

Experience Fortepiano!



Fortepiano by John Lyon after instruments by Anton Walter (1752-1826).

A Collaborative Workshop Opportunity for your Department

- For your students: discovering on a fortepiano aspects of interpretation that can be taken to the modern piano.
- For your faculty: a solo or ensemble recital playing on the Walter replica.

If a Chamber Orchestra Is Available:

- an open rehearsal for students to play a movement of a Mozart concerto on the fortepiano.
- a chamber concert, directed by Jun-Hee Han, to include a Mozart concerto conducted from the keyboard.
- a recital on the fortepiano either independent or shared with a chamber group.



What the fortepiano teaches...

We can never know how the fortepiano sounded to Mozart, or to Haydn or Beethoven. To them and their contemporaries it was a modern piano. Two centuries later, we listen to their piano and unavoidably compare it with the brilliance and sonority of our modern piano. Time and progress have firmly closed the door between their day and ours, and, sounding less than powerful to our ears, we may relegate an original piano of the past to mute retirement behind a yellow ribbon in a museum.

Quite to the contrary, a fortepiano is a living musical instrument. What we perceive as its limitations is an unbending but also inspiring teacher. In its clarity of articulation and transparency of sound the eloquence of a classic keyboard score is revealed in musical punctuation and inflection of phrases heard above a background of silence, a singular expressive quality lost in the resonance of our modern piano.

The pursuit of musical meaning on the fortepiano obliges the pianist to re-define the emotional effect of dynamic levels and the rhetorical pacing of tempo through which the music communicates the subtleties of human speech. As a young pianist remarked, this fortepiano has a “speaking quality.”

Comments:

“Kenneth Drake is knowledgeable about historic keyboard practices, is a dynamic performer, and a warm communicator. He interacts well with our college pianists, encourages them in their art, and concretely helps them think through how they can achieve their musical and technical goals. Kenneth Drake and Jun-Hee Han demonstrate and lecture with clear communication and impeccable musicianship. Their performances are musically satisfying, as well as instructive.”

–Ed Rea, Bob Jones University, Greenville, SC

...”[Their]workshop provided our students with unparalleled depth of scholarship and humanity. Our students were inspired by profound insights into the philosophy of Beethoven and his music ...communicated with great joy and generosity.”

Jennifer Judd, East Central College, Missouri

... “shared a positively unique musical, educational, and historical “hands on” experience with students ... incomparable performance and opportunity for our collaborative faculty recital.”

–Karen Buckland, Presbyterian College, Clinton, SC

Kenneth Drake, Professor Emeritus,
School of Music,
University of Illinois, and author of *“The Beethoven Sonatas and the Creative Experience”*
(keosdrake@gmail.com)

Jun-Hee Han, pianist
and conductor.

For more information about this piano and others see our website:
<http://www.classicandromanticpianos.org>