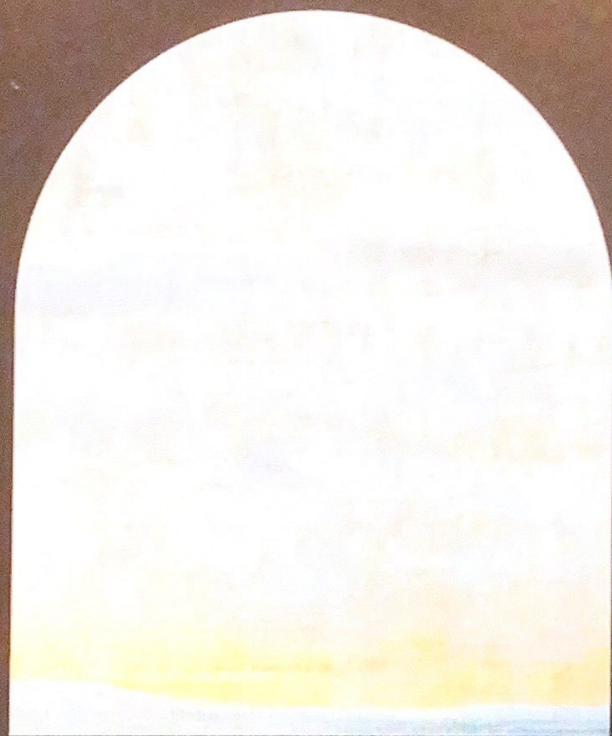


THE TWO "PEARLS" of GUNDELHOF
- Schubert & Voříšek on Steinway no.1 -



KIKUKO OGURA
Steinway no.1 "Kitchen piano"



PIANOFORTE STEINWAY NO. I, SEESEN, 1836

Replica made by Chris Maene



One of the very first Steinway grand pianos was built in 1836, by Heinrich Engelhard Steinweg. This proto model of today's grand pianos was built in a family kitchen in Seesen, near Hannover. The original fortepiano is located in the Steinway Factory in Long Island, New York.

In 2006, Chris Maene, was granted permission from the Steinway management to build three replicas of this 'kitchen piano' – the instrument was called like this because Steinweg had built it in his kitchen, which he transformed into a piano building workshop. Chris Maene went to New York to do a profound analysis of the grand piano by making accurate measurements, digital sketches and photographic details. The roentgen apparatus from the New York Metropolitan Museum was used to make an exact measurement of the inside (?) of the piano.

The University of Liège was involved to determine the type and age of the wood. Then, the building plan of the case and the strings was drawn in the Chris Maene workshop in Ruiselede. From then on, the actual construction of the replica could start. In the autumn of 2006, Abdel Rahman El Bacha officially inaugurated the instrument in the Concertgebouw in Bruges.

Film maker Bram Crols intensively followed the building process and made a remarkable documentary about it – "Building A Legend". It shows how Chris Maene travels to New York, Germany and the United Kingdom to study the instrument and to rebuild it, whilst preserving the original sound.

THE TWO "PEARLS" OF GUNDELHOF

Original text by Kikuko Ogura. Edited and Translated by Dr Yuko Arthurs

This disc contains works by two composers who lived contemporaneously, Jan Václav Hugo Voříšek (1791-1825) and Franz Peter Schubert (1797-1828). Voříšek was born in Bohemia in 1791, the year of Mozart's death. In the 18th century, Bohemia was known as the 'Conservatory of Europe' for its wealth of musical talent.

Voříšek was trained in music by his father, a schoolmaster and choirmaster, and developed a precocious talent for piano and organ performance at an early age. After studying with Tomášek in Prague, he moved to Vienna out of admiration for Beethoven. There he studied under Hummel and became popular in the Viennese music salons.

One of the Viennese music salons Voříšek frequented was run by Ignaz von Sonnleithner, and he soon became one of the Sonnleithner Salon's favourite musicians. Ignaz von Sonnleithner - brother to Joseph Sonnleithner, who wrote the libretto for the first draft of Beethoven's *Fidelio* - was a major figure in the Viennese music scene. The same age as Beethoven, he was a court official and doctor, and he founded the Vienna Musikverein in 1812. Since 1815, the halls of the Sonnleithner estate in the Gundelhof became a regular venue for musical concerts. Sonnleithner's son, Leopold, was the same age as Schubert and the two of them became close friends after singing a Schubert cantata. Leopold then

invited Schubert to a concert at the Gundelhof where young musicians were presenting their new pieces.

Voříšek, who was six years their senior, also became acquainted with Schubert. Voříšek was greatly influenced by Schubert's songs and Schubert was inspired by Voříšek's piano technique. The style of Voříšek's *Impromptu* that he inherited from his teacher Tomášek - improvised, lilting passages that seemed to dance across the keyboard - inspired Schubert's own *Impromptu*.

