



*The  
Musical-Poetical Club  
(The Fortepiano Society)*

M875  
1991  
2-17

presents its

## Winter Concert

Sunday, February 17, 1991, 3:00 p.m.

Brechemin Auditorium  
School of Music  
University of Washington

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DAT # 11,751

CASS # 11,752

Program 1,2,3 side A  
4,5, side B

Order

- ① Three English Songs Franz Joseph Haydn (1732-1809)  
 Order [w/ Nancy Williamson & Walter fortepiano]  
 (DAT ID 4) 3 ~~A Pastoral Song, Hob. XXVla:27 (Anne Hunter)~~ (3:51)  
 (DAT ID 3) 2 The Wanderer, Hob. XXVla:32 (Anne Hunter) (5:35)  
 (DAT ID 2) 1 The Lady's Looking-Glass, Hob. XXXIc:17 (anon.) (1:50)

Cynthia Beitmen, mezzo-soprano  
George Bozarth, John Broadwood & Sons square fortepiano (1816)

- ④ ~~Sonata in B flat major, K. 333 (315c)~~ (16:17) Wolfgang Amadeus Mozart (1756-91)  
 Sonata in C major, K. 279 (189d)  
 (DAT ID 7) ~~Allegro - Andante cantabile - Allegretto grazioso~~  
 Allegro - Andante - Allegro

James Peterson, Anton Walter grand fortepiano (ca. 1795)  
Tamara Friedman,

- ③ Four Lieder Franz Schubert (1797-1828)  
 (DAT ID 6) (11:12)  
 An die Musik, Op. 88 No. 4 (Schober)  
 Lachen und Weinen, Op. 59 No. 4 (Rückert)  
 Du bist die Ruh, Op. 59 No. 3 (Rückert)  
 Gretchen am Spinnrade, Op. 2 (Goethe)

Alison Guay, soprano  
Dwight Beckmeyer, Walter fortepiano

- ② Sonata in C major, Hob. XVI:48 (10:58) Haydn  
 (DAT ID 5)  
 Andante con espressione - Allegro  
 Tamara Friedman, Walter fortepiano

- ⑤ Six Duets, Op. 63 (14:03) Felix Mendelssohn (1809-47)  
 (DAT ID 8)  
 Ich wollt, mein Lieb ergösse sich (Heine)  
 Abschiedslied der Zugvögel (Hoffmann von Fallersleben)  
 Gruß (Eichendorff)  
 Herbstlied (Klingemann)  
 Volkslied (Burns)  
 Maiglöckchen und die Blümelein (Hoffmann von Fallersleben)

Nancy Williamson, soprano  
Cynthia Beitmen, mezzo-soprano  
George Bozarth, Walter fortepiano

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### Program Change

James Peterson will not perform  
the Mozart Sonata in F major, K. 333.

Instead, Tamara Friedman will play  
Mozart's Sonata in C major, K. 279 (189d)  
(Allegro — Andante — Allegro).

Ms. Friedman's Haydn sonata will follow the Haydn songs,  
her Mozart sonata will follow the Schubert songs.

## *About the Instruments*

The two fortepianos in this concert are an original John Broadwood & Sons square piano (London, 1816) and a replica of an Anton Walter grand piano (Vienna, ca. 1795) built by Rodney Regier of Freeport, Maine, in 1987. The Broadwood square, restored by Marinus van Prattenburg of Surrey, British Columbia, is owned by George Bozarth and Tamara Friedman. The Walter/Regier grand was acquired by the University of Washington with a grant from the Graduate School Research Fund and matching funds from the School of Music and the College of Arts and Sciences. Both instruments are tuned and regulated by Stephen Brady, to whom the MPC extends its sincere thanks. In this concert, the Broadwood square is tuned in equal temperament, the Walter in an unequal eighteenth-century temperament (Valotti).

