

Western Early Keyboard Association - *wekaweb.org*

**Tragicomedy with Haydn and Mozart**  
**David Belkovski, Fortepiano**

Saturday, April 25, 2026 - 4pm - St. Michael & All Angels Episcopal Church, Portland Oregon

*Program*

**Wolfgang Amadeus Mozart (1756-1791)**

Sonata No. 12 in F Major, K. 332

*I. Allegro - II. Adagio - III. Allegro assai*

**Franz Joseph Haydn (1732-1809)**

Variations in F Minor, Hob. XVII:6

**Franz Joseph Haydn**

Sonata No. 31 in A-Flat Major, Hob. XVI:46

*I. Allegro moderato - II. Adagio - III. Presto*

**Wolfgang Amadeus Mozart**

Sonata No. 14 in C Minor, K. 457

*I. Molto allegro - II. Adagio - III. Allegro assai*

***Hands-On*** - The audience is invited to try the instrument after the recital.

***About the Recital Instrument***

Thank you to Carol lei Breckenridge for loan of the Viennese-type fortepiano, a copy of the 1789 Dulcken piano at the Smithsonian, built in 1976 by Thomas and Barbara Wolf, recently repinned and restrung by Paul Irvin with Stephen Birkett's historical wire.

***About the Performer***

Born in Skopje, Macedonia, David Belkovski's musical journey began with Balkan folk traditions and has evolved into a vibrant career as conductor, soloist, and continuist. Known for his vivid programming and compelling interpretations, he has directed ensembles including Philharmonia Baroque Orchestra, Juilliard415, New World Symphony, the Milwaukee Symphony, and Les Violons du Roy. Recent appearances at the Norfolk, Ryedale, and Aix-en-Provence festivals highlight the breadth of his artistry. This season, he joins the San Antonio Philharmonic to direct the complete Brandenburg Concertos, makes his directorial debut with the Saint Paul Chamber Orchestra, and returns to conduct The Juilliard School's opera, Saverio Mercadante's *I due Figaro*.

Performing regularly on harpsichord, fortepiano, and modern piano, David has won first prize in several national and international competitions, including the 2019 Szfp International Fortepiano

Competition. He has served as Assistant Conductor to Richard Egarr, Raphaël Pichon, and John Butt, prepared orchestras for William Christie, and held the post of Assistant Conductor with Philharmonia Baroque Orchestra.

Continuo playing remains central to his creative life, with recent collaborations including Vox Luminis, Jupiter Ensemble, Saint Paul Chamber Orchestra, and Trinity Baroque Orchestra. David is also active as a composer, with commissions including one for Juilliard415, and teaches courses and workshops on continuo performance and historical pedagogy at Juilliard. He is the recipient of the Robert A. and Patricia S. Levinson Award, the first awarded in early music.

### ***About the Fortepiano***

The first fortepiano action, in which strings are struck by hammers, was invented by Bartolomeo Cristofori around 1700, and fitted into a harpsichord case. He called the instrument, *Gravicembalo col piano e forte*, a “harpsichord with soft and loud,” achieved via finger pressure. Cristofori's action used hammers of rolled parchment. With improvements to the action, the young instrument became popular after about 1750. The sound of the early fortepiano is lighter and more transparent than that of the modern piano, and appropriate for late Baroque and Classical music.

Later, the instrument gained new qualities of tone, volume, size, weight, and range in response to changes in musical style, and was called *pianoforte*. Two types of action were common: the lighter Viennese action with a brighter tone (preferred by Haydn, Mozart, Beethoven, and Schubert); and the heavier English action (based on Cristofori's) with a more mellow, deep tone. The latter persisted in the modern piano which had evolved by about 1880, complete with heavy construction, metal frame, and wound strings under great pressure. The earlier fortepiano models fell out of use; they are now reconstructed by modern builders, as are the harpsichord and clavichord.

### ***About WEKA***

WEKA, was founded in 1998 to promote mutual interests, foster communication, and share resources and expertise among harpsichord, clavichord, fortepiano, and organ enthusiasts, both professional and amateur, in the western United States. WEKA is a 501(c)(3) non-profit organization and appreciates your memberships and donations.

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*Alan Bostrom, David Edwards, Jeff Olliff, Spencer Reynolds, Richard Smiraglia,  
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