Voříšek was expected to succeed Beethoven as musical director and first court organist of the Vienna Musikverein. However, aged 33, he suffered from TB and had to move to Graz for treatment. Out of concern for Voříšek's health Beethoven sent his own doctor to Graz, but Voříšek's condition worsened and on 19 November 1825 he passed away in Vienna at the age of 34.

Voříšek's Sonata 'quasi una fantasia' in B flat major, Op.20 was published in 1825, but the first edition was not seen in his lifetime and the piece became his swan song. Its title was undoubtedly influenced by Beethoven's own Sonata quasi una fantasia, Op.27-2, more commonly known as the 'Moonlight Sonata'.

The short Adagio, only 19 bars long and not included in the first edition, was probably a prelude at the time and it precedes the first movement on this disc. The first movement shares the same time signature and key as J.S.Bach's Prelude from *Das Wohltemperierte Klavier II* No.22, and the bass movements of the two pieces are also similar. This piece also displays the influence of Beethoven in the manner of its development of the main theme in the first movement, the dynamism of the symphonic sounding second movement, and the passionate nature of the third movement. As a gesture of gratitude, Voříšek dedicated this sonata to his doctor's wife.

Coincidentally, on 19 November 1828, exactly three years to the day of Voříšek's death, Schubert died at the age of 31. He was buried next to Beethoven in the Währing cemetery following his will.

Schubert's last piano sonata, Sonata in B-Dur D960, is a work of serene beauty. In this piece, Schubert accomplished a unique style in which melodies appear one after the other, instead of following the style found in Beethoven's sonatas in which a single theme constructively develops.

I used the first Steinway fortepiano to perform the above-mentioned pieces. This fortepiano with Viennese action and leather-covered hammers has a light, clear tone, and makes a particularly beautiful sound in the upper register. I hope you will enjoy the music of these two talented composers who influenced each other, and who were both contemporaries and admirers of Beethoven.



KIKUKO OGURA

Kikuko Ogura studied at the Tokyo University of the Arts and subsequently at its graduate school. She furthered her studies at the Conservatorium van Amsterdam, graduating with cum laude honors. She won 1st prize at the Japan Mozart Piano Competition 1989, and 1st prizes in the ensemble section 1993 and fortepiano section 1995 as well as the audience prize at the Bruges International Early Music Competition. She has made many appearance on television and radio. Her more than 50 CDs have been highly recommended by newspapers and music magazines such as 'Record Geijutsu.' Other awards and prizes include the Grand Prize in the Record Category of the National Arts Festival Japan 2012, Music Pen Club Japan Award (Classical instrumental/vocal section), and an honorable mention in the JXTG Music Awards (western music section). She is the author of 'An Illustrated History of the Piano' (Kawade Shobō Shinsha), and has edited the critical edition of 'Giustini: Twelve Sonatas' Volumes I and II (Edition Kawai), and a collection of sonatinas entitled 'Raccolta di Sonatine' (Ongaku-no-Tomo Sha Corp). She staged forty concerts in the series 'Kikuko Ogura's Mozart Klavier Room'. The series 'Kikuko Ogura – the World of the Fortepiano' was launched in 2020. She is the producer of the Fortepiano Academy SACLA Japan, and is at present a part-time lecturer at the Tokyo College of Music.



RECORDING : 25-28 JUNE 2023
PIANO'S MAENE RUISELEDE, BE

THE TWO "PEARLS" of GUNDELHOF

- Schubert & Voříšek on Steinway no.1 -

Franz Peter Schubert (1797-1828)

Jan Václav Hugo Voříšek (1791-1825)

Kikuko Ogura Steinway no.1 "Kitchen piano" replica made by Chris Maene

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|--|--------------|
| 1. Voříšek : Impromptu Op. 7 - No. 6 in B Major | 07:14 |
| 2. Schubert : Impromptu Op. 90, D. 899 - No. 4 in A-Flat Major | 07:31 |
| 3. Voříšek : Impromptu Op.7 - No. 4 in A Major | 07:15 |
| 4-7 Voříšek : Sonata "Quasi una Fantasia" in B-Flat Minor, Op. 20 | |
| 4. Adagio | 01:14 |
| 5. I. Allegro con brio | 07:39 |
| 6. II. Scherzo: Allegro | 05:37 |
| 7. III. Finale: Allegro con brio | 03:58 |
| 8-II. Schubert : Sonata No. 21 in B-Flat Major, D. 960 | |
| 8. I. Molto moderato | 19:06 |
| 9. II. Andante sostenuto | 09:11 |
| 10. III. Scherzo: Allegro vivace con delicatezza | 04:04 |
| 11. IV. Allegro ma non troppo | 08:23 |

Total time 81:19

Tonmeister / Record Producer : **Tetsuro Kanai**
Photographer : **Tetsuro Kanai** (recording photo)
Piano Technician : **Tim Duyck**

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Pictures : Wikimedia Commons (Bernardo Bellotto "Wien, vom Belvedere aus gesehen")
Design direction : **AYA KAWABATA DESIGN**
With the support of the Chris Maene collection and Piano's Maene
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