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### *About Broadwood and Walter Fortepianos*

By the time John Broadwood & Sons in London and Anton Walter in Vienna were building fortepianos of the types being played on this concert, Cristofori's original invention had undergone a century of modification, much of this in the direction of simplification. The first pianos, made in Florence around 1700, already had a complex system of levers not all that different from the action in the modern piano (although much smaller and lighter-weight). A different approach to the fortepiano action was perfected by the South German builder Johann Andreas Stein in the 1770s in Augsburg and adopted by Anton Walter for the fortepianos he built in Vienna, including Mozart's 1780s concert grand. This type of action, called the "Viennese mechanism," derives as much from the clavichord as from the harpsichord: the hammers are mounted directly on the keys, creating an action extremely sensitive to variations in touch. In contrast, the "English mechanism" developed by John Broadwood and others was deriving from Cristofori's adaptation of the harpsichord: in both grands and squares, the hammers were hinged to a horizontal rail above the key and activated by an intervening vertical pole (in squares) or lever system (in grands) mounted on the key. (The modern grand piano employs a more sophisticated version of Broadwood's lever system.)

Of performance on Viennese fortepianos, the pianist and composer Johann Nepomuk Hummel wrote in 1827, "the [Viennese] piano allows the performer to impart to his execution every possible degree of light and shade, speaks clearly and promptly, has a round flutey tone, . . . and does not impede rapidity of execution by requiring too great an effort." Indeed, a Viennese fortepiano of the Walter/Regier type needs only about one-fifth as the amount of weight as a modern Steinway to press down its keys. The depth that the key descends is also much shallower than on a modern piano. The action of the Broadwood square is slightly heavier than the Walter, does not repeat notes as quickly, and demands a somewhat percussive touch.

The range of the Walter/Regier is five octaves, the Broadwood has an extra half octave at the top. The hammers on both of these pianos are quite small and covered with leather

(rather than felt), and their strings are very light gauge. Each register of the Broadwood varies greatly in tonal color, its top register being extremely bright. Depending on how the Broadwood is played (and how much its lid is open), it can take on the sound characteristics of a harpsichord or a hammer dulcimer (a popular instrument in the mid-eighteenth century). The Walter/Regier is much the subtler instrument, its upper register also bright and clear but considerably more refined, its middle range rich and viola-like, and its bass full, resonant—a sound ideally suited to the Viennese Classical repertoire and yet not inappropriate for the early Romantic music of Mendelssohn, leading to a fuller appreciation of this early Romantic's strong roots in the Classical period.

Anton Walter (1752–1826) probably began making pianos of the “Viennese” type in the late 1770s. In 1790 he was appointed “Imperial Royal Court Organ- and Instrument-maker” to the Hapsburg court. By then, as one contemporary writer noted, “among the many fortepiano makers [in Vienna], it is Herr Walter who has become the most famous artist in this trade and who is more or less the foremost builder of this instrument.” The replica fortepiano built by Rodney Regier shows the same mastery of construction—both internally and externally—as do the extant Walter originals.

John Broadwood (1732–1812) began his career as a harpsichord builder working in the shop of his father-in-law, Burkat Shudi, in London. By 1800 Broadwood had emerged as the pre-eminent piano maker in England, a success based not only on the quality of his instruments but also on the network of dealers and technicians that he set up throughout England to market and repair his pianos. While Broadwood built grand pianos that were purchased by wealthy music lovers throughout the vast British empire (he also shipped on to Beethoven in Vienna), it was his square pianos that became a necessity in the homes of the culturally and socially aspiring middle classes in England, providing the means of musical recreation for hosts of amateur pianists and singers—the same market to which Haydn's English songs would have appealed.

The Musical-Poetical Club, now in its third year, is a graduate-student organization devoted to fostering the performance of late eighteenth- and early nineteenth-centuries music on period instruments and in authentic styles.

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### *Future Fortepiano Events*

Saturday, March 16. Malcolm Bilson, fortepiano. *Keyboard Music of Haydn, Mozart, and Beethoven*. Roethke Auditorium, Kane Hall, University of Washington, 8:00 p.m.

Saturday, March 23. Nancy Zylstra, soprano, William McColl, Classical and early Romantic clarinets, and George Bozarth, fortepiano. *The Classical Consort's Liederabend*. Songs and Arias of Handel, Haydn, Mozart, Mendelssohn, Meyerbeer, Kreutzer, and Schubert (*Der Hirt auf dem Felsen*). Lakeside School Chapel, 14050 First Avenue N.E., 8:00 p.m.

Both concerts are presented by the Early Music Guild of Seattle.  
For tickets call 322-7066.