



Tom Beghin

Research Fellow

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The Belgian–Canadian pianist Tom Beghin combines a career as a performer with that of researcher and teacher. His expertise concerns historical performance on 18- and 19-century keyboards. His published work spans various media, from academic essays and books to sound recordings and video productions. He has been the driving force behind several projects to build replicas of historical instruments, mostly in partnership with the Belgian piano builder Chris Maene.

Recent work on Beethoven's 1803 Erard piano has resulted in the double-CD, *Beethoven and His French Piano* (Evil Penguin Records, 2020), the book *Beethoven's French Piano: A Tale of Ambition and Frustration* (University of Chicago Press, 2022), and an edited volume of *Keyboard Perspectives* ("The Lure of Paris, 1795–1810," 2021). A replica of Beethoven's 1817 Broadwood piano was featured on *Inside the Hearing Machine*, a multi-media project that explores the connection of the composer's deafness with his late piano music. His book *The Virtual Haydn: Paradox of a Twenty-First-Century Keyboardist* (University of Chicago Press, 2015) followed his recording of the complete solo Haydn keyboard works (Naxos 2009/2011), which was path-breaking in the domain of virtual acoustics.

Alumnus of the HIP-doctoral program at Cornell University, Tom Beghin was professor at UCLA (1997–2003) and McGill University (2003–18), where he still functions as Adjunct Professor. He was William J. Bouwsma Fellow at the American National Humanities Center (2002–3) and has served on the board of directors of the Westfield Center for Historical Keyboard Instruments. He is on the board of the Haydn Institute in Cologne and member of CIRMMT (Centre of Interdisciplinary Research in Music Media and Technology, Montreal), as well a Special Guest Professor in the Arts at the University of Leuven.

Since 2015, Prof. Beghin has been Senior Researcher and Principal Investigator at the Orpheus Institute in Ghent, Belgium. His research cluster, **Declassifying the Classics**, focuses on the intersections of technology, rhetoric, and performance.

CURRENT RESEARCH

- Beethoven's pianos and pianism
- Beethoven's late music and disability, entanglement, and transcendence
- Beethoven's "Diabelli" Variations, Op. 120

FURTHER EXPERTISE

- Haydn and his world
- The Viennese Classics
- C. P. E. Bach
- The London Pianoforte School
- Paris Conservatoire, early 19th century

CONTACT INFO

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TOPICS

- Technology and the creative process
- Historically Informed Performance, 1750–1850
- Early 19th-century material culture
- Rhetoric and gender

CURRENT RESEARCH COLLABORATORS

Prach Boondiskulchok (London, UK)
Camilla Köhnken (Ghent, Belgium)
Chris Maene (Ruisselede, Belgium)
Luca Montebugnoli (Paris, France)
Thomas Wulfrank (Brussels, Belgium)
Sanae Zanane (Ghent, Belgium)

INDUSTRIAL PARTNERS

Pianos Maene (Ruisselede, Belgium)