

Fantasia quasi Sonata: an “in-version” of Beethoven’s Op. 27 No. 2

Musicological research can prove an unparalleled stimulus for bringing ideas to performance. But I have long been aware that performance can just as easily feed back to musicological thinking. And this is not all. Very often these synergies reveal no clear unidirectional trajectory. I experience this fertile collision with growing interest, in particular because of its potential to reshape our historiographic, stylistic, and professional categories. With this in mind, in November, 2018, I launched the In-Versions project (www.in-versions.com): concert programs and other initiatives, some addressed to an academic environment, others to general audiences, the common thread being my yearning to offer alternative ways to perform the classical-music repertoire from a starting point of unconventional musicology-based approaches. The In-Versions project is planned to run a complex schedule of recitals, concert-lectures and recordings to the end of 2021 in more than 15 countries.

In this sessions I will perform my "in-version" of Beethoven’s Sonata "Sonata quasi una Fantasia", Op. 27 No. 2. In this sonata, as well as in my “in-versions” of other major piano works by Beethoven such as the Pathétique and Waldstein Sonatas, I creatively change the score by inserting previous versions of several passages instead of the ones chosen finally by the author, thus rethinking the role that sketches has maintained in our score-oriented musicology. Sometimes these are small changes; in other cases, previous versions of entire passages survive. And inserting them always creates a fascinating cognitive challenge for both the interpreter and the listener. Besides, I freely apply some practices of the time, particularly the improvisation of preludes, interludes, and fermatas, as well as different kinds of accentuation, unconventional pedal-use, and frequent tempo changes. In particular, I develop all the fermatas and replace the passages more related to the improvisation with other semi-improvised, using patterns that Beethoven himself noted in his sketchbooks. My ultimate goal, of course, is not to reach a historical reconstruction, nor just probing a more flexible reading of the score, but to offer an alternative to how concepts such as coherence, form, and style have been traditionally handled.

Link: <https://vimeo.com/384658115>



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Luca Chiantore (Milan, 1966), PhD in Musicology and researcher at INET-md, has given lectures and masterclasses at more than 150 institutions in Europe, Asia and America. He has performed in major concert venues such as Carnegie Hall (New York), Teatro Colón (Buenos Aires), and Bellas Artes (Mexico City). His *Historia de la técnica pianística*, first published in 2001 and continually reprinted since then, is the most read academic book on piano in Spanish-speaking countries; a new English version (*Tone Moves*) has been released in 2019. Chiantore is also the author of the first book on Beethoven’s keyboard exercises (*Beethoven al piano*, 2010). In 2012 he created jointly with David Ortolà the Tropos Ensemble, an experimental creation duo that has played in the USA, Brazil, Argentina, Mexico, Colombia, Spain, Portugal, England, Belgium, and Italy. In 2018 he launched a new artistic-research project, In-Versions, focused on how musicology can offer alternative ways to perform the classical-music repertoire.