



Camilla Köhnken

Post-doctoral researcher
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Camilla Köhnken is from Bonn, Germany, where she worked for many years as pianist in residence at the *Museum Beethovenhaus* (to demonstrate a Conrad Graf fortepiano of 1824). She studied piano performance with Pierre-Laurent Aimard's in Cologne, Jerome Rose in New York, and Claudio Martínez Mehner in Basel, and played solo concerts at venues like Carnegie Hall, New York, or Teatro La Fenice, Venice. Also an avid chamber musician, she regularly appears in concert with her ensemble Philon Trio (with whom she recorded a CD with Max Bruch's 8 Pieces op. 83, released by the Canadian label Analekta in 2020) and with the Swiss cellist Chiara Enderle.

Developing her interest in the interpretative practice of the 19th century, she completed in 2018 a doctorate on interpretation strategies of the Liszt circle at the University of Bern as part of Prof. Kai Köpp's research project on Instructive Editions. In 2019, she started working as a postdoc in Tom Beghin's research cluster **Declassifying the Classics** at the Orpheus Institute, focusing on Liszt's interactions with Beethoven.

Her book "Interpretation 'in Liszt's spirit' - Beethoven, Chopin, and Liszt as mirrored by instructions and sound documents of his students" is forthcoming from the Beethovenhaus Bonn series "Beethoven-Interpretationen".

CURRENT RESEARCH

- Franz Liszt's Beethoven interpretation and his contribution to The Beethoven Myth

TOPICS

- How did Liszt establish himself as his time's ultimate Beethoven interpreter?
- Carl Czerny's relationship with his former student
- Historical Beethoven recordings
- Embodiment as research method
- Fortepiano maker Boisselot & Fils, Marseille

CURRENT RESEARCH COLLABORATORS

Tom Beghin
Luca Montebugnoli
Sebastian Bausch

CONTACT INFO

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