

***Dethroning the Emperor:  
An artistic adventure within Beethoven's Piano Concerto No. 5.***

At EPARM 2021 L&nite Performances I played and discussed my “inVersion” of Beethoven's Moonlight Sonata. It was part of the inVERSIONS artistic research project, conceived around the potential of musicological research to reshaping our historiographic, stylistic, and professional categories. This year, also within the framework of that same project, my proposal focuses the exploration carried out over the past year around Beethoven's Piano Concerto No. 5.

As I have done with many other works, my research has started from Beethoven's sketchbooks in order to be able to creatively change the score by inserting the alternative versions later discarded by the author. But the characteristics of this piano concerto and the intense rehearsals with the Tzintzuni Chamber Orchestra and its director Juan Vázquez in Mexico in November 2021 have greatly expanded the scope of this particular version. I had decided from the start that I would perform the continuo (carefully indicated by the score) and little by little I extended this practice to other passages inspired by extemporaneous accompaniment. I have enriched the timpani part, in line with the practice of the time, and I have added a snare part, encouraging both percussionists to let their experience with other musical traditions—Michoacan folk bands, in this case—impregnate both their rhythmic patterns (with hemiolas and upbeat accents) and their technique (playing passages without drumsticks). And I have included two sections recited by me, accompanying myself at the piano with specific interventions by the orchestra.

The two public concerts held on December 2 and 4 in Mexico City and Morelia have confirmed to me that unconventional performances of the classical canon, when interacting with the experience of the specific audience that listens to us, have enormous potential to subvert the hierarchies that so often ensnare it. With the insightful musicological and artistic research behind my inVersions I do not intend to return to any "lost authenticity", but I do claim the right to explore possibilities more open to dialogue with other traditions, and thus move away from that unique and exclusive vision in which we have enclosed this repertoire.

Links:

my personal website: [www.chiantore.com](http://www.chiantore.com)

my youtube channel: [www.youtube.com/lucachiantoremusician](http://www.youtube.com/lucachiantoremusician)

the inVERSIONS project website: [www.in-versions.com](http://www.in-versions.com)

unedited rough video recording of the premiere of this version: <https://youtu.be/nHfzUN0FE-U>



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Italian pianist and scholar Luca Chiantore has given lectures and masterclasses at more than 150 institutions in Europe, Asia and America. He has performed as a soloist in major concert venues such as Carnegie Hall (New York), Teatro Colón (Buenos Aires), and Palacio de Bellas Artes (Mexico City). His *Historia de la técnica pianística* (2001; English version: *Tone Moves*, 2019) is the most quoted book on piano in Spanish-speaking countries. Chiantore is also the author of the first book on Beethoven's keyboard exercises (*Beethoven al pianoforte*, 2014). In 2012 he created jointly with David Ortolà the Tropos Ensemble, a keyboard collective that has given concerts in the USA, Brazil, Argentina, Mexico, Colombia, Spain, Portugal, England, Belgium, and Italy. In 2018 he launched the artistic-research project inVERSIONS, focused on how musicology can offer alternative ways to perform Western classical-music repertoire, the first double album of which has been released in 2021.