

CONTENTS

PREFACE	ix
OVERVIEW	
LEON PLANTINGA Paris after Napoleon: Hub for Europe's Pianists	3
PUBLISHING AND THE PIANO INDUSTRY	
DAVID ROWLAND Pianists and the European Music Trade c1790–1820	17
HENRI VANHULST Le concerto pour piano dans les catalogues des éditeurs parisiens et lyonnais jusqu'aux environs de 1820	27
CÉCILE REYNAUD Les éditeurs français de Carl Czerny. Essai de chronologie des éditions des œuvres de Czerny en France (1825–1830)	61
HERBERT SEIFERT Musical and Biographical Information in Some Letters from and to the Composer and Publisher Ignaz Pleyel	75
PIERRE GOY Le développement du jeu «moderne» du piano entre 1820 et 1830: Les changements dans la facture instrumentale et le développement de nouveaux moyens pianistique	87

CENTRAL EUROPEAN COMPOSERS AND THE DEVELOPMENT OF PIANO VIRTUOSITY

ALBAN RAMAUT

- Antoine Reicha et le concept de virtuosité:
approche étymologique d'un mot à la frontière de deux siècles 115

ALICIA C. LEVIN

- «A Musician of the First Order»:
Frédéric Kalkbrenner's Virtuoso Strategies for Paris 137

ROHAN H. STEWART-MACDONALD

- The Second Solo in the Opening Movements
of Early-Romantic Parisian Piano Concertos:
Frédéric Kalkbrenner (1785-1849) and His Contemporaries 151

CHRISTIAN AHRENS

- A Real *Symphonie Concertante* in Pleyel's Manner:
Johann Nepomuk Hummel's (Double) Concerto
for Piano and Violin Op. 17 207

JAN LADISLAV DUSSEK

MICHAELA FREEMANOVÁ

- Jan Ladislav Dussek and His First Biographers 227

FRÉDÉRIC DE LA GRANDVILLE

- Dussek's Reception as a Musician
at the Paris Music Conservatoire, 1807-1812 241

RICHARD FULLER

- A Musical *Wertheriade* (?) The Particular and Unique
Character of Dussek's Piano Concerto in G minor, Op. 49/50 259

PERFORMING STYLE AND DIDACTICS

STEPHANIE FRAKES

- Cantabile* in French Methods for Piano 1797-1840 283

J. MACKENZIE PIERCE	
<i>Ersatz Improvisation: Chopin's Opus 28</i> and the Published Prelude Collection	291
FIORELLA SASSANELLI	
Scelte musicali e repertori degli allievi pianisti del Conservatoire di Parigi: gli <i>exercices des élèves</i> (1800-1824) e il <i>morceau de lecture à vue</i> del 1829	313
RECEPTION OF PIANO MUSIC AND VIRTUOSOS	
SHAENA B. WEITZ	
<i>Le Pianiste</i> and Its History of Pianism in Paris: «The Corneilles and Racines of piano are not <i>perruques!</i> »	331
MAJELLA BOLAND	
Contrasts in John Field Reception: The Parisian 'Images'	359
Yael BITRÁN	
Henri Herz and His Mexican Biography: A Response from a Virtuoso	385
BIOGRAPHIES	399
INDEX OF NAMES	403