

velopment and climaxes “so that the whole piece makes sense” (p. 82). Similarly, Leschetizky (Gerig, 2007):

respects German earnestness, the patient devotion to detail, the orderliness, and intense and humble love of the art, but criticizes the style for its outlook being a little gray (p. 288).

It can be concluded that elements of personality overlap with broad generalizations about the German nation, and can also be assigned to a ‘national personality’ key area.

OTHER AREAS

Schonberg (1987) considers “the archetype” (p. 446) of modern German pianism to be Schnabel and believes Wilhelm Backhaus, Edwin Fisher, Wilhelm Kempf, Rudolf Serkin and Alfred Brendel to be the followers of this tradition. He also believes that much of the definition of the German piano school stems from the repertoire - mostly of German and Austrian origin (pp. 446-450). As seen in the opinions above, the literature describing national piano schools in the case of the German School coincides closely with perceptions and descriptions of the French School as found in the literature and described earlier in this chapter.

THE RUSSIAN SCHOOL

Similarly to the French School, the inception of the Russian School seems to be marked by the opening of two of the most important institutions associated with this style: the Moscow and the St. Petersburg Conservatories (Barnes, 2007, pp. x-xii). Curiously, the existence of these two main centres contributed to the internal division within this school. Hamilton (2008) describes the Russian style as not being homogenous, pointing to the differences between the “virtuosic” Moscow style and the “contemplative and intimate” style of performers from St. Petersburg (p. 12). The Russian School seems also to be well-preserved until at least the late twentieth century, with Jerome Lowenthal (Uszler) insisting in 1998 that the Russian School still exists (p. 29). The Russian School is also described by Schonberg (1987, pp. 464-465) as being the last bastion of romanticism in pianism beyond the 1960s.