

# Schubert

Drei Klavierstücke  
Moments Musicaux  
Valses Nobles



# Peter Katin

*Clementi fortepiano of 1832*

# Franz Schubert (1797-1828)

## Drei Klavierstücke, D 946

### Valses Nobles, D 969

### Moments Musicaux, D 780

*Peter Katin, Clementi square piano of 1832*

#### Drei Klavierstücke, D 946

- |          |                      |        |
|----------|----------------------|--------|
| <b>1</b> | No.1 in E flat minor | 14'27" |
| <b>2</b> | No.2 in E flat major | 11'48" |
| <b>3</b> | No.3 in C major      | 5'45"  |

#### Valses Nobles, D 969

- |           |                 |       |
|-----------|-----------------|-------|
| <b>4</b>  | No.1 in C major | 0'35" |
| <b>5</b>  | No.2 in A major | 0'39" |
| <b>6</b>  | No.3 in C major | 2'14" |
| <b>7</b>  | No.4 in G major | 1'04" |
| <b>8</b>  | No.5 in A minor | 1'16" |
| <b>9</b>  | No.6 in C major | 0'38" |
| <b>10</b> | No.7 in E major | 0'55" |

- |           |                  |       |
|-----------|------------------|-------|
| <b>11</b> | No.8 in A major  | 0'56" |
| <b>12</b> | No.9 in A minor  | 1'10" |
| <b>13</b> | No.10 in F major | 0'41" |
| <b>14</b> | No.11 in C major | 0'35" |
| <b>15</b> | No.12 in C major | 0'49" |

#### Moments Musicaux, D 780

- |           |                       |       |
|-----------|-----------------------|-------|
| <b>16</b> | No.1 in C major       | 5'02" |
| <b>17</b> | No.2 in A flat major  | 7'04" |
| <b>18</b> | No.3 in F minor       | 1'45" |
| <b>19</b> | No.4 in C sharp minor | 4'33" |
| <b>20</b> | No.5 in F minor       | 2'26" |
| <b>21</b> | No.6 in A flat major  | 8'28" |

**Total playing time: 73'33"**

Producer: Joanna Leach  
Recording Engineer: Mike Beville  
Digital Editing: D & J Recording Ltd  
Tuning: Martin Ness

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# *Peter Katin*

*"Shut your eyes and you could be sitting around the piano at a Schubertiad, melted by yet fresh wonders from the composer's own hands"*

**Gramophone, January 1995**

\* \* \* \*

Peter Katin's repertoire interests have always been very wide and as well as maintaining a span from early classical to late romantic and impressionistic schools, he has lately been drawn to the attractions of authentic period pianos. The review extract above is one of many with which his recording of the Schubert Impromptus (ATH CD5) was enthusiastically received, and this present Schubert recital completes what would have been eleven Impromptus. His interest in period pianos led firstly to a recording of five Clementi sonatas, and future plans for this type of instrument include a collection of Chopin's earlier works, and the complete Mendelssohn Song Without Words.

Other recordings that Peter Katin has made, on modern pianos, include complete sets of Mozart Sonatas, Grieg's Lyric Pieces, and the Nocturnes, Impromptus, Waltzes and Polonaises of Chopin, of whose music he is acknowledged to be a leading interpreter. His discography now lists thirty recordings currently available.

Peter Katin died in 2015, aged 84, after a tragic accident at his home.

This is the original note from the first edition (1995).

For a full updated biography visit

<https://divineartrecords.com/artist/peter-katin>

Notes by Peter Katin (Author's Copyright 1995)

### **3 Klavierstücke, D 946**

***E flat minor; E flat major; C major***

It has been said that these three pieces were intended to be added to by another, so forming a third set of Impromptus. At all events, they were not published during Schubert's lifetime and perhaps he felt that the ideas that could take him through an Impromptu of such hypnotic length as, say, the F minor, D 935, No.1 were no longer consistent enough. These pieces are in any case more episodic, the first and second being in rondo form. In the first, an outburst of rhythmic energy takes us to an *Andante* section in B major, which is probably the most beautifully sculptured part of all three Klavierstücke; the next *Andantino* is simpler, and in fact it was crossed out by the composer, which I think shows his slight lack of conviction as to the effect of the whole work. I should mention that the first impression did include this section, and personally I feel that it fits perfectly into the structure. The main theme of the second has a somewhat Venetian flavour, with a rocking accompaniment to the duet-like right hand melody. The first episode here starts in the minor key, darkly dramatic, exploding stormily, then subsiding again although sounding uneasy and almost frightened. The second episode is somewhat strange - wandering in its own world, the left hand keeping up a persistent rhythm throughout. Much the same could be said of the one episode in the final piece, which hovers

round the key of D flat and sounds far more remote than the outer parts, which are full of vigour, the coda driving the music straight through to a triumphant ending.

