

Abstracts & Biographies

Keynote: David Owen Norris

11.05-12.20

Saturday, 23 April 2016

Cobbe Collection, Hatchlands Park

TITLE

'The severity of time': notations of expressive performance in early nineteenth-century music for pianoforte

ABSTRACT

The sound of the pianoforte is less varied than pianists would like to think. Any flexibility of its tone, once produced, is limited to a diminuendo (slightly delayed in some modern instruments) governed more by the instrument-maker than the pianist, a diminuendo depending upon a complex interaction between the initial blow of the hammer on the strings, and the dimension of time. It follows, almost by definition, that an effect of flexibility of tone – of expression – can only be produced by subtle manipulation of initial blows, successive or simultaneous, and of time; that's to say, of dynamics and various sorts of rubato. (It may be noted in passing that the problem was more acute at the pianoforte than it had been at the harpsichord, because of the more febrile emotionality that music aspired to in the age of the pianoforte: that the possibility of the subtle manipulation of simultaneous initial blows reminds us of the new and peculiar power possessed by the pianoforte of unleashing the expressive possibilities of harmony by emphasising different notes of a chord: and that it is the contribution to expression of the instrument-maker that makes the study of the early pianoforte so necessary for the enjoyment of the music written for it.)

The important word is 'subtle'. Such composers as Beethoven, Cramer, Mendelssohn & Sterndale Bennett left expressive traces in their musical notation so slight that they are easily missed. Even when one begins to suspect their meaning, one is rarely certain that the composer was quite conscious of what he was writing. Since the unconscious mind plays a large part in composition, as in other creative processes, this uncertainty need not prevent us from delving into the performing possibilities hinted at by the composers' notational choices.

This session will explore the possible meanings of a number of musical signs as deployed in the work of the composers mentioned, using appropriate instruments. It will be suggested that the vertical-slug arpeggio mark often prescribes what came to be known as an agogic accent, and that sforzato is used to imply what Rameau and Couperin knew as aspiration and suspension. The fact that dynamic hairpins and their associated Italian words have quite distinct meanings (obvious from a fairly cursory inspection of the works of the composers mentioned, and also clear in the music of Chopin, Wolf, Wagner & Sullivan, to name a few) will be used, along with Dr Johnson's Dictionary, to parse the precise meaning of some of the definitions in Clementi's Introduction to the Art of Playing on the Pianoforte of 1801. The session will conclude with a consideration of the light shed on Jane Fairfax's state of mind by her selection from the works of George Kiallmark.

Grand piano, John Broadwood & Sons, 1816

Square piano, John Broadwood & Sons, 1844

Grand piano, Erard, Paris, 1845

BIOGRAPHY

DAVID OWEN NORRIS, the first winner of the Gilmore Artist Award, has played concertos all over North America and Australia, and in the BBC Proms (four times). Solo recitals, all over the world, have particularly featured the music of Brahms, Schubert, Poulenc, Bax & Elgar. Besides his work on the modern piano, Norris is an acknowledged expert on early pianos. His discovery that the World's First Piano Concertos were written around 1770 in London for the tiny square piano led to a complete reconsideration of that instrument, with an epoch-making recording, and concerto tours of Britain, Europe and America.

Norris is a familiar face on music television. His *Chord of the Week* and *Inside the Score* features have helped make BBC2's *PromsExtra* one of the most watched classical music programmes in the world. His popular Radio 4 *Playlist* series is often repeated, and on Radio 3 his contributions to *Building a Library* are keenly relished. The month of March has been a particularly strenuous one, with BBC4 broadcasting his archive selection *Perfect Pianists*, and national television news showing him welcoming Vaughan Williams's piano to his childhood home – in between which he performed Sterndale Bennett's F minor Concerto.

David Owen Norris's rise as a composer is recent. Two large-scale works appeared in 2015: *Turning Points*, a celebration of democracy supported financially by the Agincourt600 Committee, and *HengeMusic* a multi-media piece for organ and saxophone quartet with film and poetry, supported by Arts Council England. He recorded his Piano Concerto in January 2016, and there are plans to record his Symphony. David Owen Norris is Professor of Musical Performance at the University of Southampton, and Visiting Professor at the Royal College of Music and at the Royal Northern College of Music in Manchester. He became a Fellow of the Royal College of Organists (by examination) at the age of nineteen. He was elected one of the three hundred Fellows of the Royal Academy of Music at the age of twenty-nine, and has just been elected a Fellow of the Society of Antiquaries of London. He is an Honorary Fellow of Keble College, Oxford.

Keynote: Kenneth Hamilton

11.40-12.55
Sunday, 24 April 2016
RAM, DJRH

TITLE

Do they still hate Horowitz? The “Last Romantic” revisited

ABSTRACT

Few pianists have been as acclaimed or as abominated as Vladimir Horowitz. Long ago the subject of a notorious hatchet-job by Michael Steinberg in the *New Grove Dictionary of Music*, and of an equally trenchant, if certainly wittier, defense by Richard Taruskin in the *New York Times*, Horowitz’s playing defined critical polarities in a manner clearly unattainable by polished mediocrity. But now, nearly thirty years after his death, the time seems ripe for a reassessment of his artistry and public persona, owing to the recent release of a plethora of live recordings from the later decades of his career. These recordings not only allow a hitherto unattainable overview of Horowitz’s pianism, but also prompt a re-evaluation of his earlier discography, much of which originated from these very same sources, often somewhat deceptively edited.

And what, too, of the origins of Horowitz’s own celebrated transcriptions? The influence of Liszt and Rachmaninoff was always obvious here, but that of Moszkowski and d’Albert has usually, if not surprisingly, been overlooked. Yet Horowitz’s *Carmen Fantasy* is evidently based on Moszkowski’s, and his amusingly preposterous version of Liszt’s 2nd Hungarian Rhapsody not entirely without echoes of d’Albert’s once popular cadenza to the piece.

This presentation therefore represents a first step towards a reappraisal of Horowitz’s legacy, which is fortunately both more imperfect and more interesting than his preposterously fawning publicity could ever have allowed.

