



MAGIC PIANO



Hochschule der Künste Bern  
Haute école des arts de Berne  
Bern University of the Arts

MASTERCLASS

## The Golden Age of Pianism

Piano roll recordings as a key  
to forgotten traditions in piano playing

**September 2<sup>nd</sup>–5<sup>th</sup> 2021**

**Künstlerhaus Boswil, Switzerland**

**Lecturers**

Prof. Manual Bärtsch and Sebastian Bausch,  
Bern University of the Arts

**Guest lecturer**

Prof. Dr. Neal Peres da Costa, Sydney  
Conservatorium of Music

**Costs**

CHF 450 (approx. 400 €),  
including accommodation and board

**Registration through**

[www.kuenstlerhausboswil.ch](http://www.kuenstlerhausboswil.ch)

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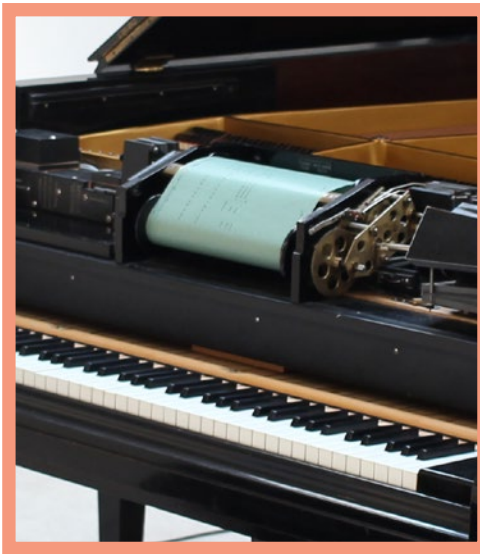
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## MASTERCLASS

# The Golden Age of Pianism

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The 19<sup>th</sup> century's traditions and means of expression in musical interpretation are largely forgotten today. However, as with the music of Bach and Mozart, a historically informed approach to the repertoire of the 19th century is increasingly becoming an indispensable requirement for young pianists. The almost inexhaustible repertoire of piano roll recordings offers an ideal, practice-oriented approach for this. In digitalised form, brought to life on a Yamaha Disklavier, the recordings allow participants to take a seat on the piano bench next to the great masters of the past, to play together with them and to study both the musical subtleties of their interpretations as well as the characteristics of their pianistic technique in great detail. The course instructors provide the participants with modern methodological tools in order to familiarize themselves with the aesthetics and diversity of these interpretations in a practical way and to gain new means of expression for their own playing. In a combination of individual lessons, theoretical input as well as joint listening and discussion, the recordings serve as a starting point for developing an equally informed and liberating approach to the repertoire. The lecturers act as mediators and "expedition leaders"; teachers are first and foremost the great masters of the past.

## Course topics

- > **Daily individual lessons with the two lecturers on the Yamaha Disklavier.** A shorter work from the standard repertoire will be used to introduce the basic expressive means of romantic piano playing. Afterwards, the students will work on a larger repertoire piece of their choice and develop a historically informed interpretation of it.
- > **In the mornings, there will be short performance practice inputs on the following topics:**
  1. Historical recordings as documents of musical interpretation: introduction to the technique and methodology of performance analysis.
  2. Forgotten traditions: The most important means of expression in 19<sup>th</sup> century piano playing.
  3. Romantic performance practice as enrichment and liberation: the diversity of styles and traditions.
- > **Guest lecture and coaching** with renowned pianist and researcher Neal Peres da Costa (Sydney), author of the standard work "Off the record".
- > **In the evening, we will listen to, compare and discuss historical recordings together.** Saturday evening there will be a public panel discussion with commented comparisons of interpretations.
- > **Final concert as part of the concert trilogy on Sunday at 2 pm.** The live performance of the participants will be contrasted with the roll recordings of the historical pianists.
- > **Possibilities for individual work with the roll recordings.** Software and hardware for detailed analysis and editing of the roll recordings will be provided. You can play together and experiment with the digitalized recordings on the Yamaha Disklavier.



