Five Fortepianos

a workshop in Teoria Applicata

Organized by the Divisione Ricerca e Sviluppo
21-26 October 2013
Divisione Ricerca e Sviluppo, via Canevascini 5, 6900 Lugano

Viviana Sofronitsky, Paul McNulty, Giulia Nuti, and Massimo Zicari
Welcome note

Dear students,

I am delighted to be able to offer you the workshop Five Fortepianos with Viviana Sofronitsky and Paul McNulty in collaboration with Giulia Nuti and Massimo Zicari. This workshop is part of the research department’s Teoria Applicata programme designed to foster the exchange of knowledge between musicians and music researchers. It allows you to explore and deepen your knowledge of a wonderful keyboard repertoire from a variety of perspectives together with experts from different disciplines such as historically informed performance, music history and instrument building.

I hope that this workshop will inspire and entertain you and I look forward to welcoming you there.

Hubert Eiholzer
Head of Research
**Introduction**

Five Fortepianos is a 5-day workshop with the pianist Viviana Sofronitsky, specialist in historically informed performance, and the piano builder Paul McNulty, specialist in historical instruments. It is in a modular shape and focuses on three strongly interconnected topics: the context, the text, the interpretation.

**The instruments**

The workshop will be given on the following instruments:

- Piano after Stein, Vienna ca. 1788
- Piano after Walter, Vienna ca. 1792
- Piano after Graf, Vienna ca. 1819
- Piano after Pleyel, Paris 1830
- Piano after Boisselot, Paris 1846

All fortepianos are copies of original instruments built by Paul McNulty, Prague.

**The repertoire**

Each participating student is asked to prepare:

- a slow movement from an early classical sonata (C.P.E. Bach, Haydn, early Mozart), and
- Lyrical passage from works by Chopin and Liszt

In addition, the following pieces will be discussed:

- C. P. E. Bach, *12 Variationen über die Folie d'Espagne, H. 263*
- W. A. Mozart, Sonata K. 310, Andante cantabile con espressione
- L. v. Beethoven, Sonata op. 10 n. 3
- F. Chopin, Etude op. 10, n. 2

Further suggested repertoire for the afternoon sessions:

- J. Haydn, Sonatas Hob. XVI 48-51
- C.P.E. Bach, H 117. Sonatas Wq 62:17-20 (H 118-120)
- W. A. Mozart, Sonatas KV 279-284
- L. v. Beethoven, Sonatas op. 2, 2 in C Major; op. 10, 3 in D Major; op. 13 (Pathétique) in C minor; op. 31, 1 in G Major; op. 53 in C major; op. 54 in F major; op. 90 in E minor; op. 109 in E major; op. 110 in A flat major
- F. Schubert: Sonatas, Impromptus op. 90 and 142
- F. Chopin: Ballades 1-3; Mazurkas op. 30 and op. 50; Nocturnes
- F. Liszt: Consolations S. 172, R. 12
Full description

Objectives
Learning objectives are as follows:

- Knowledge of context of production of early fortepiano repertoire.
- Knowledge of different types of fortepianos;
- Knowledge of the score and of performance issues related to the instruments;

Structure
A 5-day workshop with a modular structure, taking place from 21 to 25 October 2013.

Final Assessment
Preparation and participation in a final performance.

Invited students
The course is open to all music performance and pedagogy BA and MA students.

Language
English and Italian

Credits
Participating students will be awarded 3 credits.