BIOGRAPHY

Described after a concerto performance with the St Petersburg State Radio Symphony Orchestra as “an outstanding virtuoso- one of the finest players of his generation” (*Kommersant Daily*, Moscow), by the *New York Times* as ‘a performer full of energy and wit’; by the *Singapore Straits Times* as ‘a formidable virtuoso’, and by Tom Service in *The Guardian* as “pianist/author/lecturer and all-round virtuoso”, KENNETH HAMILTON performs worldwide as a recitalist, concerto soloist and broadcaster. He has appeared frequently on radio and television in Britain, the US, Germany, Canada, Australia, Turkey, and Russia, most recently as soloist in a performance of Chopin’s first piano concerto with the Istanbul Chamber Orchestra on Turkish Television, and as pianist and presenter for the television programme “Mendelssohn in Scotland”, broadcast in Europe and the US by *Deutsche Welle* Channel. He is also a familiar voice on BBC Radios 3, 4, BBC Radio Wales, and the World Service, and has numerous festival engagements to his credit. His latest solo CDs, both on the *Prima Facie* label, are *Back to Bach*—a collection of Bach tributes and transcriptions by Liszt, Busoni and Rachmaninov—and *Kenneth Hamilton Plays the Music of Ronald Stevenson*, Volume 1.

Kenneth Hamilton is Head of the School of Music at Cardiff University in Wales, and has written extensively on the works of Liszt, Chopin and Wagner, and on piano performance, both for scholarly publications and for newspapers such as *The New York Times*. His last book, *After the Golden Age: Romantic Pianism and Modern Performance* (Oxford University Press), quickly became a Classical music bestseller in America, and was the subject of well over forty articles and reviews worldwide. Welcomed as “full of wit and interest, and written with passion” by Charles Rosen (*Times Literary Supplement*) and as “a wonderful book” by James Fenton (*The Guardian*), it was a *Daily Telegraph* Book of the Year in the UK, a recipient of an ARSC award in the US, and a CHOICE *Outstanding Academic Title*.

Keynote: Daniel-Ben Pienaar

16.30-17.45
Sunday, 24 April 2016
RAM, DJRH

TITLE

Late piano music

ABSTRACT

It is difficult to talk of the piano music in this programme as 'late' in the most obvious sense, simply because the three composers featured here died too young. Perhaps among them only Mozart's music contains unequivocal traces of a 'third period'. However, each of these composers did inherit rich musical legacies from their teachers and immediate predecessors, and their fascination with the past was often the catalyst for transformative emotional and intellectual commitment. In that sense we may view their music as 'late fruits'.

Yet more than that, the interplay of past and present in their music is seldom simple: one may sense a critical impulse that surveys both heritage and contemporary fashions – both the studied and the popular – in a sovereign way, so much so that it appears as if they deliberately position themselves in a relationship of 'lateness' to the materials they use. Ultimately, of course, they go beyond mere re-contextualisations, re-castings or critiquing of existing means and techniques – the overriding impulse is not to 'deconstruct' but ultimately to make 'whole' – to make something that is new in itself.

Perhaps this late positioning, critiquing of materials and re-assimilating them into something that is contemporary, can be a model for the modern pianist too: where expressive means can be drawn from any number of sources (be that performance practices and conventions, instruments, pedagogical traditions, historical recordings) – where the real challenge is for the pianist to fashion a language of his own, and not merely 'interpretations' of the works he plays.

Programme:

ORLANDO GIBBONS (1583-1625)

Prelude MB1
Fantasia MB6
Pavan MB16

WOLFGANG AMADEUS MOZART (1756-1791)

Sonata K570
i. Allegro
ii. Adagio
iii. Allegretto

FRANZ SCHUBERT (1797-1828)

Sonata D959
i. Allegro
ii. Andantino
iii. Scherzo (Allegro vivace)
iv. Allegretto

Grand piano, Steinway & Sons, Model D.

BIOGRAPHY

DANIEL-BEN PIENAAR was born in South Africa, where he made his debut aged 14 playing Liszt's First Piano Concerto. He studied at the Royal Academy of Music where he won the

Queen's Commendation in 1997. He divides his time between studying and reading, performing and recording, and teaching at the Academy.

His international recital appearances have included cycles of works by Bach, Mozart, Beethoven, Schubert and Chopin. Over the last ten years he has begun recording that repertoire, with much interest in the special artistic possibilities that the studio affords. His discography includes much-praised traversals Bach's '48' and Mozart's complete Piano Sonatas, the first complete recording of the keyboard works of Orlando Gibbons and both the Goldberg and Diabelli Variations. His most recent release is a complete Beethoven Sonata cycle which is proving more controversial than his previous releases! His chamber music collaborations have included extensive travelling in Japan with violinist Narimichi Kawabata, playing prominent London venues with violinist Giovanni Guzzo, performing Bach's Art of Fugue on the harpsichord and chamber organ with Martin Knizia, and recording music for trumpet and piano (mostly arrangements of his own) on the Linn label with Jonathan Freeman-Attwood.

'Interpretations where within the letter critically observed, a numinous potency breaks free'
— *Gramophone*

'A veritable Mo Farah of the keyboard' — *BBC Music Magazine*

Tom Beghin, Chris Maene & Eleanor Smith

14.00-15.15
Sunday, 24 April 2016
RAM, DJRH

TITLE

An altar to Apollo: visions and realities of Beethoven's Broadwood

ABSTRACT

Beethoven's Broadwood remains fraught with enigma. On the one hand, Newman (1988) and Bilson et al. (1997) created a consensus that Beethoven's pianism remained essentially Viennese throughout his life. On the other, Skowronek (2013) has reminded us that from 1818 onward the new Broadwood superseded virtually any other piano in Beethoven's life. A newly-built replica of the instrument (Chris Maene, 2013) invites renewed discussion. What exactly stirred and retained Beethoven's interest in his Broadwood? Through its use, should the modern-day fortepianist (typically like Beethoven in being more used to playing Viennese pianos) re-assess Beethoven's late piano music? We explore these questions in two parts: a lecture-demonstration, including a performance of Sonata Opus 109, and a conversation with the modern-day builder.

Part One: The C-natural That Wanted To Be C-sharp (Tom Beghin)

In the "Hammerklavier" Sonata Opus 106, a dramatic drop in keyboard range between movements three and four reflects the exact moment when Beethoven switched from an earlier Viennese piano to his new Broadwood (Beghin, 2015). All of Beethoven's subsequent scores conform to the six-octave Broadwood, with two arguable exceptions. One of these—two c-sharps in the last variation of Opus 109—comes with the intriguing solution of raising the pitch of the highest key by a half step (since there's no single use of c^4 anywhere else). This discrepancy of a "c that wants to be a c-sharp" points to a creative world where vision and reality may co-exist, and where sensations of feeling and seeing effectively compensate for Beethoven's loss of hearing. I will draw attention to similar multi-sensorial moments such as the oscillating vibrations in Variations 4 and 6 of Opus 109, the clavichord-like throbbing in the third movement of Opus 110, or ethereal split-pedal effects in the second movement of Opus 111. These moments construct an alternative, technology-inspired narrative for "metamorphosis" or "transcendence"—notions that Beethoven scholarship has celebrated in too unilaterally abstract terms.

