand and fingers than had been employed up to that time. The fingers were raised to an inordinate height before hitting the keys and much was made of their independence and equality.

The works of Chopin were the first to show the full capacities of the instrument in emotional expression. An example of Chopin's fingering:



Like Franz Liszt, Chopin's genius as a composer taught him to make his own innovations as regards fingering and the general technic of the piano.

Kalkbrenner, pompous professor of piano at the Paris Conservatory, was one of Chopin's teachers. The failure of this famous teacher to perform one of Chopin's etudes, indicated that the then existing system of fingering needed revamping.

6. Franz Liszt.

Franz Liszt, Hungary, 1811 - 1870, is called the father of the bravura school of composition and piano playing. He was one of the greatest vitalizing forces of the romantic period and did more to shape the technic and mechanics of piano playing than any other man of his time. Franz Liszt formed his own school of playing technic. He promulgated entirely new ideas of the mechanics of the art of piano playing. His new departures caused much comment among his colleagues. Liszt's technical equipment brought to light possibilities that were unsuspected by his predecessors. He was the first to inaugurate a long, swift, tremolo, new methods in the playing of trills, runs, scales and octaves. He exhausted the possibilities of the keyboard and his technic seemed to embrace every merit that was characteristic of his predecessors. His advocacy of the high seat in piano playing was criticized by some who claimed that it would tend to cause undue stiffness of the playing apparatus and elicit a harsh tone from the instrument.

V. THE PIANOFORTE (MODERN SCHOOL).

1. Theodore Kullak.

Theodore Kullak, Krotoschien, 1818 - 1882, was one of the foremost educators of the past century. He was a pupil of Carl Czerny, and Anton Rubinstein. The latter was court pianist and teacher to the Royal Family. Kullak was the founder of the Stein Conservatory and later, he established his own school, called "The New Academy for Tonal Art." His greatest contribution is his School of Octave Playing which is in universal use at the present time.

2. Anton Rubinstein.

Anton Rubinstein, Moscow, 1830 - 1894, takes his place with Liszt as one of the greatest piano virtuosos of the nineteenth century. He excelled in his wonderful emotional style of playing, while his technical equipment equaled that of his predecessors. His greatest contribution to the pianistic art was his emotional style of piano playing.

3. William Mason.

William Mason, 1829 - 1908, an American, was a pupil of Franz Liszt. Mr. Mason has left us his, "Touch and Technic", a valuable treatise of four books upon piano technic from the two finger exercise through the mastery

of octaves. It is a monumental work, the first to embody a definite set of principles. It is the first work of its kind to be produced by an American technician.

4. William Sherwood.

William Sherwood, Lyons, New York, 1854 - 1911, was also an American pupil of Liszt. He did much to exploit Liszt's principles of teaching in America. He was the first to inaugurate a summer school for piano students. His school at Chautauqua, New York, was in existence for a number of years and was attended by many American piano teachers. Next to William Mason, Mr. Sherwood exerted more influence than any other American teacher of his time.

5. Theodore Leschetizky.

Theodore Leschetizky, Vienna, 1830 - 1915, was a pupil of Franz Liszt. He studied intimately the physiological construction of the human hand and arm. He stressed the advantages of primary relaxation, of utilizing arm weight and of employing muscular activity with careful discrimination. It is generally considered that the Leschetizky method is a combination of all methods. Paderewski was his greatest pupil and the most famous example of the so-called Leschetizky school.

Ossip Gabrilowitch, present conductor of the Detroit Symphony Orchestra, was also a pupil of this great teacher. Leschetizky was always fortunate in securing pupils of unusual talent.

6. Rudolph Breithaupt.

Rudolph Breithaupt, Brunswick, born 1873, was the author of "Dis Naturliche Klavier Technic". This was translated into French in 1908 and into English in 1909. In the year 1920, the Breithaupt method exploiting the weight touch appeared. Hanon's studies were used as a basis for this work. In this method, prepartory high fingers are used and the relaxed weight of forearm is thrown into hand and fingers. Firm finger tips, an arched hand and rotary motion of the arms are also advocated. The arm weight is transferred to the fingers. Rudolph Breithaupt's system is known as the Weight School of Piano Technic, or the Breithaupt Method.