### ***12 Valses Nobles, D 969***

Schubert wrote several sets of dances, showing a relaxation from the prolonged intensity of his major works, and also demonstrating his tremendous talent as a miniaturist. Most of these collections are Waltzes or Ländler, the general exception being the Ecossaises, which are in 2/4 time. This particular set is one of the most popular (given that few of them are played in their original version!), and No.5 will be recognised as the imperious start to Liszt's *Soirées de Vienne*.

### ***6 Moments Musicaux, D 780***

These pieces were written during the five years 1823-1828, and published as Op.94 in 1828. Not originally intended to form a set, the six nevertheless hold together quite remarkably, starting with a straightforward and charming piece which announces perfectly the other five, and ending with an example of Schubert's ambiguity in the matter of major and minor keys, the pensive A flat major coming to rest in the minor. This had already been published in a collected volume, the well-known F minor also having appeared as an "Aire Russe". The second, also in A flat, is rather more than a "moment", being drawn in long sad lines and perhaps resembling the slow movement of a bigger work - indeed, a part of it bears a

resemblance to the slow movement of the A major sonata (D 959) and therefore to the song "Pilgerweise". There is nothing to indicate that Schubert had in mind anything more than a simple mood that inspired each piece, but there is a wealth of feeling throughout the six.

\* \* \* \* \*

One of the most interesting things I have done is to perform certain works, that I have previously associated with a modern piano, on an instrument originating from nearer the lifetime of the composer. Preparing the recording of five Clementi sonatas (ATH CD4) brought few surprises, simply because I had never performed any Clementi. The real surprise was in finding that what I thought of as not very effective when played on a modern grand, took on a totally different character when I selected them by playing through several on a Clementi square piano of 1832. Working on the Schubert Impromptus (ATH CD5) involved me in the business of forgetting that I had played them for years on a modern piano, because the phrasing, pedalling, and even to an extent the fingering, had to be re-thought if it was to be effective on a period instrument. It also proved to me that the square piano is not an outmoded version of what we are used to these days; it is an instrument in its own right, not "developed" by anything modern, but replaced by the upright piano as we know it, mainly for the consideration of design, which made the extension of the basic six-octave square piano impractical. We must be grateful that there are restorers who can bring these instruments back to (as near as we can judge) their original sound.

**Peter Katin** © 1995

## *The Clementi Piano*

The square piano used on this disc was made by the firm Clementi & Co. c.1832 and is a highly developed, sophisticated instrument of six octaves.

The square piano, which had become immensely popular in England during the 1760s, was originally a simple five octave instrument with a tone reminiscent of the spinet or harpsichord. Development was rapid during the late eighteenth and early nineteenth century, the instrument losing the early timbre and, by the time this Clementi piano was built, more nearly approaching the piano tone which we are used to.

The modern piano is very much a more standardised instrument. While there is some variation in tonal character between pianos such as Steinway, Bösendorfer and Bechstein, the difference is considerably less than that found between the 'rival makes' of the late 18th and early 19th centuries.

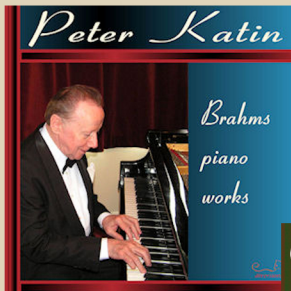
The instrument used for this recording enables us to hear these piano works as music lovers of the period could have heard them.



**athene** ath 23007

Peter Katin plays:

LC 03952

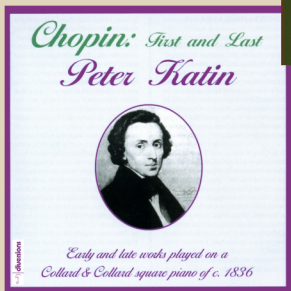


**Brahms**  
DDV 24157

**Schubert**  
DDV 24112  
(square piano)



**Clementi**  
DDV 24113  
(square piano)

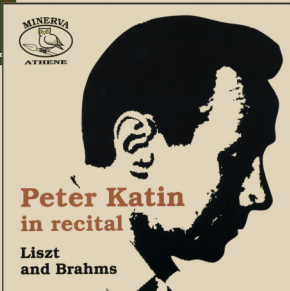


*Clementi on Clementi*



**PETER KATIN**

plays Clementi keyboard sonatas  
on an 1832 Clementi square piano



**Liszt & Brahms**  
ATH 23009

**Chopin**  
DDV 24116  
(square piano)