

Dit concert wordt georganiseerd door de *Declassifying the Classics* onderzoeksgroep, geleid door Tom Beghin.

Declassifying the Classics

Rhetoric, Technology, and Performance, 1750 – 1850

“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.

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.”

ZUKUNFTSMUSIK: Beethoven’s Piano Sonata Op. 101 as a source of inspiration

18:00

Orpheus Instituut, Concertzaal



Curator: **Camilla Köhnken**

4 November 2021, 18:00

Orpheus Instituut, Concertzaal

Fortepianos:

Nannette Streicher, 1816 (replica by Chris Maene, 2021)

Boisselot & Fils (Marseille), ca. 1839

and an ephemeral appearance of: Broadwood and Sons, 1817 (replica by Chris Maene, 2013)

Pianists:

Camilla Köhnken (Germany) - Post-doctoral researcher

Tom Beghin (Belgium/Canada) - Principal investigator

Luca Montebugnoli (Italy) - Doctoral researcher

Ludwig van Beethoven: Sonata op. 101 (1816)

Etwas lebhaft und mit der innigsten Empfindung.

Allegro, ma non troppo

Richard Wagner: Tristan und Isolde WWV 90 (1857–59)

Prelude. *Langsam und schmachtend*

(arranged for four hands by Hans von Bülow, ca. 1860)

Lebhaft, marschmäßig.

Vivace alla marcia

Franz Liszt: Trauermarsch S. 206 (1885)

Andante maestoso funebre

Langsam und sehnsuchtsvoll.

Adagio, ma non troppo, con affetto

Geschwind, doch nicht zu sehr, und mit Entschlossenheit.

Allegro

Ludwig van Beethoven: Sonata op. 106 (1817–18)

Fuga a tre voci, con alcune licenze

Allegro risoluto

Volgende concert:

- **2 december:** De spiraal van FIBONACCI: Beethovens Diabelli Variaties opus 120 uitgevoerd op twee piano's - curators: Tom Beghin en Prach Boondiskulchok