Programme:

LUDWIG VAN BEETHOVEN (1770-1827)

Sonata op.109

i. Vivace ma non troppo, Adagio espressivo

ii. Prestissimo

iii. Gesangvoll, mit innigster Empfindung. Andante molto cantabile ed espressivo

Grand piano, Chris Maene, 2013, after John Broadwood & Sons, 1817

Part Two: Conversations Across Centuries (Eleanor Smith, with Chris Maene)

Our "Beethoven Broadwood" combines the identities of two master-builders: John Broadwood & Sons' workshop practices are interpreted and brought back to life through the experience and craftsmanship of Chris Maene & Sons. Through this interview, we will learn how Beethoven's piano allows Maene a window into the Broadwood workshop, yet how his own experience as a craftsman yields a unique perspective on what made the instrument special. We will also contemplate the process of building the instrument itself: how decisions were made regarding materials, and how one compensates for the ravages of time when attempting to replicate an instrument as it would have sounded when first delivered.

BIOGRAPHIES

TOM BEGHIN is internationally active as a performer and scholar. With classicist Sander Goldberg he co-edited *Haydn and the Performance of Rhetoric*, winner of the 2009 AMS Ruth Solie Award. His monograph *The Virtual Haydn: Paradox of a Twenty-First-Century Keyboardist* (University of Chicago Press, 2015) follows his monumental recording of the complete solo Haydn (Naxos 2009/11). An alumnus of the HIP doctoral program at Cornell University, he first taught at UCLA and since 2003 has been Associate Professor at McGill University. Currently on leave from McGill, he heads a research cluster at the Orpheus Institute in Ghent, Belgium, entitled *Declassifying the Classics*.

CHRIS MAENE is an internationally renowned instrument maker. He combines his interests in harpsichords, fortepianos and concert grands in his workshop in Ruisseledé, Belgium. He has built several unique instruments: a replica of the Steinway N° 1 – “Kitchen Piano” from 1836, a Pleyel Concert Grand from 1843, a copy of Beethoven’s Broadwood pianoforte from 1817 etc. In 2015, he developed and built the “Maene-Barenboim” straight-strung concert grand, which resulted in worldwide recognition and admiration by critics and musicians alike. Mr. Maene is Associate Researcher at the Orpheus Institute, where he is a driving force in the cluster project, *Beethoven and his Foreign Pianos*.

ELEANOR SMITH is a graduate of the University of Edinburgh where she was awarded a PhD in 2013 for her thesis *The History and Use of the Claviorgan*. She is now working at the Orpheus Institute, as part of the “Declassifying the Classics” research cluster studying Beethoven’s foreign pianos, and particularly his 1803 Erard, which had extensive alterations made to its action only a year after delivery. Her research intends to place this instrument within the context of contemporary piano building through a systematic examination of surviving examples, to help ascertain why Beethoven desired such a French instrument, and what about it was ultimately unsatisfactory.

Medea Bindewald

with Nicolette Moonen (violin)

12.15-13.10

Friday, 22 April 2016

RAM, Museum Piano Gallery

TITLE

London Sonatas: accompanied and soloistic keyboard music by Jacob Kirkman

ABSTRACT

“These lessons, after an attentive perusal, afford us the pleasure of praising to a high degree; much of the master is discoverable in many parts, and genius almost throughout...”

Such praise was lavished on a collection of pieces by the keyboard player and composer Jacob Kirkman (1746-1812) in a review from 1789. Kirkman was the nephew of the London harpsichord maker of the same name. The younger Jacob Kirkman served as organist at St George's, Hanover Square (London) from 1786 to 1802. He also made a name for himself as a pianist and published several volumes of his keyboard music in the 1780s and 1790s. Kirkman's music is representative of an era that in modern literature is often referred to as a 'transition' period between the Baroque and early Classical styles. Some of his pieces are preludes, fugues and dance movements in the style of Handel and Corelli. The majority, however, belong to the genre of the 'modern' piano sonata. Stylistic change went hand-in-glove with a rapid development in instrument-making. The coexistence of a great variety of different keyboard instruments, including both harpsichord and early fortepianos, invited performers and composers to experiment with colours and dynamics.

Seen against this backdrop, the popularity of keyboard music with violin (or flute) accompaniment can be more readily understood. Arguably invented by the French composer Jean-Joseph Cassanéa de Mondonville in his *Pièces de clavecin en sonates avec accompagnement de violon*, op. 3 from 1738, the genre had evolved in the late 17th and early 18th centuries out of improvisatory and *ad libitum* practices. Aside from in France, works of this type were also composed or published in Italy, Germany and England – Mondonville's op. 3 was also printed in London in 1753. The repertoire for accompanied keyboard is now widely acknowledged to have been an important precursor of the classical piano trio and quartet. There is also an increasing awareness of its importance for domestic music-making. Kirkman's *Three Sonatas with Accompaniment for the violin* op. 8 provide an insight into a rich but largely under-researched genre.

In this presentation, Medea Bindewald (keyboards), accompanied by Nicolette Moonen (violin), explores selected movements of Kirkman's lessons and sonatas on harpsichord and fortepiano, playing the 1764 harpsichord by Jacob and Abraham Kirkman, the 1801 Broadwood square and the 1805 Broadwood grand piano.

Programme:

JACOB KIRKMAN (1746-1812)

Lesson VI in E Minor, from Six Lessons for the Harpsichord or Piano-Forte op. III

Allemande

Courante

Sonata I in B Flat Major, from Three Sonatas for the Piano-Forte or Harpsichord with an Accompaniment for the violin op. VIII

Allegro Spirituoso

Allegretto

Sonata II in F Major op. VIII, from Three Sonatas for the Piano-Forte or Harpsichord with an Accompaniment for the violin op. VIII
Moderato

Lesson I in B Flat Major op. III, from Six Lessons for the Harpsichord or Piano-Forte op. III
Allegro

Harpsichord, Jacob & Abraham Kirkman, London, 1764
Square piano, John Broadwood & Sons, 1801
Grand piano, John Broadwood & Sons, 1805

BIOGRAPHIES

Harpsichordist MEDEA BINDEWALD performs in Germany, Britain and other European countries and has been invited to play at festivals and concert series such as Schlosskonzerte Bad Krozingen, Festival de Música Antiga Barcelona, Bruchsaler Schlosskonzerte, and Heidelberger Frühling, amongst others. Her CD of Jacques Duphy's *Pièces de clavecin* was awarded *5 de Diapason*. Medea was a featured *musician of the month* at Handel House Museum (now: Handel & Hendrix) London. From 2003 to 2010 she taught at the University for Music and Theatre "Felix Mendelssohn Bartholdy" Leipzig. She is currently preparing for the release of her next CD of works by Jacob Kirkman.