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<tr>
<th>Mon. 21</th>
<th>Tue. 22</th>
<th>Wed. 23</th>
<th>Thu. 24</th>
<th>Fri. 25</th>
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<tbody>
<tr>
<td>9.00 - 10.30</td>
<td>C.P.E. Bach</td>
<td>Mozart</td>
<td>Beethoven</td>
<td>Chopin</td>
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<td>10.30 - 13.00</td>
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<td>13.00 - 14.00</td>
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<td>lunch break</td>
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<tr>
<td>14.00 - 17.30</td>
<td>Introductory plenary session</td>
<td>Free programme: C.P.E. Bach, Haydn, Mozart, Beethoven, Schubert, Chopin, Liszt etc.</td>
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<td>17.30 - 18.00</td>
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<td>Debriefing session</td>
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Monday 21 October, room 110

Introductory session

Paul McNulty, Giulia Nuti, Massimo Zicari

- Musical Vienna in Mozart and Beethoven’s lifetime
- Technical demonstration of the pianos

Selected readings

- David Rowland, extract from “The instruments”, in *Early keyboard instruments: a practical guide* (Cambridge University Press, 2001)
Session 1: Carl P. E. Bach’s essay

Viviana Sofronitsky, Giulia Nuti, Massimo Zicari

- C. P. E. Bach, *12 Variationen über die Folie d’Espagne*

### Session 1: Carl. P. E. Bach

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<thead>
<tr>
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<th>Activity</th>
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<tr>
<td>9.00 - 10.30</td>
<td>The context</td>
<td>Carl Philipp Emanuel Bach’s <em>Versuch über die wahre Art das Clavier zu Spielen</em> (1753, rev. ed. 1787; <em>Essay on the True Art of Playing Keyboard Instruments</em>): one of the essential sourcebooks for understanding the style and interpretation of 18th-century music, its influence was unsurpassed for two generations. Haydn called it “the school of schools”; Mozart said, “He is the father, we are the children”. Beethoven, when teaching the young Carl Czerny, wrote, “be sure of procuring Emanuel Bach’s treatise.” Part One, which deals with interpretation (<em>Fingering</em>, <em>Embellishments</em>, and <em>Interpretation</em>), will be discussed.</td>
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<tr>
<td>10.30 - 13.00</td>
<td>The text</td>
<td>Are the performance indications given in the score alone sufficient for us to reach interpretative decisions regarding embellishments, tempi, dynamics for each variation?</td>
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<td>Free programme</td>
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<td>Feedback, proposals, discussion around the piano</td>
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### Selected readings

Session 2: Mozart’s piano sonatas

Viviana Sofronitsky, Giulia Nuti, Massimo Zicari

- Mozart’s first six solo sonatas K279-84

Session 2: The transition period

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<tr>
<th>Time</th>
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<tr>
<td>9.00 - 10.30</td>
<td>The context</td>
<td>“The decade 1770-80 presents most of the [interpretive] problems, and it will by now be clear that it is essential to know where as well as when each piece originated, when trying to decide for which keyboard instrument it was composed.” (Maunder 1992)</td>
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<tr>
<td>9.00 - 10.30</td>
<td>The text</td>
<td>The score and the manuscript of these sonatas include expression signs like crescendo and decrescendo, p and f. Furthermore, their structure might encourage interpretive decisions based on the presence of contrasting themes.</td>
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<tr>
<td>10.30 - 13.00</td>
<td>The interpretation</td>
<td>To what extent is it possible to implement the reflections shared in the first two parts of the thematic session in the performance of these sonatas?</td>
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Selected readings

Thursday 24 October, room 6

Session 3: Beethoven’s pianos and his piano music

Viviana Sofronitsky, Giulia Nuti, Massimo Zicari

- Beethoven Sonata op. 10 n. 3

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<thead>
<tr>
<th>Time</th>
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<tbody>
<tr>
<td>9.00 - 10.30</td>
<td>The context Which instruments did composers own or have access to? How did they use them? How much did the instruments that were available at the time influence their writing? In his early years in Vienna Beethoven played on Walter’s instruments; later on those of Graf</td>
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<tr>
<td>10.30 - 13.00</td>
<td>The interpretation How do the instruments reflect style of writing, and how does the writing reflect the capacities of instruments as well as composers’ mastery of their capacities and their ‘ideal’ requirements?</td>
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<tr>
<td>14.00 - 17.30</td>
<td>Free programme</td>
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<td>17.30 - 18.00</td>
<td>Debriefing Feedback, proposals, discussion around the piano</td>
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Selected readings

