

**ALAN HICKS** is a graduate of Newcastle Conservatorium of Music and the Royal Northern College of Music (RNCM), Manchester. In 1992, he was appointed Junior Fellow in Accompaniment at the RNCM and subsequently joined the staff as Accompanist and Tutor in Piano.

In the course of eight years as a freelance pianist in London, Alan appeared at major recital venues including the Wigmore Hall, the Purcell Room and St John's Smith Square. His CD recording with Kate Romano '20th Century Music from the British Isles for clarinet and piano', was BBC Music Magazine's Chamber Music Pick of the Month (Metier MSV CD92013). As pianist with the King Piano Trio he worked on Lord Menuhin's 'Live Music Now!' concert scheme. In 2000, Alan appeared at the 'Three Choirs Festival' in Hereford. Alan was pianist with the London-based Australian contemporary music group the Bennelong Ensemble, appearing live on BBC Radio 3, at the Cheltenham Festival and in concert tours of Italy and the UK.

Upon his return to Australia, Alan was appointed Vocal coach, Accompanist and Head of Vocal Studies at a 'Group of 8' university. He is currently Vocal Coach in the Graduate Opera Program at the Sydney Conservatorium of Music, and Director of the University of Canberra Chorale. Equally at home on the fortepiano and modern piano, Alan continues a busy performance and recording schedule, and is in demand as a recital partner for national and international instrumentalists and vocalists.

**GEOFFREY LANCASTER AM** is among the world's most acclaimed fortepianists. In a career spanning 40 years, he has profoundly influenced the development of the historically inspired performance practice movement. He has featured as soloist on modern and early keyboard with such orchestras as the *Leipzig Gewandhausorchester*; the Royal Stockholm Philharmonic; the Rotterdam Philharmonic; the *Gürzenich Orchester Köln*; *Tafelmusik* of Toronto; *La Cetra Barockorchester Basel*; Ensemble 415 of Geneva, Concerto Copenhagen and with every major Australian orchestra. Among his many professional honours and prizes are Gramophone and ARIA awards for some of his 51 published recordings.

Dr Lancaster was the first Australian to win a major international keyboard competition, receiving First Prize in the 23rd *Festival van Vlaanderen* International Mozart Fortepiano Competition, Brugge. In 1996, he was Associate Professor at the Royal College of Music, London. In 2011 he delivered the inaugural Henry Wood Lecture Recital at the Royal Academy of Music in London. His career honours include the Australia Council's Australian Artists Creative Fellowship, the HC Coombs Creative Arts Fellowship, and elected Fellowships of the Australian Academy of Humanities, the Australian College of Educators and the Royal Society of Arts. In 2006, Dr Lancaster was Australian of the Year for the Australian Capital Territory. He was appointed a *Chevalier de l'Ordre des Arts et des Lettres*, and to the Order of Australia, for services to music.



## Only The Harmony Of Friendship

Works for fortepiano 4-hands by  
Wolfgang Amadeus Mozart (1756-1791)

Sunday 12th July, 2015 at 3pm

Alan Hicks & Geoffrey Lancaster

### PROGRAMME

*Sonata for fortepiano 4-hands in B-flat major KV 358*  
(Salzburg 1774)

- i) *Allegro*
- ii) *Adagio*
- iii) *Molto Presto*

*Sonata for fortepiano 4-hands in C major KV 521 (Vienna 1787)*

- i) *Allegro*
- ii) *Andante*
- iii) *Allegretto*

INTERVAL (20 minutes)

*Fugue for fortepiano 4-hands in g minor KV 401 (Salzburg 1772)*

*Sonata for fortepiano 4-hands in F major KV 497 (Vienna 1786)*

- i) *Adagio – Allegro di molto*
- ii) *Andante*
- iii) *Allegro*

## The Instrument



Wolfgang Amadeus Mozart

During the 18th century there was no commonly used term for the piano; at least 22 different titles were used for the instrument. The words ‘piano’ and ‘forte’ (and their variants) were quite interchangeable and subject to many permutations.

Today, the term ‘fortepiano’ is often used to describe 18th or early-19th century wooden-framed touch-sensitive stringed keyboard instruments whose strings are sounded by pivoted hammers (the instrument’s frame may include gap spacers and/or iron tension bars).

The fortepiano used in this afternoon’s recital is an instrument made by Paul McNulty (Divisov,

Czech Republic: 1999) after Anton Walter (Vienna: 1796); pitch: a-430 Hz.

The instruments of Anton Walter (1752-1826) represent one of the pinnacles in the development of the piano. Many of the greatest musicians of Vienna favoured Walter’s fortepianos; Mozart premiered his mature concerti on his (still extant) Walter fortepiano, and Beethoven used one at least until 1802.

According to Mozart’s second son Karl Thomas (1784-1858),

... most remarkable is the wing-shaped pianoforte [by Anton Walter] for which my father had a special preference to such a degree that he not only wanted to have it in his study all the time, but exclusively used this and no other instrument in all his concerts, regardless of whether they took place in court, in the palaces of noblemen or in theatres or other public places.<sup>1</sup>

Walter’s pianos were regarded as appropriate instruments for those pianists who preferred a powerful, overtly virtuosic and ‘public’ style of playing. The *Jahrbuch der Tonkunst von Wien und Prag* (1796) characterised players of the instruments of Walter in the following way:

By close observation we can detect two classes of players amongst our best piano players. One of these classes loves a great musical treat, that is, a powerful sound; to that end they play with a rich sound, extremely fast, study the most difficult runs and the fastest

octaves. This requires authority and a strong nerve...For the virtuosi of this kind we recommend the Walter style of piano.<sup>2</sup>

Furthermore, the *Jahrbuch* states that Walter’s fortepianos have “a full, bell-like tone, a clear response, and a very strong, full bass.”<sup>3</sup>

The fortepiano heard this afternoon has two knee-levers under the keyboard: the right-hand knee-lever raises the dampers; the middle knee-lever engages the ‘moderator’ - a mechanism that interposes a cloth tongue between each hammer and the strings, so that the hammers strike the strings through the tongue (creating a dark, distant, muted sound).

Paul McNulty (1953-) is regarded as one of the greatest living fortepiano makers. A Texan by birth and graduate of the Peabody Conservatory in Baltimore, he maintains his workshop in Divisov, Czech Republic. His pianos are represented in significant international keyboard collections, and have featured on many recordings made by the great fortepianists of our time.

### ACKNOWLEDGMENTS:

The Royal Schools Music Club would like to thank Alan Hicks and Geoffrey Lancaster AM for donating this afternoon’s performance to the RSMC 90th Anniversary Scholarship Fund.

The Royal Schools Music Club would like to express appreciation to the School of Music, UWA for making the fortepiano available for this performance, and so generously contributing to the RSMC 90th Anniversary Scholarship.



### FOOTNOTES:

1. Viviana Sofronitsky, ‘Anton Walter (1752-1826)’ in ‘Copy of Anton Walter fortepiano ca. 1792 built by Paul McNulty’ in *Instruments* (n.d.), <http://www.sofronitzki.com/instruments.html> (retrieved 16 June 2015).
2. Johann Ferdinand von Schönfeld, *Jahrbuch der Tonkunst von Wien und Prag* (Vienna: Im von Schönfeldischen Verlag, 1796); facsimile edition (Munich and Salzburg: Emil Katzbichler, 1976), pp. 90-91.
3. *Ibid.*, p. 88.