

STIMU Symposium 2022 New Perspectives on Historical Flutes

31 August 2022 – 2 September 2022



This symposium creates a platform not only for young musicians to communicate their own new approaches and discoveries in the field, but also for examining the possibilities for expanding connections with the music and musicians of other genres, with the modern flute, and the world of the internet. The following topics will be addressed:

- composition and improvisation in historical styles
- cross-overs with folk music
- what modern players can learn from historical ones and vice versa
- historical instruments from the perspective of the curator, builder and player
- using e-communication to the advantage of the historical player.

Speakers will include Boaz Berney, Brian Berryman, Anna Besson, Eleonor Bišćević, Enrico Coden, Christiane Hausmann, Amanda Markwick, Kersten McCall, Ies Muller, Kim Pineda, Helen Roberts, Marten Root, Elam Rotem, Anne Smith, Emile ter Schegget, Giovanni di Stefano, Aysha Wills, and Mara Winter.

Combined with associated concerts involving the flute with Rachel Brown, Alysha Wills, and Mara Winter within the festival, we hope that this symposium will provide a forum for flautists of all ages, instruments, and genres to discuss the potentialities of their instrument.

For more information and tickets see: <http://oudemuziek.nl/symposium>
31 August and 2 September: € 34 (regular), € 32 (friends), € 25 (students);
1 September: € 38 (regular), € 35 (friends), € 25 (students)

STIMU 2022

New Perspectives on Historical Flutes Wednesday, 31 August 2022 – Friday, 2 September 2022

Wednesday, 31 August 2022

Introduction

14:00–14:15	Jed Wentz Xavier van Damme	Welcome and general information
14:15–15:00	Anne Smith	Why do we need another symposium on historical flutes?

Composition and improvisation in historical styles

15:00–15:45	Mara Winter	Searching for the sound of the medieval transverse flute
15:45–16:30	Eleonora Bišćević	“Polyphonic” improvisation on the baroque flute: A practical approach based on historical models
16:30–17:00	Tea/Coffee	

Folk influences in historical styles

17:00–17:20	Anna Besson	Collecting and arranging traditional tunes in 18th Century Ireland
17:20–17:40	Brian Berryman	My not-so-secret life: What playing traditional Scottish, Irish and Cape Breton music means to me
17:40–18:00 18:00	Ies Muller Anna Besson, Brian Berryman, Ies Muller, Max van Gelder, Theo Burghouts	The wooden flute and traditional music Session with Irish music, leading directly into a reception

Thursday, 1 September 2022

Expansion of the Repertoire and of Ideas Concerning Historical Pedagogy

9:30–10:15	Boaz Berney	<i>Musicalischer Seelen-Lust</i> : The use of the traverso in German seventeenth-century sacred concertos.
10:15–11:00	Enrico Coden	A lawyer's plagiarism of Quantz: Reading Lorenzoni's <i>Saggio</i>
11:00–12:00	Aysha Wills	Concert with music of Frederick the Great in the Festival program
12:00–13:00	Lunch	

Transcending Traditional Boundaries

13:00–13:45	Brian Berryman	Learning Irish flute the way the Irish do: A practical workshop (in A=440)
13:45–14:30	Amanda Markwick	Teaching Renaissance music on modern flutes
14:30–14:45	Break	
14:45–15:05	Aysha Wills	Bridging two worlds: What “Instrument in Historical Perspective” means to me
15:05–15:25	Kersten McCall	A modern flautist's view on the CvA's “Masters in Historical Perspective”
15:25–15:45	General discussion of possibilities of interactions between old and new	
15:45–16:15	Tea/Coffee	

e-communication

16:15–16:45	Helen Roberts	Digital divisions: Bringing <i>Passaggi</i> to life
16:45–17:15	Elam Rotem	The presentation of music theory: text vs. animation
17:15–17:45	General discussion/questions about use of e-communication	

Friday, 2 September 2022

9:30–10:30 Christiane Hausmann Frederick II and the flute

10:30–10:45 Coffee/Tea

Curators, Collectors, Builders and Players

10:45–11:05 Giovanni Paolo di Stefano Woodwind instruments in museums. The
Rijksmuseum's collection as a case study.

11:05–11:25 Marten Root Your instrument: your best teacher, guide
and inspiration

11:25–11:45 Emile ter Schegget Historical regeneration: original
instruments for renewed insight

11:45–12:15 Discussion

12:15–13:15 Lunch

Creating a Multifaceted Career as a Musician

13:15–14:00 Kim Pineda Closing the gap: Identity shaping through
cross-genre programs and the exchange of
historical performance practices

14:00–14:45 Anne Smith Final discussion

14:45–15:00 Break

15:00–16:00 Concert Moirai Concert of medieval music in the
Festival program

16:00 Concluding social round

Abstracts and CVs

Anne Smith

Why do we need another symposium on historical flutes?

