


**BEETHOVEN – SCHUBERT – VOŘÍŠEK:  
WORKS FOR CELLO AND FORTEPIANO**
**URSINA MARIA BRAUN, CELLO  
FLORIAN BIRSAK, FORTEPIANO**
**audite 97.829**
**Fortepiano „Jacob Bertsche“**

Piano making shortly after the turn of the 19<sup>th</sup> century is characterised by the diversity of instruments. During this period, we encounter a bewildering variety of designs and fortepiano types. The individual instruments themselves even have numerous sound registers, so that it is possible to work with different sound colours when interpreting contemporary works.

Robert Brown is a New Zealand piano maker and restorer who has his workshop in Oberndorf near Salzburg. When building his fortepiano, he modelled it on Jacob Bertsche, whose fortepianos ideally represent the Viennese grand pianos of the early Romantic period.

The original instrument is not dated, but its construction characteristics place it in the period between 1810-1815. It has a range of 6 octaves (FF-f4), which was already common at the time. The delicate hammers are covered with leather, the strings are not wound in the bass and are both softer and thinner in comparison to later instruments, which were able to withstand considerably higher tensile forces due to the increasing use of metal elements. The resulting overtone-rich sound of Bertsche's grand piano can be noticeably altered by two different damping settings using felt strips, but also by two shifts of the keyboards – whereby instead of three strings per note, only two or even one is struck. The grand piano also has a so-called 'Turkish music' (Janitscharen) and a bassoon register in the bass. The registers can also be combined with each other, offering a wide range of creative possibilities. (*Florian Birsak*)

More information about the instrument:

<https://www.fortepiano.at/de/fortepiano/fortepiano-nach-jacob-bertsche>