



The
Musical-Poetical Club
(The Fortepiano Society)

M 875
1990
3-4

presents its

Spring Fortepiano Concert

Sunday, March 4, 1990

Brechemin Auditorium
School of Music
University of Washington

DAT # 11,606

Program

Cass # 11,607

Cass 11607A
Three Songs

(10:05)

Ludwig van Beethoven
(1770-1827)

Das Glück der Freundschaft, Op. 88 No. 6 (Anon.)
Ich liebe dich, WoO 123 (Herroseel)
Bußlied, Op. 48 No. 6 (Gellert)

Cynthia Beitmen, mezzo-soprano
Tamara Still, fortepiano

Sonata in F major, Hob. XVI/23

(14:50)

Franz Joseph Haydn
(1732-1809)

Allegro moderato — Adagio — Finale: Presto

Mark Kuss, fortepiano

Three Songs

(6:12)

Felix Mendelssohn
(1809-47)

Allnächtlich im Traume seh' ich dich, Op. 86 No. 4 (Heine)
Volkslied, Op. 47 No. 4 (E. von Feuchterleben)
Frühlingslied, Op. 19 No. 1 (Old German: Ulrich von Lichtenstein)

Adriana Giarola, soprano
George Bozarth, fortepiano

Cass # 11,607 B
Hirtenlied (Rellstab)

(5:52)

Giacomo Meyerbeer
(1791-1864)

Adriana Giarola, soprano
Susan Kohler, clarinet
George Bozarth, fortepiano

Trio in B flat major for
for Piano, Clarinet, and Violoncello, Op. 11

(20:25)

Ludwig van Beethoven

Allegro con brio — Adagio —
Allegretto (Variations on "Pria ch'io l'impegno")

Vincent Ranger, fortepiano, Susan Kohler, clarinet,
and Joseph Bichsel, violoncello

The fortepiano in this concert is a replica of an Anton Walter instrument (Vienna, ca. 1795), built by Rodney Regier of Freeport, Maine, in 1987. This instrument 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. Ms. Kohler's clarinet is a replica of an Amlingue instrument, ca. 1794, built by Timothy Burnett of Boston.

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

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By the time Anton Walter built the fortepiano on which Rodney Regier modelled the instrument being played in these 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 that was a direct precursor of the action found in the modern grand piano.

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/Regler is five 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/Regler, even though pianos of six and more octaves were available from all makers, and all of Mendelssohn's songs fit within the five-octave range of the Walter/Regler.

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Future Fortepiano Events in Seattle

Sunday, April 15, 3:00 p.m. *Faculty Recital by Anne Tedards, soprano (University of Oregon), and George Bozarth, fortepiano, assisted by William McColl, early Romantic clarinet. Lieder by Haydn, Mozart, Schubert, and Schumann. Sponsored by The Musical-Poetical Club and the School of Music, University of Washington. Admission is free.*

Saturday, May 5, 6:30 p.m. *Lecture-demonstration by Steven Lubin, fortepiano. Roethke Auditorium, Kane Hall. Admission free. Sponsored by The Musical-Poetical Club, The Early Music Guild of Seattle, and the School of Music, University of Washington (with assistance from the Graduate School). Admission to lecture is free.*

Saturday, May 5, 8:00 p.m. *Concert of the Mozartean Players, Stanley Ritchie, Classical violin, Myron Lutzke, Classical cello, and Steven Lubin, fortepiano. Roethke Auditorium, Kane Hall. Presented by The Early Music Guild of Seattle. Admission: \$12; \$9 students and seniors.*