

Orpheus Institute for Advanced Studies & Research in Music
Research Cluster, "Declassifying the Classics," PI: Tom Beghin

Vacancy: Fulltime Post-Doctoral Researcher

The position is for three years. The contract is renewable annually, subject to mutually satisfactory evaluation. **Start date: September 1, 2019.**

Gross annual salary: € 43,000 or more, depending on experience.

The applicant should

- Have a doctorate in a music-related field and have a track-record as a performer on historical pianos;
- Be a fluent and creative writer in English, and have no fear of the written word;
- Have an interest in the technological history of the piano;
- Be able to demonstrate how her research interest complements those of the research cluster;
- Be able to articulate a desire or passion to mature further as an artistic researcher.

The successful candidate will

- Live in Ghent and be active at the Institute on a daily basis;
- Pursue a well circumscribed and ambitious artistic research project of relevance to the Declassifying the Classics cluster (1750–1850);
- Be independent in the planning and execution of her work;
- Produce accurate, polished, and original work, publishable in various forms (article, book chapter, recorded CD, film, website, or electronic book);
- Be interested in developing skills like web or graphic design, video-recording and -editing, or score transcription;
- Help foster a spirit of collaboration within the team and Institute;
- Be open to explore new and collaborative methods for her artistic research;
- Help the cluster leader in the day-to-day organization of the research group: administration, logistics, planning, and reporting;
- Assist the cluster leader in the transformation of the current research cluster into a Historical Piano Center, as the Orpheus Institute expands to new premises;
- Take initiative in organizing or co-organizing events, such as Study Days, Seminars, Lectures, Concerts, and Workshops;
- Be a good colleague within the Institute and represent it well as an internationally active artistic researcher.

We offer

- A stimulating environment at a world-leading institute for research, study, and dialogue;
- Assistance and support towards the dissemination of your work within artistic and academic communities;
- A playing collection of the following instruments, all modern-day replicas: 1755 Leydecker harpsichord (with Viennese broken bass octave), 1788 Stein fortepiano, 1795 Walter fortepiano, 1803 Erard piano, 1816 Streicher fortepiano (anticipated by summer 2019), and 1817 Broadwood piano, to which we can add other instruments to suit the successful candidate's needs;
- Ongoing opportunities for collaboration with Pianos Maene.

Application process

The interested candidate should submit

- A cover letter (max. 3 pages), containing a self-introduction, a statement of research interests, and a statement as to why the Orpheus Institute would be a good place to pursue her research agenda;
- A *curriculum vitae*;
- One sample of a recording, preferably video, of her artistic work;
- One sample of written work (the equivalent of a printed essay or chapter of a book);
- Three names and contact info of possible references (only names, no letters at this point).

The complete application may be uploaded at www.airtable.com/shr158jQsmHw5pEre

Review of files will start on **June 7, 2019, 17:00 (Belgian time)**, and will proceed until the position is filled.

Shortlisted candidates will be invited for an interview at the Orpheus Institute during the second half of June 2019.

More info & questions

Questions may be addressed to Ms. Heike Vermeire at info@orpheusinstituut.be

www.orpheusinstituut.be

“Declassifying the Classics”

Rhetoric, Technology, and Performance, 1750–1850

PI: Tom Beghin

“Haydn, the orator; Beethoven, the philosopher.” These labels have their roots in early 19th-century music criticism. They encapsulate a paradigm shift between an old way of thinking about music as a rhetorical act and a new view of the musical work as independent art. As we perform repertoires by various composers of 1750–1850, we place ourselves at the traditional end of this shift, and focus on rhetorical instinct even in a composer as socially isolated as Beethoven.

This means, however, to expand notions of interactivity. Beethoven may have been notoriously bad with people, but because of growing deafness became all the more alert in his responses to things or technologies. Conversely, Haydn’s music was successful at creating social interaction precisely because of his sensitivity to concrete environments and things.

Our artistic research aims to combine historical materiality and social culture as platforms for modern-day, historically informed performance.

What does it mean, for example, for four men to be seated around a quartet table, and how can an in-character reconstruction of such a set-up help revive specific qualities of a Haydn quartet? When Beethoven had a hearing machine built to go on top of his Broadwood piano, how did this new environment affect his creative process? Can we gain by a multi-sensorial, disability-driven experience of Beethoven’s late piano music?

Absolute premise is the performance on historical instruments—newly built. The new construction of some specific types of keyboards—to fill crucial gaps in our knowledge of the past—happens in partnership with the Early Keyboard Workshop of Pianos Maene (Ruislede, Belgium). Engaging technology, but resisting teleology, our artistic research revisits familiar scores and explores unfamiliar ones to tell real stories of men, women and their instruments in a period that we so reverently—but stiflingly—call “classical.”

The cluster currently consists of four Doctoral Researchers (three of whom are in permanent residence at Ghent) and six Associate Researchers (some of whom visit the Institute regularly). Projects include: Beethoven and his Foreign Pianos; Rewriting for the Salon: A Practice of Arrangement for Accompanied Piano; Composing for the Fortepiano: Idiosyncrasy and Historicity; Time Flexibility in Beethoven’s Piano Sonatas; In the Making: François Xavier Tourte and *l’archet de Viotti*.