The preceding groups of piano virtuosi have done much to shape the direction piano technic was to take during the nineteenth century.

Theodore Kullak was the first of the great technicians of that century. He was an exponent of the Czerny school of piano playing, and his octave studies are known wherever his name is heard.

Anton Rubinstein was said to be the equal of Franz Liszt. As a technician his playing is said to embrace all of the innovations of his predecessors. His emotional style was ever present in his playing.

William Mason was an American pupil of the great Franz Liszt. Although he was not a pioneer in American music, he did much to inspire and shape the technic and mechanics of many young American pianists. His "Touch and Technic" is considered by technical authorities to be a master work.

Another American pupil of Franz Liszt was William Sherwood. He did much to exploit Liszt's technic through his Artists Classes at Lake Chautauqua, New York. These classes were very popular for many years.

No teacher was more popular than Theodore Leschetizky. He was the Franz Liszt of his day. His theories of relaxation, arm weight and muscular control have been given much consideration by modern critics of piano technic. His most famous pupil was Ignace Jan Paderewski.

VI. RECENT AND CONTEMPORARY TECHNICIANS.

1. Ignace Paderewski, born 1860, Poland, is the best known of Leschetizky's pupils. He was thirty years of age before beginning serious piano study. Paderewski is known principally for his poetic style in playing and outside of Franz Liszt, he is one of the most popular pianists who has ever lived. His personality, magnetism and great vitality have made his tours a series of triumphs. At present he is seventy-five years of age and is still concertizing both in this country and abroad. Ignace Paderewski is an example of what a pianist can accomplish by perserverance, after the age of thirty years.

2. Tobias Matthay.

Tobias Matthay, born 1858, a pupil of the Royal Academy of Music of London. In 1895 he established his own piano school in that city. There are many branches of his school throughout England.

He has written several technical works of a psychological nature relating to the art of piano playing. He stresses the proper use of relaxation, of forearm rotation, and an accurate direction of muscular effort. These technics are his most important contributions. In interpretation, he draws especial attention to the progressive nature of the musical phrase.

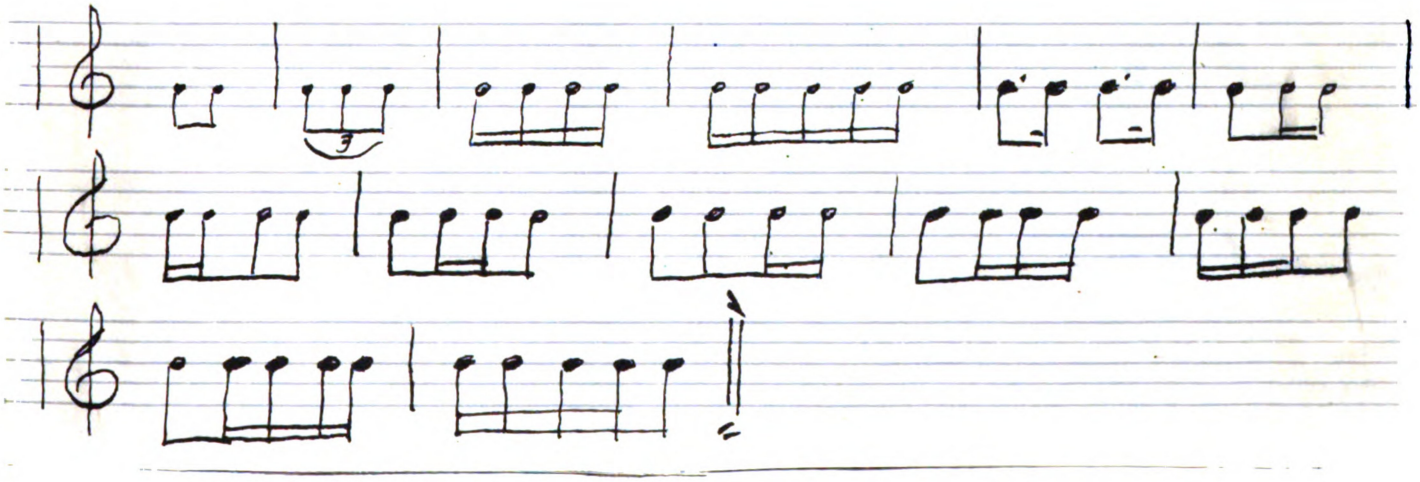
Tobias Matthay, is known as one of England's greatest piano teachers. His works written on a physiological basis, are acknowledged to be of great value.

