

Three principal builders in Vienna c. 1790-1825: Johann Andreas Streicher (1761-1833), husband of Nannette, daughter of Johann Andreas Stein (1728-1792), Johann Schantz (c. 1762-1828, Haydn's favorite), and Anton Walter (1752-1826).

Comparison of features of a fortepiano (in England called a pianoforte) setting it apart from the modern piano –

..... hammer size, covered in deerskin vs. felt

..... touch (50-60 g. [1.76-2.11 oz. – on this Walter copy, even less on an earlier original] for the hammer to strike the string vs. 80-90 g. [2.82-3.17 oz.] in the modern grand piano (Steinway B) just to depress the key

..... string gauge (no wound strings – from .016 [gauge 6] at top to .013 [14] on this fortepiano, compared with gauge 14 to 20 on a Steinway B, then the lowest octave and a half in heavier wound strings

..... “soft” steel wire, sometimes called iron wire vs. highly tempered steel wire

..... total string tension c. 2000 lbs. on the fortepiano vs. c. 40,000 lbs. in the modern concert grand

..... quick sound decay vs. “bloom” in the modern piano (correlation with consonants and vowels in spoken English)

Why the fortepiano cannot be heard as a demonstration of how Mozart's piano sounded to him: We hear it through the sound of the modern piano, which Mozart never heard, and try to cope with apparent limitation of lesser sonority. We cannot replicate the fortepiano sound on the modern piano, but the “limitations” of the early piano can teach what must have been important to their ears: The “verbal” expressiveness of subtlety of sound, articulation and the pacing of ideas, drawing the player and the listener closer to the sound, all of this teaching expressiveness of the moment on the modern piano.

The first movement of the Sonatina in C major as an example of utmost simplicity and the significance of the smallest detail (like the transparency of the fortepiano). How can so few notes support profound ideas?

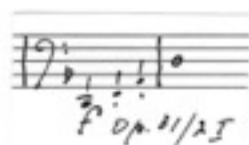
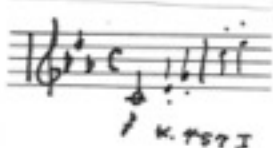
Character = playing "the music that is not part of the written score." (Benjamin Britten)

What musical concepts can we find in this piece on this piano to take to the modern piano?

..... the importance of single notes

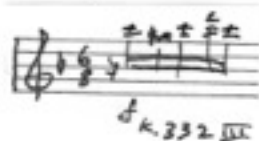


1st of inhibited, 2nd of how much delayed.



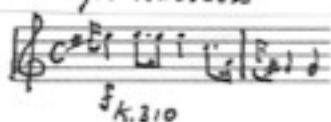
In Mozart a tragic question.
In Beethoven a defiant shout.

Allegro assai

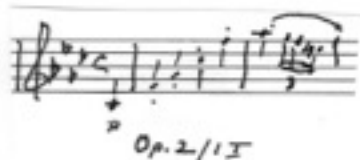


Not just notes - the shape.
Tovey on this marking in
Beethoven Op. 59, "pretty fast."

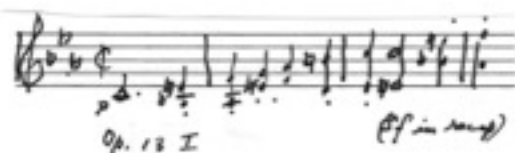
Allegro maestoso



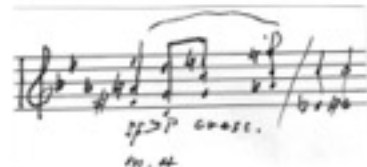
What is the tempo of *maestoso*?
How long is the appoggiatura?



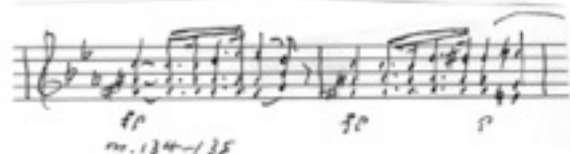
Why is the 1st note not
marked *staccato*?



Why *sf* only in the recap?



E^b-E⁴ and indecision.
Composing out a triad.



Op. 13 1st movement

Op. 26 I Var. 15
sf
 Let the finger drop on the key while lifting the wrist.
sempre stacc.
 but only in LH.

Op. 812 I
 m. 252-253
 How does make a cresc. on a held note on the piano?
 Impossible... just as embracing a loved one who has already departed...

..... the importance of articulation, articulation slurs and appoggiaturas

Rondo Op. 21/1 m. 12-13
 why not stacc. in the return to the theme? Czerny on modifying the tempo in a passage leading to a return to the principal subject.

Op. 321 I
 2-note slur, a lift, defies gravity, as a ballet dancer

Op. 49/2 II
 4 is lifted on to the *sf*

Op. 21/3 I
 Allegro
 Letting the arm calculate the length of the 2

Op. 212 m. 15-19 *sf* m. 35-36
 "The Farewell" - the 2-note slur pulls back, tenuto over the 2

Op. 21 m. 41-43
 con espressione *sf*

Op. 21 m. 5

Con espressione some indication as expressive - holding back the tempo. Czerny writes that m. 41-43 are to be played with increasing retard. First with the 2nd half of m. 45 does the tempo become determined.

"The Absence" - 3-note slur to 2-note, higher pitch, more intense.

Haydn Sonata No. 59
 Allegro

A quite different character if played as a long slur.

Haydn Sonets in G minor

Extending the slur over the barline creates a hiccup.

The appoggiatura introduces the slurred second in first section of 10 measures.

... the importance of precisely realizing single dynamics and dynamic levels

Three ideas: falling dotted 5th, chromatic ascent back to dominant cresc., descent in slurred 2nd. Human equivalents: despair, effort to rise above this, resignation.

The sf repeated chords essential to depicting the tragic character of the scene.

... the pull and stretch of sf, fp, f p f p

"When in trouble, interpret."

... the importance of rhetorical (speech-like interpretation – the Beethoven Bagatelle, Op.

33/6, *Con una certa espressione parlante* [With a definite expressiveness of speaking]

^ = being aware of the rest.

Op. 26 I Var. IV
ff

Let the player
droop on the key
while lifting
the wrist.

cresc...
Op. 812 I
m. 252-253

How does make a cresc.
on a held note on the piano?
Impossible... just as
embracing a loved one
who has already departed...

sempre stac.
but only in LH.

..... the importance of articulation, articulation slurs and appoggiaturas

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Allegro
Op. 21/2 I

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"The Absence" - 3-note
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Allegro
Haydn Sonata No. 59

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Kenneth Hamilton, *After the Golden Age – Romantic Pianism and Modern Performance*, Oxford University Press

Roberto Poli, *The Secret Life of Musical Notation – Defying Interpretive Traditions*, Amadeus Press – an Imprint of Hal Leonard Corporation

Nikolaus Harnoncourt, *The Musical Dialogue – Thoughts on Monteverdi, Bach and Mozart*, Amadeus Press

Sandra P. Rosenblum, *Performance Practices in Classic Piano Music*, Indiana University Press

Carl Czerny, *On the Correct Performance of the Complete Works of Beethoven for the Piano*, Universal Edition. [Published in German and in English]

Robert W. Gutman, *Mozart – A Cultural Biography*, Harcourt