NICOLETTE MOONEN teaches violin and string classes, and regularly coaches ensembles at the Royal Academy of Music. In 1996, she founded The Bach Players of which she is the artistic director. Nicolette studied with Jaap Schröder and Sigiswald Kuyken and has played with most British and other European baroque orchestras (Amsterdam Baroque Orchestra, English Baroque Soloists, Orchestre Révolutionnaire et Romantique and the Orchestra of the Age of Enlightenment, amongst others). She has been invited to lead ensembles such as Collegium Vocale Gent, La Chapelle Royale, Ex Cathedra, the European Union Baroque Orchestra and the English Touring Opera. From 1998 to 2013, she directed the baroque orchestra at Dartington International Summer School.

Roy Howat

with Royal Academy of Music students **Charlotte Betts-Dean (mezzo), Patrick Terry (countertenor) and Eunji Yi (soprano)**

10.25-11.20
Sunday, 24 April 2016
RAM, DJRH

TITLE

Fauré as pianist in his songs

ABSTRACT

Gabriel Fauré was a highly virtuoso pianist, albeit uninterested in a virtuoso career. His hundred-plus songs show inventive, lively piano parts that have a large impact on what the singer does and how the songs communicate. This was from an age where the standard French verb for vocally performing art-song was 'dire' (speak), rather than 'chanter'. If the singer thus tells the story, the piano illustrates it, with many moments of brilliance that the pianist has to catch without throwing or distracting the voice. It was doubtless for those reasons that Fauré took the piano for the most important performances of his songs, over six decades of his career that saw the piano reach its modern form. They also show him increasingly using textures where the piano surrounds the voice rather than just underlying it. The new Peters edition of Fauré's songs (an RAM-based project) clarifies this in various ways, with its newly-established chronology and its printing of some hitherto unpublished piano textures. Fauré's piano parts reflect the music and instruments of his career, from his teenage *Le papillon et la fleur* of 1862 (its piano part audibly emanating from Chopin), through *S'il est un charmant gazon* (in its newly-published 1864 version), the wilder piano evocations of his three Baudelaire settings (early 1870s) and the more overtly orchestral piano of *Notre amour* (c.1879), to the more antique evocations of his Verlaine settings 'Clair de lune' of 1887 (an almost autonomous piano part, each hand using the piano differently) and 'Mandoline' and 'En sourdine' of 1891 (blending plucking and strumming effects with the newest pianos' enhanced contrasts of resonance and more efficient dampers).

Grand piano, Steinway & Sons, Model D.

BIOGRAPHY

ROY HOWAT is Keyboard Research Fellow at the RAM and Research Fellow at the Royal Conservatoire of Scotland. Equally pianist and scholar, he is particularly known for his expertise in French repertoire. A founding editor of the Paris-based Complete Debussy Edition, Roy has published two seminal books, numerous book chapters, a critical edition of Chabrier's piano music, and numerous critical editions of Fauré, including the complete songs (co-edited with Emily Kilpatrick as an RAM-based project). He is now editing Chopin's *Études* for Peters. His recordings include a large range of solo and duo piano, chamber music and songs. www.royhowat.com

Kai Köpp, Camilla Köhnken & Sebastian Bausch

15.00-16.15

Friday, 22 April 2016

RAM, Museum Piano Gallery

TITLE

Performance styles in early piano duet recordings

ABSTRACT

The vast repertoire of solo piano recordings for reproducing pianos has become an indispensable resource for late 19th and early 20th century performance practice. However, the smaller but no less interesting field of early piano duet recordings has not yet been thoroughly examined. These recordings are especially interesting because they represent two approaches to four-hand piano playing that differ musically as well as socially from each other and shed light on specific styles of pianistic interpretation.

While there are some recordings of original compositions (by pianists who specialized in this formation), the majority of piano duet recordings consists of arrangements of all sorts, made and played by pianists that are mostly forgotten today. With professional duo formations, it is particularly interesting to observe how the two players – obviously after meticulous rehearsal – coordinate their individual concepts of performance, especially regarding inflections of time and rhythm, and strategies of vertical synchronization. On the other hand, duet arrangements of orchestral works were considered to have an aesthetic value of their own if executed skillfully. In these recordings, essential strategies of musical interpretation can be analyzed much more clearly than in solo recordings that are often overshadowed by soloistic mannerisms. This is because orchestral translations to the piano emphasize the basic musical parameters pitch, rhythm, tempo and form – the very parameters that 19th century performance theories are based on.

Located somewhere in the middle of these two types of piano duet recordings is the performance of Carl Reinecke's overture "Nussknacker und Mausekönig" op. 46 of 1855, recorded on a Hupfeld piano roll by the composer and his wife. Though an original composition for piano duet, the work clearly stands in the stylistic tradition of orchestral concert overtures. An analysis may provide new insight into Reinecke's way of approaching such works in his capacity as long-time Kapellmeister of the Leipzig Gewandhaus orchestra. Using Reinecke's recording as an example, we will demonstrate a new methodological concept developed at the Bern University of the Arts. This combines information derived from instructional sources on professional performance with practical knowledge from analyzing and re-enacting early recordings. By taking the perspective of a contemporary performer, intentional decisions about interpretation may be identified and differentiated from unreflected or arbitrary forms of pianistic decision-making.

The presentation will conclude with a recreated performance of the Reinecke's recording of the "Nussknacker und Mausekönig" overture op. 46.

Grand piano, Érard, London, 1840

Grand piano, John Broadwood & Sons, 1844

BIOGRAPHIES

KAI KÖPP, professor of music research and interpretation practice at the Bern University of the Arts BUA, studied musicology, history of art, and law in Bonn and Freiburg. After his viola diploma at the Hochschule für Musik Freiburg and three years at the Schola Cantorum Basiliensis (viola d'amore), he was a member of leading period ensembles. Since entering the BUA in 2008 as lecturer of music and teacher of performance practices he has directed nine publicly funded research projects. From 2011 to 2016 he was Swiss National Science Foundation professor for applied interpretation research with continued funding for the research group.

Since 2014 CAMILLA KÖHNKEN has been a PhD candidate and research fellow in Prof. Köpp's project "Instructive Editions" at the Bern University of the Arts BUA, focusing on shared interpretation practices of the Liszt school. Before this she studied piano performance with Pierre-Laurent Aimard (Cologne), Jerome Rose (New York), and Claudio Martínez Mehner (Basel). Additionally, she completed a BA in medieval history and art history at the University of Frankfurt. Besides her career on modern piano, she often plays on period instruments of the 19th century and worked for many years as a pianist in residence at the Beethovenhaus Bonn.

