# BEETHOVEN REVISITED

Jacqueline Ross **violin**
Artem Belogurov **fortepiano**

## THE VIOLIN SONATAS

**Beethoven Revisited** offers a fresh and vibrant perspective on these beloved masterpieces - bridging the gap between historical practices/ authenticity and modern performance.

Beethoven's violin sonatas are a cornerstone of the classical repertoire, performed countless times on concert stages worldwide. Most modern interpretations adhere strictly to Beethoven's notation, remaining faithful to the printed score but often overlooking expressive elements familiar to musicians of his time—such as affect, cantabile, and tempo rubato.

*Beethoven Revisited* explores alternative approaches to these works by drawing on historical performance practices, breathing new life into them with greater dramatic impact and variety.

By reclaiming this sense of expressive freedom, we reimagine Beethoven's violin sonatas not as static museum pieces but as living, evolving works of art.

WATCH A MUSIC DEMO HERE ▷

# Jacqueline Ross and Artem Belogurov

**Jacqueline Ross**, violin, Professor at Guildhall School of Music and Drama, is a versatile violinist specialising in historical performance practices. She enjoys a distinguished career on both modern and period instruments. Educated at Juilliard, with further studies in contemporary and baroque violin in Germany and Amsterdam, Ross has made significant contributions to classical music. Her accomplishments include recordings of Schubert's complete works for violin and fortepiano, Bach's complete solo works, and a new edition of Clara Schumann's "Drei Romanzen" for Bärenreiter. *Beethoven Revisited* is her latest project.

**Artem Belogurov**, piano, Professor at Utrecht Conservatory, co-director of Ensemble Postscript, and research project Romantic Lab, is equally at home at the modern piano, harpsichord, clavichord and the many varieties of historical pianos. His repertoire ranges through four centuries of solo, concerto and chamber repertoire. He is particularly interested in research relating to Romantic performance practice and enjoys experimenting with and reviving forgotten expressive devices.

*Jacqueline performs on a Nicolo Amati violin dating from the mid-17th century for this project. Early keyboard specialist Artem loves to perform on the fortepiano, but is equally happy with a modern grand piano.*

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# Programme examples

## 1 hour Concert

***Beethoven Revisited***
Sonata op 12 no 1, in D Major
Sonata op 24, in F Major “Spring”
Sonata op 30 no 3, in G Major

***Beethoven Revisited***
Sonata op 12 no 2, in A Major
Sonata op 30 no 2, in C minor
Sonata op 96, in G Major

***Beethoven & Haydn Revisited***
Beethoven: Sonata op 12 no 3, in Eb Major
Beethoven: Variations on *Se vuol ballare* from *The Marriage of Figaro*
Haydn: Sonata in G Major
Beethoven: op 23, in A minor

## 2 hour Concert (incl interval)

***Close Connections: Haydn – Mozart – Beethoven***
Beethoven: op 12 no 2, in A Major
Haydn: Sonata in G Major
Beethoven: op 23, in A minor
Mozart: Sonata KV 301 in G Major
Beethoven: Variations on *Se vuol ballare* from *The Marriage of Figaro*
Beethoven: op 30 no 2

***Theme and Variations*** (all pieces include variation movements)
Mozart: KV 377, in F Major
Beethoven: Variations on *Se vuol ballare* from *The Marriage of Figaro*
Beethoven: op 30 no 1, in A Major
Mozart: KV 379, in G Major
Beethoven: op 47, in A Major *Kreutzer*

***Beethoven, Peers and Protégés***
Beethoven: Sonata op 12 no 3, in Eb Major
Beethoven: Variations on *Se vuol ballare* from *The Marriage of Figaro*
Ferdinand Ries: *Grande Sonate* op 83, in D Major
Schubert: *Rondo in B minor*
Beethoven: Sonata op 30 no 2, in C minor

**suggested titles*

# Want to know more about Jacqueline's research?

**CLICK HERE**

*Research and recording supported by Guildhall School of Music and Drama*

Jacqueline and Artem bring a wealth of expertise in teaching and coaching historical performance practices, with a particular focus on 18th- and 19th-century repertoire. They would be delighted to contribute to any educational aspects of the programme.

# Workshops
# Pre-concert talks
# Masterclasses

# Why Revisit Beethoven?

→ **A New Perspective:**
Our performances reveal expressive nuances often lost in modern interpretations.

→ **Historically Informed:**
We apply research-based performing practices to discover the music anew - as Beethoven's audiences would have experienced it.

→ **Engaging for All Audiences:**
Whether seasoned concertgoers or new listeners, our approach creates a fresh and inviting experience of Beethoven's violin sonatas for all.

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# Contacts


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