## Repertoire

Participants are requested to submit their selection of pieces approximately one month before the masterclass. In general, one shorter piece, representative for 19th century piano playing, should be chosen from the following repertoire list. In addition, one larger work of the 19<sup>th</sup> century (Beethoven to Rachmaninoff) of personal choice should be prepared. The course instructors will search for suitable recordings and prepare them for working with them during the masterclass (digitalization of roll recordings and preparation for the use with a Yamaha Disklavier).

- **Chopin:** Nocturnes F sharp major Op. 15,2 • D flat major Op. 27,2 • G major Op. 37,2
- **Liszt:** Liebestraum Nr. 3 A flat major • Consolation Nr. 3 D flat major
- **Schubert:** Impromptus G flat major Op. 90,3 • B flat major Op. 142,3
- **Schumann:** Papillons Op. 2 (Selections) • Fantasiestücke "Des Abends" Op. 12,1 • "Warum" Op. 12,3 • Kinderszenen Op. 15 • Nachtstück F major Op. 24,3 • Romanze F sharp major Op. 28,2
- **Brahms:** Capriccio B minor Op. 76,2 • Rhapsodie G minor Op. 79,2 • Intermezzo E major Op. 116,4 • Intermezzo E flat major Op. 117,1 • Intermezzo A major Op. 118,2 • Ballade G minor Op. 118,3 • Intermezzo E minor Op. 119,2
- **Scriabin:** Préludes Op. 11 Nr. 1, 2, 13, 14 Op. 22 Nr. 1 • Poème F sharp major Op. 32,1

For questions and further information please contact: [info@magic-piano.ch](mailto:info@magic-piano.ch)

## Schedule

### Thursday, September 2

09:00	Personal and musical getting to know each other. The initial interpretations that the students have already worked will be documented at the beginning of the course.
10:30	Introductory lecture on historical piano recordings. Technique and methodology of performance analysis. Introduction to working with the Yamaha Disklavier.
12:30	Lunch break
14:00	Individual lessons with the course instructors Parallel individual practice
18:00	Dinner
19:30	Salon Joint listening and discussion of roll recordings and the results of the day's work.



## The lecturers

**Manuel Bärtsch and Sebastian Bausch** are both active musicians and experienced performance researchers. Together they developed the "Magic Piano" project at the Bern University of the Arts based on their many years of research.

**Manuel Bärtsch** – Pianist. Professor and research lecturer at the Bern University of the Arts. Artistic director of the Musiksommer am Zürichsee. Soloist diploma with distinction with Jürg Wytenbach at the Musikhochschule Basel. Concerts as soloist with the Basel Symphony Orchestra and the Orchestre National de Lyon, among others. Regular performances with the Ensemble Phoenix Basel. Musicologist with a focus on performance research and numerous publications on the topic. Dissertation at the University of Bern on piano playing around 1905 in light of the Welte-Mignon.

**Sebastian Bausch** – Pianist, harpsichordist and organist with a focus on historical keyboard instruments. Lecturer and researcher at the Bern University of the Arts and the Diözesane Kirchenmusikschule St. Gallen. Studies with Jörg-Andreas Bötticher, Wolfgang Zerer and Christoph Sischka at the Schola Cantorum Basiliensis and the Musikhochschule Freiburg. Musicological publications on performance practice and performance research. Intensive research on reproducing pianos and historical sound recordings.

## Friday, September 3

09:00	<b>Input: Lost traditions</b> The most important means of expression in 19 <sup>th</sup> century piano playing. Guest contribution by Neal Peres da Costa via remote link to Sydney, Australia.
10:00	<b>Coaching as Yamaha Disklavier "Remote-Lesson"</b> with N. Peres da Costa
12:30	Lunch
14:00	Private lessons with the instructors
18:00	Dinner
19:30	Salon

## Saturday, September 4

09:00	<b>Input. Historical performance practice as enrichment and liberation</b> The diversity of styles and traditions: Beethoven playing in the Liszt succession, Chopin's grand-students, the Schumann-Brahms tradition, the "Russian School"
11:00	Individual lessons with the course instructors
12:30	Lunch
14:00	Individual lessons with the course leaders
18:00	Dinner
19:30	Public comparison and discussion of recordings

## Sunday, September 5

Morning	Individual preparation for the final concert
11:00	First concert with Welte-Mignon recordings
14:00	Final concert with the participants
17:00	Third concert with Welte-Mignon recordings