

## Hochschule für Musik

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Abteilung Forschung und Entwicklung

# Rehearing Chopin's Works with Orchestra

Interpretationsforum mit John Rink, University of Cambridge

im Rahmen des Kooperationsprojekts «Musikwissen» gefördert von swissuniversities

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**Dienstag, 19. März 2019, 19 Uhr**

Musik-Akademie Basel, Hauptgebäude, Z. 6-301

Eintritt frei

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The six pieces that Chopin composed for solo piano with orchestral accompaniment were of major importance in launching his artistic career, but they have had varied fates ever since. The two concertos are firmly ensconced in modern concert repertoire, as is the *Andante spianato* and *Grande Polonaise Op. 22*, which is frequently played in both solo and orchestral versions. The fact that the other three works are rarely performed nowadays is regrettable: they are engaging and inspired pieces attesting to Chopin's pianistic genius and his highly original musical style.

In this talk, John Rink reassesses the six works for piano and orchestra in the wake of the First International Chopin Competition on Period Instruments, when audiences had the opportunity to hear this music brought to life by young artists on pianos much closer to Chopin's own than those on most concert stages today.

**John Rink** is Professor of Musical Performance Studies at the University of Cambridge, Fellow and Director of Studies in Music at St John's College, and Director of the Cambridge Centre for Musical Performance Studies and Cambridge Digital Humanities. He works in the fields of Chopin studies, performance studies, music analysis, and digital musicology. He holds the Concert Recital Diploma and Premier Prix in piano from the Guildhall School. His books include *The Practice of Performance* (1995), *Chopin: The Piano Concertos* (1997), *Musical Performance* (2002) and *Annotated Catalogue of Chopin's First Editions* (with Christophe Grabowski; 2010). He is Editor in Chief of *The Complete Chopin – A New Critical Edition*, which is published by Peters Edition London, in addition to directing the projects at Chopin Online ([www.chopinonline.ac.uk](http://www.chopinonline.ac.uk)). He holds several visiting professorships and performs regularly as a pianist and lecture-recitalist. He served on the jury of the 17th International Fryderyk Chopin Piano Competition in Warsaw in 2015 and will have a similar role in the 18th Competition in 2020.

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### Veranstungshinweise

**Mittwoch, 20. März 2019, 10 – 12 Uhr, Musik-Akademie Basel, Z. 6-301**

#### «From Performance to Performance Studies»

This investigation of musical performance studies will define and contextualise recent research in the field. It will describe the work of a major centre that studied performance as a 'creative practice', including a project on creative learning and 'original' musical performance'. We will conclude by listening to and discussing a case-study performance on YouTube.

**Mittwoch, 20. März 2019, 14 – 16 Uhr, Musikwissenschaftliches Seminar, Vortragssaal, Petersgraben 27, 4051 Basel**

#### «Playing with Structure: The Performance of Musical Analysis»

This lecture will survey a range of analytical approaches that have been applied to musical performance in recent years, including those developed by CHARM ([www.charm.rhul.ac.uk](http://www.charm.rhul.ac.uk)) and CMPCP ([www.cmpcp.ac.uk](http://www.cmpcp.ac.uk)). These approaches will be contrasted with a different mode referred to as 'performer's analysis', the implications of which will be assessed from the standpoints of both researchers and practitioners.