This symposium departs radically from the accustomed form of the STIMU which in the past has concerned itself primarily with illuminating historical and aesthetical aspects of earlier periods music of and the instruments required for its execution. While fascinating, it seems more pressing at this current moment of time, when the pioneers of the Early Music Movement as we know it are departing from the stage and younger musicians are searching for their own forms of presentation of this repertoire, to turn our focus to new ways of perceiving historical flutes, of putting them into practice. This introductory keynote will devote itself to certain aspects of our previous approach that have not withstood the test of time, for example, the concept of authenticity. If Early Music is still to retain its validity, however, we need to find new ways of approaching it, new practices, which will open new doors for today's musicians to reach out to and communicate with the audience. With this symposium we hope that the ideas of the speakers will inspire us all in our own search for a path for historical flutes in today's world.

Anne Smith studied recorder and transverse flute at the Schola Cantorum Basiliensis, receiving her concert diploma in 1977. From 1979 until her retirement in 2016 she taught recorder and renaissance flute there herself, whilst otherwise actively participating in various chamber ensembles. One of her primary interests is bridging the gap between the knowledge of the writing of 16th-century musical theorists and its application in performance, as reflected in her book *The Performance of 16th-Century Music: Learning from the Theorists* (OUP New York, 2011). This was followed by an investigation of the sources of 20th-century performance of this music, culminating in her biography of the Dutch Early Music pioneer, *Ina Lohr (1903-1983): Transcending the Boundaries of Early Music*, (Schwabe Verlag: Basel, 2020). She is currently working on a project at the Schola Cantorum Basiliensis devoted to a digital publication of Nicola Vicentino's *L'Antica musica ridotta alla moderna Prattica* (Venice, 1555).

Mara Winter

Searching for the sound of the medieval transverse flute

Beginning in the mid-13th century and continuing until the start of the 15th century, the transverse flute began to appear more often in depictions of musical culture in France. In the years between the naming of the *traversaines/traverseinnes* in French literature, there are also numerous references to instruments by the name of *flaüteurs de Behaigne* (flute of Bohemia), *fleüte*, *fleuthe*, *fistula* and *pipe*.

While it cannot be said what the true identity of the instrument is behind these names, it is important to note simultaneously occurring iconography depicting a transverse flute in French works of art. Therefore, one could speculate that the transverse flute was certainly a known instrument by composers and performers in Medieval France.

From this information, we will leap into a discussion on how this historical knowledge can be put into practice on today's stage. I will give a look behind-the-scenes to the workings of Moirai and how we employ a combination of musicological research and personal creativity to approach the process of blending the transverse flute into performances of monophonic songs.

Mara Winter has pursued a unique specialization in the performance of early transverse flutes of the Middle Ages and Renaissance. Her involvement in experimental, improvisational and electronic music genres has given her a special perspective on the interpretation of early western art music. She directs her ensemble Phaedrus, co-directs the ensemble Moirai, all based in Basel, Switzerland, and has performed and recorded with internationally recognized early music ensembles. She also provides guest instruction on the medieval flute at the Schola Cantorum Basiliensis in Basel, Switzerland. In 2018 she completed a Master's degree, with distinction, in Medieval and Renaissance traverso at the Schola Cantorum Basiliensis in Basel, Switzerland. In 2020 she completed a Specialized Master's degree focusing exclusively on Renaissance traverso. She has spent the last two years continuing her exploration of the art of modal improvisation as a student of the sarod maestro Ken Zuckerman at the Ali Akbar College of Music.

Eleonora Bišćević

“Polyphonic” improvisation on the baroque flute: a practical approach based on historical models

What is “polyphonic” playing on the flute? And how might one work with improvisation to create the effect of multiple voices on a single melodic instrument? Looking into the high baroque literature for solo flute, one can find plentiful examples of such “polyphonic” writing, especially in the German repertoire, for instance in the twelve fantasias by G. P. Telemann or the two solo sonatas by J. S. and C. P. E. Bach. What is common in these works is a compositional style in which a monodic instrument creates an illusion of harmony comprised of chords and separate voices. My proposal of approach to the extemporary re-creation of this style of writing uses some basic tools for the study and training of historical bass and harmonic models that can be used and applied to different baroque forms. By working with such tools, flautists can gradually become familiar with this type of playing and the thought process behind it in order to then apply these techniques to the improvisation of more complex, contrapuntal forms.

