



MB75
1989
S-1

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

presents

A Fortepiano Festival

Monday, May 1, 1989

Sunday, May 7, 1989

Brechemin Auditorium
School of Music
University of Washington

DAT 11,463

Program for Monday evening

CASS 11,464

Nancy Zylstra, soprano
William McColl, clarinet
Bonnie Garrett, fortepiano

Love Songs and Musical Moments

22'

Franz Schubert
(1797-1828)

Moment musicaux, Op. 94 No. 1
Heidenröslein, Op. 3 No. 3 (Goethe)
Moment musicaux, Op. 94 No. 5
Moment musicaux, Op. 94 No. 6
"Du bist die Ruh," Op. 59 No. 3 (Rückert)
Ganymed, Op. 19 No. 3 (Goethe)

Sechs Deutsche Lieder, Op. 103

19'

Louis Spohr
(1784-1859)

Sei still mein Herz (Schweitzer)
Zweiggesang (Reinick)
Sehnsucht (Geibel)
Wiegenlied (Hoffmann von Fallersleben)
Das heimliche Lied (Koch)
Wach auf (anon.)

Casside A
Side B

Pause

Sylvana Variations for Clarinet and Forteplano, Op. 33

9'

Carl Maria von Weber
(1786-1826)

Pastoral Songs for Voice, Clarinet, and Forteplano

Hirtenlied (Reilstab) 6'

Giocomo Meyerbeer
(1791-1864)

Das Mühlrad (Umland) 5'

Conradin Kreutzer
(1780-1849)

Der Hirt auf dem Felsen, Op. 129 (Müller) 11'

Franz Schubert

The fortepiano in these concerts is a replica of an Anton Walter instrument (Vienna, ca. 1795), built by Rodney Regier of Freeport, Maine, in 1987. The clarinet used on the Monday concert was made by Mollenhauer of Fulda, Germany, in 1825. The violin used on the Sunday concert is a replica of a Stradivarius made by Rowland Ross of Portsmouth, England, in 1988; the Classical bow is a replica made by Ralph Ashmead of San Francisco.

The Walter/Regier fortepiano was acquired with a grant from the Graduate School Research Fund and matching funds from the School of Music and the College of Arts and Sciences.

The Musical-Poetical Club is a newly founded graduate-student organization devoted to fostering the performance of late 18th- and early 19th-century music on period instruments and in authentic styles.

Program for Sunday afternoon

Members of The Musical-Poetical Club,
with guest artist Sandra Schwarz, violin

Sonata in A major, Op. 18 No. 5

Johann Christian Bach
(1735-1782)

Allegretto – Tempo di Minuetto

Carol Alms and Tamara Friedman, fortepiano

Three Songs from the *12 Original Canzonettas* (1794-95)

Joseph Haydn
(1732-1809)

A Pastoral Song (Anne Hunter) – The Wanderer (Anne Hunter)
She Never Told Her Love (Shakespeare)

Constance Koschmann, mezzo-soprano,
with George Bozarth, fortepiano

Sonata in E flat major, Op. 7

Ludwig van Beethoven
(1770-1827)

Allegro molto e con brio – Largo con gran espressione
Allegro – Rondo: Poco Allegretto e grazioso

Irene Senedak, fortepiano

Pause

Sonata in F major, K. 533, 494

Wolfgang Amadeus Mozart
(1756-1791)

Allegro – Andante – Rondo: Allegretto (K. 494)

Vincent Ranger, fortepiano

Three Lieder

Wolfgang Amadeus Mozart

Ridente la calma (anon.) – Dans un bois solitaire (Houdart de la Motte)
Das Veilchen (Goethe)

Alison Guay, soprano, with George Bozarth, fortepiano

Sonata in C major, K. 296

Wolfgang Amadeus Mozart

Allegro vivace – Andante sostenuto – Rondeau: Allegro

Sandra Schwarz, violin, and Tamara Friedman, fortepiano

By the time Anton Walter built the fortepiano on which Rodney Regier modelled the instrument being played in this pair of concerts, Cristofori's invention had undergone nearly 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). The fortepiano action perfected by the South German builder Johann Andreas Stein in the 1770s, and much admired by Mozart, derives as much from the clavichord as from the harpsichord: the hammer mechanism is mounted directly on the key, creating an action extremely sensitive to variations in touch. After Stein's death in 1792, his daughter Nannette and son Matthäus Andreas moved the family business to Vienna, joining the migration of piano builders to this capital city of the Hapsburg empire, with its ready market among music-loving aristocrats and bourgeoisie. Henceforth Stein's type of instrument became known as the "Viennese" fortepiano, as opposed to the "English" fortepiano of John Broadwood and others, which used an entirely different type of action.

Anton Walter probably began making pianos of the "Viennese" type in the late 1770s. When Mozart moved from Salzburg to Vienna in 1781 and began composing and performing piano concertos for the Viennese public, it was a fortepiano by Walter that he purchased. In 1790 Walter 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.

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 fluty tone, . . . and does not impede rapidity of execution by requiring too great an effort." In comparison to a modern Steinway, in fact, the Walter piano needs only about one-fifth the amount of weight to press down its keys. The depth that the key descends is also much shallower than on a modern piano. The range of the Walter/Regier is five-and-one-half octaves; its hammers are quite small and covered with leather (rather than felt), and its strings are very light gauge. The instrument's upper register is bright and clear, its middle range can be rich and viola-like, and it has a full, resonant bass.

Hundreds of pianos of this style were built in Vienna ca. 1780-1800, and these instruments would still have been in use throughout the first decades of the nineteenth century, even though newer models, with larger range and heavier construction, were being built. Thus, for example, a drawing of Schubert's apartment in Vienna around 1820 shows a fortepiano nearly identical in appearance to the Walter/Regier, even though pianos of six and more octaves were available from all makers. The repertoire chosen for our festival explores the full range of works that would have been performed on this type of piano, from the compositions of Haydn and Mozart through the music of the early Romantics.