SEBASTIAN BAUSCH is currently working on his PhD thesis, in which he examines and compares different styles of piano playing in the vicinity of the Leipzig conservatory's academic tradition at the end of the 19th century. This is part of his work as a research fellow in Prof. Köpp's project on "Instructive Editions" at the Bern University of Arts (BUA). As a performer trained in Freiburg and at the Schola Cantorum Basiliensis, he feels equally at home at the harpsichord, organ, fortepiano and modern piano, on which he appears in concerts regularly as a soloist and chamber musician.

Mike Lee

16.05-17.00

Saturday, 23 April 2016

Cobbe Collection, Hatchlands Park

TITLE

Tempo and processual form in Schubert

ABSTRACT

In terms of tempo, there has always been much debate amongst performers over whether a chosen tempo is to be strictly maintained throughout a movement or work. For the late twentieth- and twenty-first-century musician, the acceptance of unity and coherence as core aesthetic values for Western art music runs deep. The “one-tempo-only” rule of thumb is frequently taught owing to the prevalent belief that a constant tempo ensures the integrity of a composition’s “formal and structural unity,” and that the work would “fall apart” if disparate tempi were applied. Rudolf Serkin, for instance, claims that: “For any music, the pulse should remain unified... In the *Appassionata* or the *Waldstein* Sonatas, I think a tempo that is not unified is a crime.”

In this lecture-recital, I put this widely accepted notion to test in Schubert’s sonata in A minor, Op. 42. After a brief overview of its shared structural and formal features with Beethoven’s “Tempest” sonata, Op. 31 No. 2, I call upon eighteenth-century conventions of meter and tempo to argue that Schubert’s notation calls for implied shifts in intra-movement tempo relations despite penning only a single meter and tempo indication at the head of the movement. I argue that these tempo changes when heard in performance contribute to the works’ formal and structural integrity.

Programme:

FRANZ SCHUBERT (1797-1828)

Sonata in A minor, op.42, D.845

i. Moderato

ii. Andante poco mosso

iii. Scherzo: Allegro vivace

iv. Rondo: Allegro vivace

Grand piano, Nannette Streicher, Vienna, 1823

BIOGRAPHY

Awarded Second Prize and Audience Prize at the 2011 *Westfield International Fortepiano Competition*, New Zealand pianist Mike Cheng-Yu Lee performs on pianos that span the eighteenth century to the present. Recently Mike held a week-long residency appearing with the New World Symphony at the invitation of Michael Tilson Thomas. As a chamber musician, Mike has collaborated with musicians including Joseph Lin (*Juilliard String Quartet*) and members of the *Formosa Quartet*, among others who integrate modern and period instruments. Current projects include the complete cycle of Mozart’s piano sonatas and a series of lecture-recitals that explore connections between works by Beethoven and others.

As a scholar, Mike has presented on issues of musical form, Schenkerian analysis, Lewinian transformational theory, and musical embodiment at a number of conferences, including the *Society of Music Theory* and the *European Music Analysis Conference*. Mike is Visiting Assistant Professor at Indiana University-Bloomington and has served as Lecturer of Music Theory at Yale University. Mike holds a Ph.D. in musicology from Cornell University.

Tristan Lee

15.00-16.15

Friday, 22 April 2016

RAM, Museum Piano Gallery

TITLE

Liszt's interpretation of Beethoven's piano sonatas: revisiting historical editions

ABSTRACT

While there has been a large body of research published about Liszt's performance style of Beethoven's piano sonatas, there has been very little qualitative analysis of the importance and impact of Liszt's historical edition of the complete Beethoven Sonatas.

Liszt's edition of the complete Beethoven Sonatas, first completed in the 1850s and then republished by Bosworth (London) later in the century, has become something of a rarity, an unfortunate fact considering this is a primary source for understanding Liszt's interpretation of Beethoven. In this presentation I will discuss aspects of Liszt's edition alongside the currently more available edition made by Liszt's pupil, von Bülow, and the way in which they each provide invaluable insights into Liszt's approach to Beethoven's piano music. The reasons for incorporating the von Bülow edition into this discussion are that Liszt himself preferred to teach from the von Bülow edition, and that within this edition von Bülow mentions Liszt's performance style (at one stage even notating Liszt's 'modern transcription' of a particular passage).

By revisiting these two historical editions, this lecture-recital will highlight aspects of Liszt's performance style made evident through the printed page. The discussion will focus primarily on Op. 27 No. 2 'Moonlight', but will also incorporate other sonatas performed regularly by Liszt (including Op. 57 'Appassionata' and Op. 106 'Hammerklavier'). Aspects of Liszt's interpretation that arise from the score (made evident through the printed page) will include tempi, articulation, ornamentation, dynamic shaping, fingering, pedalling, hand distribution and fidelity (or lack of fidelity) to the text. By analysing these aspects I shall discuss some possible nuances of Liszt's editorial, pedagogical and practical interpretations, and the way they can potentially benefit the modern pianist.

The lecture-recital will conclude with a performance of the Beethoven sonata Liszt performed most often throughout this life: Op. 27/2 'Moonlight'.

Programme:

LUDWIG VAN BEETHOVEN (1770-1827)

Sonata op.27 no.2 'Moonlight'

i. Adagio sostenuto

ii. Allegretto

iii. Presto agitato

Grand piano, Steinway & Sons, New York, 1920

BIOGRAPHY

TRISTAN LEE is an Australian pianist rapidly gaining international recognition for his distinctive style and musicianship. Recent highlights have included performances throughout UK, Italy, Lithuania, France, the Netherlands, Cuba, China and Australia. Tristan Lee is a graduate of the Royal Northern College of Music and the University of Melbourne. He has won many notable prizes including the Geoffrey Parsons Trust, the Ian Potter Cultural Trust. His mentors have included Leslie Howard, Benjamin Frith and François-Frédéric Guy. Following six years of living and studying in Europe, Tristan Lee recently returned to Australia to undertake a PhD at the University of Melbourne.

