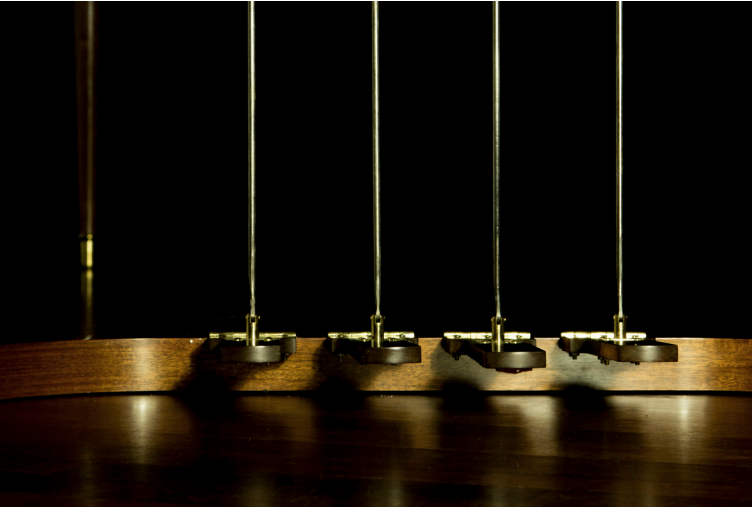


Historical Piano Summer Academy



Grand Concours

At the Paris Conservatoire, 1797–1819

Ceremonial Room of the Hotel D'Hane-Steenhuysen

11 July 2018

Featuring the participants of the
Historical Piano Summer Academy

The notion of a “prize-winning sonata” may seem bizarre to us now, but in the first decade of the Paris Conservatoire, the confusion would have been unavoidable: which dazzles us more—the polished playing or the difficult composition? During our first Historical Piano Summer Academy (3 - 12 July, 2018), we have rehearsed a repertoire of piano pieces that won a *premier prix* for students and their teachers between 1797 and 1819.

With our 1803 Erard as its centerpiece, this ten-day workshop has explored what it meant to be a young and ambitious piano student at a new and revolutionary French institution that made professional performance its core business.

Directed by

Tom Beghin (Orpheus Institute) & **Erin Helyard** (University of Melbourne)

Participants

Hannah Aelvoet (Belgium)

Domitille Bès (France)

Shin Hwang (USA)

Luca Montebugnoli (Italy)

Márcio Reverbel (Brazil)

Liselotte Sels (Belgium)

Joshua Villanueva (USA)

Akkra Yeunyonghattaporn (Thailand)

All are playing a replica of an Erard piano *en forme de clavecin* (1803), built by Chris Maene (2016).

Jury members

Frédéric de La Grandville (*Président*), Tom Beghin, Erin Helyard, Jonathan Impett (*Directeur de recherche*), Ellie Nimeroski (*Secrétaire*), Jeanne Roudet

Distribution des prix at ca. 20:00.

14:00

John Baptist Cramer (1771–1858)

Sonata in F Major, Op. 7 No. 3 (played by L. Pradher in 1797)

Allegro moderato

Adagio

Presto

Márcio Reverbel (Brazil)

Muzio Clementi (1752–1832)

Sonata in C Major, Op. 33 No. 3 (played by J. Ozi in 1799 and
P.J. Zimmerman in 1800)

Allegro con spirito

Adagio e cantabile con grand'espressione

Presto

Joshua Villanueva (USA)

15:30

Hélène de Montgeroult (1764–1836)

Sonata in G Minor, Op. 2 No. 1 (published in 1800)

Allegro con moto e espressione

Presto

Liselotte Sels (Belgium)

Louis Adam (1758–1848)

Sonata in C Major, Op. 8 No. 2 (played by F. Kalkbrenner in 1801)

Allegro di molto

Romance: Andante grazioso un peu animé

Finale: Scherzando

Luca Montebugnoli (Italy)

17:00

Johann Nepomuk Hummel (1778–1837)

Fantasy in E-flat Major, Op. 18 (played in 1806)

Lento: A capriccio

Allegro con fuoco

A capriccio ma lento

Allegro assai – Presto

Akkra Yeunyonghattaporn (Thailand)

Pierre Joseph Guillaume Zimmerman (1785–1853)

Sonata in G Major, Op. 5 (played by P.J. Zimmerman in 1807)

Allegro con tanto

Andante con grazia

Minuetto: Prestissimo con fuoco

Rondo: Allegro amabile

Hannah Aelvoet (Belgium)

18:30

Ferdinand Herold (1791–1833)

Sonata in C Minor/Major, Opus 1, dedicated to Louis Adam (played by F. Herold in 1810)

Introduzione: Adagio

Thème varié: Moderato

Shin Hwang (USA)

Louis Adam

Air du bon Roi Dagobert avec douze Variations précédé d'un Prélude ou Introduction (played by A. H. Dutey in 1819)

Domitille Bès (France)

The Orpheus Institute, founded in 1996 in Ghent, is a leading European centre for artistic research in music: “research embedded in musical practice and primarily guided by artistic objectives.”

Orpheus Institute hosts the international inter-university docARTES programme for practice-based doctoral study in music, and the Orpheus Research Centre, home to around 30 artist-researchers involved in advanced artistic research. The close link between education and research within our facilities creates an inspiring environment where artists can experiment, exchange ideas and develop new knowledge.

To promote and disseminate this knowledge, the Orpheus Institute organises seminars, study days, workshops and masterclasses. Next to that, the Orpheus Institute also has its own publication series.

O R P H E U S

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