Session 4: Chopin’s piano music

Viviana Sofronitsky, Giulia Nuti, Massimo Zicari

- Chopin, Etude op. 10, n. 2; Nocturnes

Session 4: Chopin

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<td>9.00 - 10.30</td>
<td>The context</td>
<td>Some of the more difficult compositions of Chopin and Liszt are at such a level of virtuosity that even the greatest performers today rarely approach them and with circumspection. How did these particular composers reach such a level of technical mastery and is such a mastery an artistic prerequisite?</td>
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<td>The text</td>
<td>Chopin’s infamous Etude op. 10, n. 2, as well as the more lyrical Nocturnes, will be studied.</td>
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<td>10.30 - 13.00</td>
<td>The interpretation</td>
<td>A consideration of Chopin’s own fingerings will illustrate how piano technique had developed to allow the performer to master these later, larger pianos with gains in maximum speed and volume.</td>
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Selected readings:

Viviana Sofronitsky

Viviana Sofronitsky is a Russian-Canadian fortепианист, one of the world’s leading performers specializing in Classical and Romantic music. Her concerts captivate audiences as well-known pieces reveal the most colourful and telling effects once available to classical and romantic composers. Her collection of top-quality new pianos includes Mozart’s and Beethoven’s favourites Walter and Stein, Schubert’s Graf, Chopin’s Pleyel and Liszt’s Boisselot. Her recent London Wigmore Hall performance with 5 pianos on stage was acclaimed a “revelation”.

Viviana began her music studies in her family, following in the footsteps of her father, Vladimir Sofronitsky, the distinguished Russian pianist. After earning a DMA from the Moscow Conservatory she studied early music in Oberlin, US. In 1999 Viviana Sofronitsky received historical fortepiano and harpsichord performance degrees from the Royal Conservatory in Den Haag.

Viviana Sofronitsky was awarded the First Prize at the Bach Tage Berlin competition, as well as main prizes at the Musica Antiqua competition at the MAFestival, Brugge. She performed at leading festivals and concert halls, including Wigmore Hall, London, Printemps des Arts, Nantes, Leipzig Bach Festival, Flanders Festival, the Handelsbeurs and de Bijloke in Gent, Oslo Chamber Music Festival, Tage Alte Musik Berlin and Klang und Raum in Germany, Triphony Sumida hall in Japan and others.

Viviana Sofronitsky gives masterclasses, lectures, is a member of jury in international competitions and has featured often in European and American broadcasts. She has recorded with "Suoni e colori", "Globe", "Passacaille", “Avi”, “ETCetera” and "Pro Musica Camerata” (complete Mozart concertos). Among her recent recordings are complete piano and cello works of Mendelssohn and Chopin with Sergei Istomin as well as solo works by Schubert on early romantic fortepiano. Her current projects include Chopin solo works on copy of his favourite Pleyel and Liszt on a copy of Liszt’s favourite personal fortepiano. Viviana Sofronitsky lives in Europe from where she is travelling worldwide with her fortepianos.
Concert
Saturday 26 October 2013, 20:00 (8:00 pm)
Conservatorio, Aula Magna
Via Soldino 9, 6900 Lugano

Viviana Sofronitsky, fortepiano
Performed on fortepianos by Paul McNulty

Programme

Fortepiano J. A. Stein (ca. 1788)
Sonata W.65/17 g minor
   Allegro
   Adagio
   Allegro assai

Fortepiano A. Walter (ca. 1792)
Rondo K.485 in d major

Ludwig van Beethoven
1770 – 1827
Sonata quasi una Fantasia, op. 27 Nr.2 c sharp minor
   Adagio sostenuto
   Allegretto
   Presto agitato

Fortepiano C. Graf (ca. 1819)
Impromptu opus posth.142 Nr.3 in b flat major

Franz Schubert
1797 – 1828
Nocturne op.48 in c minor

Fortepiano J. Pleyel (1830)

Franz Liszt
1811 – 1886
Funerailles

Fryderyk Chopin
1810 – 1849