Stephanie McCallum

17.05-18.00

Saturday, 23 April 2016

Cobbe Collection, Hatchlands Park

TITLE

Issues of performance for Weber's Sonata No.2 in A flat, Op. 39: a complete performance followed by reflection

ABSTRACT

The four piano sonatas of Weber have a distinguished performance history with the second sonata in A flat being perhaps the most pre-eminent. Weber's adaptation of his operatic style to the piano, his large hand and his familiarity with guitar and folksong, have influenced his original and distinctive pianistic textures. I have in the past performed live and recorded for CD all the sonatas of Weber. As a pianist approaching them first on a modern Steinway, many questions emerged regarding pedal, accents and the frequent use of indications to play very softly. This performance with associated lecture examines the experience of working back from a modern Steinway performance to rediscover sound qualities and resources typical of those Weber had at his disposal in creating this evocative and songlike work.

Programme:

CARL MARIA VON WEBER (1786-1826)

Sonata in A flat, Op.39 (1816)

i. Allegro moderato con spirito

ii. Andante

iii. Menuetto capriccioso: presto assai

iv. Rondo: Moderato e molto grazioso

Grand piano, Nannette Streicher, Vienna, 1823

BIOGRAPHY

STEPHANIE MCCALLUM is a pianist known internationally for her work on the reclusive Romantic composer, Alkan, and nationally for her many recordings and work championing unusual, new and Australian repertoire. Currently an Associate Professor of Piano at Sydney Conservatorium, University of Sydney, Stephanie has performed internationally in recital, as soloist with major Australian orchestras, and with AustraLYSIS, Sydney Alpha Ensemble, ELISION, Australia Ensemble, Australian Chamber Orchestra, *Kammer, Halcyon* and other groups. Her live solo performances of Alkan have been described by critics as 'titanic', 'awe-inspiring', 'stupendous', 'virtuosic pianism of the highest calibre' and 'one of the glories of Australian pianism'. She appears on over 40 CDs including 19 solo albums ranging through Liszt, Weber, Magnard, Xenakis and premier recordings of Alkan, Guy Ropartz, Elena Kats-Chernin and newly transcribed Beethoven.

Her 2013 Alkan bicentenary discs on Toccata Classics contain previously unrecorded works and the complete *Chants* of Alkan, described on BBC3 by Kenneth Hamilton as 'really fantastic playing – stylistically exactly right, with an individual voice'. Recent projects include premier performances and recordings of Australian flute and piano music with Laura Chislett-Jones (*Flute Vox* ABC Classics digital) and a four-hands piano partnership with Erin Helyard working on historic instruments. For more reviews and a complete list of recordings, please visit www.stephaniemccallum.com

Giulia Nuti

13.50-14.45

Saturday, 23 April 2016

Cobbe Collection, Hatchlands Park

TITLE

The contextualization of Mozart's Sonata K.310

ABSTRACT

This paper places Mozart's Sonata K.310 alongside the compositions of musicians known and respected by Mozart who worked in Paris in the late eighteenth century. Following a discussion with Christopher Hogwood in Rome in 2012, my research emphasizes the importance of contextualizing Sonata K.310 in the time and place in which it was written, rather than placing it chronologically and setting it with the sonatas Mozart wrote before and after his Parisian sojourn. In this paper I will illustrate the influence of the French school of keyboard writing on K.310.

Mozart journeyed from Salzburg to Paris in September 1777 via Munich, Augsburg, and Mannheim; he stayed in Paris for six months, leaving in September 1778. During this time he composed the three sonatas K.309-311, which were subsequently published together as "Opus IV" by Heina in Paris c.1782. Mozart wrote these three sonatas within a period of less than a year and Heina's editorial grouping reinforces the idea that they are a 'set'. However, K.310 is the only keyboard sonata Mozart wrote in Paris, a city where both the keyboard instruments and the taste and musical culture textured by those instruments were very different from that which he had known in Austria and encountered in his travels.

Mozart's noted capacity both to assess the worth and the playing possibilities of instruments under his hands, and to respond to their compositional promise, can be documented: Mozart's own comments on the instruments, the accounts of visits to makers, as well as opportunities to try out instruments during his travelling are described in his letters, which sometimes also describe his view of specific composers and their works. Taken together, such documents provide a first-hand account of the keyboard instruments on which Mozart played and composed during his time away from Salzburg, as well as the keyboard music that he had under his fingers.

In this paper the composers Mozart mentions in his correspondence from this period will be discussed. Examples will be played from sonatas by Schobert, Edelmann, and Hüllmandel on the Grand piano, circle of Johannes Andreas Stein, in the Cobbe Collection, illustrating to what extent "even before he arrived in Paris he was already developing an interest in French keyboard music" (Abert).

Programme:

JOHANN SCHOBERT (c.1735-1767)

Sonata op.14 no.2: Andante

NICOLAS-JOSEPH HÜLLMANDEL (1756-1823)

Sonata II op.3 in A minor

Allegro, Andante

Grand piano, circle of Johannes Andreas Stein, last quarter of 18th century

BIOGRAPHY

GIULIA NUTI holds a research post at the Conservatorio della Svizzera Italiana in Lugano; she teaches harpsichord at the Scuola di Musica di Fiesole, where she leads the department

of Early Music. She has given masterclasses and lectures at the Royal College of Music, the Guildhall School of Music and Drama, and the University of Birmingham.

Her solo harpsichord CD *Les Sauvages: Harpsichords in pre-Revolutionary Paris*, released by Deutsche Harmonia Mundi/Sony in 2014, was awarded a Diapason d'Or in October 2014. A specialist in Italian music and treatises of the late Renaissance and Baroque, her study *The performance of Italian basso continuo* (Ashgate, 2007) is cited as an essential text for performers and scholars of basso continuo.

Bart van Oort

15.20-16.15
Sunday, 24 April 2016
RAM, DJRH

TITLE

Understanding Classical and early Romantic dynamics

ABSTRACT

In eighteenth-century scores, dynamics were notated almost exclusively in a general way. The dynamics belonging to the melancholy or passionate development of a musical phrase or the minimal dynamic differences between a dissonance and a consonance in, for example, a Mozart Adagio or a Chopin Nocturne, are so subtle that it is *better* not to notate anything. The deepest utterances of both the composer's and the pianist's soul cannot be caught in any notation. However, many of the notated dynamic indications are not fully understood or misinterpreted, and implied dynamics can also be found (if not realized often today) in virtually every musical phrase. Understanding Classical and early Romantic dynamics involves focusing on the local function of *forte* and *piano*, on crescendos and diminuendos, the influence of harmony, the dissonance-consonance resolution, the dynamics of high notes, and other factors, such as the density of the notation, the direction of the melody, the register of the phrase and the character of the work. Notated dynamics can have secondary meaning like rubato, ritardando, an indication of a climax, etc.

Fortepiano, Paul McNulty, ?, after Anton Walter, ?

Grand piano, Steinway & Sons, Model D.