3. Isadore Philipp.

Isadore Philipp, born 1863 at Budapest, was a pupil of Mathais, Chopin's famous pupil. He is an able pianist and at present one of the leading teachers of the Paris Conservatory of Music. His charming piano pieces and his technical works are well known. He is the exponent of many rhythmic forms in velocity work. At present, he is on leave of absence, and is teaching in New York City.

An example of rhythmic forms:

Table of rhythms.



VII. EXPONENTS OF TONE PRODUCTION.

1. Clara Schumann.

Clara Schumann, 1819 - 1896, Zwickau, Saxony, was a pupil of her father Frederick Wieck. She later became the wife of Robert Schumann and carried on his work as a pianist and teacher after he disabled his hand.

She was known chiefly for her tone production in piano playing which many contemporary pianists copied. Clara Schumann is considered by critics to have been one of the greatest lady pianists of all time. She also possessed a personality and kindliness that was admired by all. It was she who inspired Robert Schumann to greater heights.

2. Sigismond Thalberg.

Sigismond Thalberg, Geneva, 1812 - 1871, was Franz Liszt's greatest rival. He exploited every known effect of virtuosity. He excelled in left hand technic, and to make the piano sing was his greatest desire.

He originated the style in which a theme was ornamented by variations of arpeggios which were performed from one end of the piano to the other.

In Paris, he created as much sensation as did Franz Liszt. He was thought, by some, to be superior to Franz Liszt as technician.

Sigismond Thalberg was the greatest exponent of a beautiful tone, in the piano playing of his time. His idea of playing a melody supported by an accompaniment was original with him.

3. Franz Deppe.

Franz Deppe, Vienna, 1841 - 1874, was a contemporary of Theodore Kullak and Franz Liszt. He did much to influence the modern position of the hand in piano playing. He was also an exponent of beautiful tone production and he advocated the cup shaped hand position. This position of the hand he combined with firm finger tips and controlled relaxation. He was an advocate of very slow, rhythmic practice. At the present time, the method of slow practice is considered very valuable by some modern teachers. Amy Fay, a pupil of Herr Deppe says, "One has to study for months very slowly and with very simple things, to get into the way of playing so, and to be able to think about each finger as you use it - to feel the note and make it conscious."(18)

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(18). Fay, Amy. Music Study in Germany. The McMillan Company. London. 1900. 316 p.

VIII. SUMMARY AND CONCLUSIONS.

We have seen how the Bachs perfected the fingering of the harpsichord. They founded a new system of fingering which has formed a basis for all piano technic. It appears to me that the Bachs were the first of the vital forces to shape the destinies of piano playing.

Through his expert technic, Ludwig Van Beethoven made demands which were quite beyond the range of the Viennese piano of his day. The result was that piano manufacturers improved the construction and increased the range of the piano then in use. I would call Beethoven the second vitalizing force which has shaped the destinies of piano construction and technic.

In Chopin, we come to the third vitalizing force. It was Chopin who first gave Franz Liszt and idea of the possibilities of the pianoforte as a solo instrument. Chopin's innovations in fingering and pedaling were an inspiration to Franz Liszt.

Franz Liszt was the last of the vitalizing forces to shape the trend of piano music and piano technic of the succeeding years. It was Liszt who glorified its surpassing heights and latent possibilities.

It seems to me that modern piano technic has reached a confusing state of perfection. Piano technic began

with the transition from the harpsichord to the piano. Many of the underlying principles of harpsichord playing have formed a basis of the piano technic of today. Many formulas have become crystallized into schools.

The writer does not think the result of technical development has been all gain. It has been carried to such an excessive extent that piano playing has been more overburdened than benefited by it. At the present time there is so much stress in technical effort that there is little energy left for genuine expression. The success of Chopin and Liszt has proved that specialization has its roots imbedded in the past.

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