BIOGRAPHY

BART VAN OORT studied piano and fortepiano at the Royal Conservatory in The Hague. In 1986 he won the first prize and the Audience prize at the International Fortepiano Competition in Bruges, Belgium, and he subsequently studied with Malcolm Bilson at Cornell University (USA), receiving a Doctor of Musical Arts degree in Historical Performance Practice in 1993. He has given lectures and masterclasses and performed all over the world, recently in New York (Juilliard), Lincoln, Ann Arbor, Wellington, Brisbane, Melbourne, Adelaide, Perth, Stavanger, Bergen, Oslo, Salzburg, Rome, Brno, Kiev, Hong Kong, Dreux, Alessandria, Antwerp, Brussels, University of North Texas, Greensboro, Lewisburg and Sydney. Bart van Oort teaches fortepiano and is a lecturer in Historical Performance Practice at the Royal Conservatory in The Hague.

Since 1997 Van Oort has made more than fifty recordings of chamber music and solo repertory, including the prize-winning 4-CD box set *The Art of the Nocturne in the Nineteenth Century*, the *Complete Haydn Piano Trios* (10 CDs) with his ensemble the Van Swieten Society, with Malcolm Bilson and five other fortepianists the *Complete Beethoven Piano Sonatas* and, with four other fortepianists, the *Complete Haydn Piano Sonatas*. In 2006 Bart van Oort completed a ten-year, 14-CD recording project, the *Complete Works for Piano solo and Piano four-hands of Mozart*. With the Van Swieten Society, various CDs were recorded around figures like Beethoven, Carl Maria Von Weber, Mendelssohn, and Schubert. Since 2014 CDs have appeared with Mozart's Piano Concertos K466 and 467, JC Bach's Sonatas op.5 and op.17, Beethoven's Symphonies no.3 and no.5 in chamber music arrangements by Hummel and Ries, and Hummel's chamber music works with flute and cello. To appear in early 2016 are French nineteenth-century nocturnes, on the Spanish label Cantus.

Neal Peres da Costa

15.30-16.25

Saturday, 23 April 2016

Cobbe Collection, Hatchlands Park

TITLE

Streicher, Erard, and Steinway: exploring Brahms' private and public sound worlds

ABSTRACT

In 1873 J.B. Streicher & Sohn presented Brahms with a magnificent Viennese-action grand piano, no. 6713 constructed in 1868. Brahms kept it in his Viennese apartment for the rest of his life, using it to compose and to play on in private. Brahms knew Streicher's pianos very well, having played them in Vienna from 1862 onwards. On many occasions he performed at the J.B. Streicher salon and made a point of choosing Streicher's instruments at other venues as late as 1869. Clearly, he revered the capabilities of Streicher's pianos above others for many years to come. Writing to Clara Schumann in 1887 he explained: "It is quite a different matter to write for instruments whose characteristics and sound one only incidentally has in one's head and which one can only hear mentally, than to write for an instrument which one knows through and through, as I know this piano. There I always know exactly what I write and why I write one way or another."

But Brahms also played other Viennese pianos such as Bösendorfer, Ehrbar and Schweighofer. And he also knew and liked the popular French Erard and English Broadwood instruments owned by Clara Schumann. According to Clara's pupil Florence May, Brahms played his Hungarian Dances on the Broadwood and duets with Clara on the Erard. But whereas Brahms' public allegiance shifted to Bösendorfer after 1880, and he is also known to have admired the modern-action pianos of Bechstein and Steinway for performances in large concert halls, his private allegiance stayed very much with the more intimate Streicher sound world.

In this lecture demonstration I will compare and contrast various sound sources available to Brahms, focussing on the significance of his notational practices. I will journey into his private sound world presenting pre-recorded demonstrations on my recently commissioned replica copy of Brahms' Streicher made by Paul McNulty, and I will assess the sonic differences afforded by the Cobbe Collection's c.1864 Steinway and 1845 Erard (Paris). Combining the evidence of Brahmsian performing practices and the characteristic sound world of these instruments, I present a selection of Brahms' late piano works.

Programme:

JOHANNES BRAHMS (1833-1897)

Intermezzo op. 117 no. 1

Intermezzo op. 117 no. 2

Intermezzo op. 118 no. 2

Romanze op. 118 no. 5

Ballade op. 118 no. 3

Grand piano, Nannette Streicher, Vienna, 1823

Grand piano, Erard, Paris, 1845

Grand piano, Steinway, New York, c.1864

BIOGRAPHY

NEAL PERES DA COSTA is a world-renowned performing scholar and educator. He is Associate Professor and Chair of Historical Performance at the Sydney Conservatorium of Music (University of Sydney). His monograph *Off the Record: Performing Practices in Romantic Piano Playing* (OUP: 2012) has received critical acclaim and is recognised widely as an indispensable scholarly text for serious pianists. An ARIA winning artist, Neal has an

extensive discography and regularly performs, and gives lectures and master classes around the world. Recent notable performances include Bach's *Goldberg Variations*, Beethoven's first three Piano Concertos with the Australian Haydn Ensemble, and Brahms' Op. 25 Piano Quartet and Op. 34 Piano Quintet with Ironwood—the Australian-based ensemble with which he is undertaking cutting-edge practice-led research in late-nineteenth-century performance.

Olivia Sham

11.30-12.10

Friday, 22 April 2016

RAM, Museum Piano Gallery

TITLE

Historical pianos: antiques or instruments?

ABSTRACT

When 'period pianos' are used in performance, this refers either to original historical instruments or to modern replicas of these. It is the former that are the subject of this paper, which explores whether their antiquity – often prized for validating a questionable musical authenticity – in fact allows them to also function fully as instruments in performance. In considering the aesthetics of the antiques and their relationship to the present, it is put forward that their very antiquity in fact makes the original pianos 'new' musical instruments, thus offering creative prospects in performance unfettered by history.

To accompany this will be a short recital of works by Franz Liszt that suggests one way in which historical pianos can combine with programming to suggest new dimensions. Liszt's 'Il penseroso' from the *Années de pèlerinage* (published 1858, but begun in 1838-39 while Liszt was travelling in Florence), was re-composed years later in 1862-4 as 'La Notte', one of the *Trois odes funèbres*. By placing Liszt's extremely popular Hungarian Rhapsody no.2 in between, the Hungarian elements of 'La Notte', in which Liszt recalls his homeland with nostalgia many years later ("...as he dies he remembers his sweet Argos", Virgil, *Aeneid*), are clearly audible. Meanwhile, the grim intensity of 'Il penseroso' and 'La Notte' suggest elements to the Hungarian Rhapsody that are rarely noted upon – what Liszt described in gypsy music as "a lugubrious masquerade over which Melancholy, like an invisible queen, presides, and from which all turbulent laughter, spasmodic joy, and breathless dances disappear" (*Des Bohémiens et de leur musique en Hongrie*, 1859).

Programme:

FRANZ LISZT (1811-1886)

Années de Pèlerinage II – Italie, S.161

II. Il Penseroso

Hungarian Rhapsody no.2 in C sharp minor, S.244

Trois odes funèbres

II. La notte, S.699

Grand piano, Érard, London, 1840

Grand piano, Steinway & Sons, New York, 1920

BIOGRAPHY

OLIVIA SHAM performs on both modern and historical keyboard instruments, with a focus on nineteenth-century pianos and repertoire. Born in Australia, Olivia studied first at the Sydney Conservatorium of Music, from which she graduated with First Class Honours and the University Medal. She was then awarded a full scholarship to the Royal Academy of Music in London, where she completed a MMus with Professor Christopher Elton (Distinction). For her PhD at the Academy, Olivia researched Liszt performance practice with the support of an Overseas Research Award, and performed a six-recital series of Liszt's piano music as part of her portfolio.

Olivia has won numerous prizes and awards, and has performed recitals and concertos internationally. She has also presented papers and recitals at museums and research conferences in the UK and Europe. Olivia is currently an AHRC Cultural Exchange Fellow at the Academy. Her debut solo album, *Liszt: the Art of Remembering*, was recorded on both modern and historical pianos, and released by Avie Records in November 2015 to critical acclaim.

Elena Vorotko

17.30-18.25

Friday, 22 April 2016

RAM, Museum Piano Gallery

TITLE

Scarlatti in perspective

ABSTRACT

Although Scarlatti is a regular in modern piano repertoire, his performance style remains enigmatic. His position at the centre of the Spanish Royal court, interest in folk music, passion for experimental techniques and boundless imagination resulted in an output tremendous in its variety and originality. However, this happened in relative isolation and little is known of his own playing, the instruments for which he wrote, the performance style he advocated and even the exact chronology of his compositions. This lecture-recital will explore the origins of his music and the expressive possibilities of the harpsichord compared to those of the fortepianos that followed. Early piano editions by Clementi (1791), Czerny (1838) and Tausig (1902) will illustrate changing performance practice after the Baroque era that shaped the modern piano approach to Scarlatti.

Programme:

Complete sonatas and excerpts from-

DOMENICO SCARLATTI (1685-1757)

Sonata in D minor, K.9

Sonata in D, K.29

Sonata in C, K.159

Sonata in E, K.380

Sonata in D minor, K.141

Sonata in D minor, K.32

Harpsichord, Jacob & Abraham Kirkman, London, 1764

Square piano, John Broadwood & Sons, 1801

Grand piano, Steinway & Sons, New York, 1920

BIOGRAPHY

Dr Elena Vorotko was born in Togliatti, Russia and trained as a concert pianist. During her early career she toured Russia, Europe, Japan and the Americas. After moving to the UK at the age of 16 she studied clavichord and harpsichord with Terence Charlston and Virginia Black as well as piano with Prof. Christopher Elton. A prizewinner at the XV JS Bach International Competition in Leipzig, Elena completed a Doctorate in the music of Bach at the University of London in 2010. She now specialises in performing and lecturing on modern and historical keyboards. She is an artistic director of The Keyboard Charitable Trust and an Honorary Research Fellow at the Royal Academy of Music. In the spring 2016 she was made an Associate of the Royal Academy of Music.

Andrew Willis & David Sutherland

14.00-14.55

Friday, 22 April 2016

RAM, Museum Piano Gallery

TITLE

Why Cristofori matters

ABSTRACT

The two virginals, two clavichords, four harpsichords, seven square pianos, and nineteen grand pianos from the RAM and Cobbe collections that are placed at the disposal of this conference constitute an unprecedented bounty. Yet strikingly no representative of the early Florentine piano tradition established by Cristofori—the wellspring of the piano’s history—is to be found. We propose to draw attention to this school in a lecture, accompanied by visual and recorded examples, demonstrating that the first incarnation of the piano achieved recognized excellence, influenced keyboard style in radical and permanent ways, and continues today, through modern replicas, to offer a revelatory performance medium for early eighteenth-century keyboard literature.

Consideration of the first piano begins with a brief account of the invention and documentation of the first cembali to “produce soft and loud” by Bartolomeo Cristofori in Florence near the end of the 17th century. A non-technical physical description will explain the hammered action that elicits dynamic gradations from what remained in all other respects a harpsichord. Evidence will be adduced indicating its enthusiastic early reception in distinguished musical and scientific circles, its dissemination within and beyond Italy, and its likely production in significant numbers.

Selected musical examples by Italian sonata composers of the period including Marcello, Della Ciaia, Platti, and Alberti will be analyzed and heard in recorded performances by Willis on a 4.5-octave Florentine replica. Aspects of their texture will be revealed as indigenous to the resources of a piano and antithetical to those of a harpsichord.

By extension, the advent of the piano in Saxony will be traced with evidence of a regional climate of intense interest, again pairing the resources of the instrument with the demands of the musical style as exemplified in the late keyboard solo and concerto works of J. S. Bach and those of his family and circle.

In conclusion the obstacles and opportunities facing the Florentine piano today will be assessed, with a call for its greater production, usage, and recognition as an invaluable creative tool for pianists.

BIOGRAPHIES

ANDREW WILLIS explores the historical development of keyboard instruments and their performance practice through the study, performance, teaching, and recording of the widest possible range of repertoire. Keenly interested in the history of the piano, he participates frequently in conferences, festivals, and concert series, served as a finals juror of the 2011 Westfield International Fortepiano Competition, and teaches performance on instruments ranging from harpsichord to modern piano as Professor of Music at the University of North Carolina at Greensboro. His recording of the Bach *Partitas* on a Florentine Baroque fortepiano is currently in post-production. <http://andrewwillispianist.com>.

DAVID SUTHERLAND is a maker of keyboard instruments in Ann Arbor. After completing graduate work in musicology at the University of Michigan and beginning a teaching career he became interested in harpsichord making, apprenticed in the shop of Frank Hubbard in Boston, and returned to Ann Arbor to set up shop in 1974. In recent years he has become interested in the works of Bartolomeo Cristofori, inventor of the piano action, and has made

copies of pianos by Cristofori and by his followers, Giovanni Ferrini and Gottfried Silbermann, the first German piano maker. He has conducted research on the early piano and is at work on a book to be entitled *The First Age of the Piano, 1700-1781*.