Eleonora Bišćević was born in 1994 in Italy. After graduating from the Milan Conservatory in 2014 as a recorder and traverso player, she pursued her studies at the Schola Cantorum Basiliensis (Switzerland). There she completed her bachelor's (2017) and master's (2019) degrees in traverso (with Marc Hantaï), and a specialised master's (2021) in historical improvisation (with Dirk Börner and Markus Schwenkreis), each time passing with distinction. Since 2015 she has also been playing organ, studying with Tobias Lindner. Having participated in masterclasses with, among others, Barthold Kuijken, Marcello Gatti, Linde Brunmayr-Tutz, Manuel Granatiero and Rudolf Lutz, Eleonora regularly performs throughout Europe both as a soloist and with small ensembles. She is also an experienced orchestral musician, and has performed with a variety of groups including the Budapest Festival Orchestra, EUBO, Gli Incogniti, La Cetra, and Venice Baroque Orchestra. She is a co-founder of the ensembles Girandola Quartett and Alter Ego, with whom she regularly performs internationally.

Anna Besson

Collecting and arranging traditional tunes in 18th-century Ireland

Ever since my childhood, I have been immersed in the world of traditional music and dance. I discovered traditional Irish music at the age of ten, and began to train with Irish flautists at festivals and in workshops based on essentially oral learning methods. A few years later, my

affinity for the wooden flute drew me to the Baroque transverse flute and historical performance. This twofold musical practice led me into extensive research into the most popular airs in eighteenth-century Ireland, from a time when traditional and “art” music were in no way opposing concepts.

Until the eighteenth century, there was no need to write down music deriving from oral transmission, because such compositions were memorized and passed on from generation to generation. Unfortunately, this also caused the loss of many songs, which died with their composers. It was with the aim of remedying this situation that, from the end of the seventeenth century onwards, London publishers issued many Irish tunes as part of more general collections that also included Scottish or English tunes. But how should we interpret traditional music from that period?

Equally at home on the traverso, the modern and the romantic flute, **Anna Besson** is a versatile and active performer. She has performed with many leading orchestras and given concerts at prestigious festivals including the Boston Early Music Festival, the Utrecht Early Music Festival, MA Festival Bruges and the Salzburger Festspiele. She is a founding member of the Nevermind Quartet and the ensemble *a nocte temporis*, conducted by Reinoud Van Mechelen, with which she searches for ways to transcend the 18th- and 19th-century chamber music repertoire with flute. Additionally, she is passionate about traditional music and dance, having extensively researched the Irish flute and Irish repertoire of the 18th and 19th centuries.

Anna teaches historical flutes at the Koninklijk Conservatorium Brussel and Conservatorium van Amsterdam.

Brian Berryman

My not-so-secret life: What playing traditional Scottish, Irish and Cape Breton music means to me

I started playing Irish music over 25 years ago, partly out of homesickness, partly out of the desire to broaden my approach to music making as a whole. Before long I branched out into Scottish and Cape Breton music and revisited some of the sounds of my home province on the Canada's east coast. As many of the traditional tunes originated in the 18th century it became increasingly obvious to me that the strict division between “folk” and “art” music was a later development, having little relevance to musicians of the time. Playing traditional music did not detract from my abilities for playing Bach, Telemann and others, in fact it had quite the opposite effect: Immersing myself in Irish and Scottish playing styles enriched my approach to baroque music and re-defined my relationship to the musical “text” in a way which might be closer to the historical reality than our modern subservient attitude.

I will discuss the general differences between Irish and Scottish music and give some advice for the “classical” player who is “Celtic curious” but may be hesitant to take their first faltering steps toward their neighborhood session.

Brian Berryman was raised in the small town of Liverpool, Nova Scotia, on Canada's east coast. After starting flute with the town band at age 12 he went on to complete modern flute studies in Canada and a Doctor of Musical Arts at Stanford University in California. He studied baroque flute with Wilbert Hazelzet at the Royal Conservatory in The Hague. He has been an active freelancer on historical flutes in Germany for over 25 years.

His first solo recording, "Crossing the Border" combines Scottish and Irish traditional and baroque music from the eighteenth century and today. His latest solo CD, "Almost Home",

explores his Nova Scotian roots: Together with guitarist Cornelius Bode he presents a program of traditional Irish, Scottish and Cape Breton music. Brian can also occasionally be seen playing folk sessions in the Irish pubs of Hanover, but nowhere nearly as often as he would like...

Ies Muller

The wooden flute and traditional music

As much as flutes are a natural part of many musical traditions, its path into those of western Europe has had a few unexpected twists and turns. People familiar with historical instruments will notice that the flutes played in Irish, Scottish and Breton music are very similar to those used in classical orchestras in the 19th century. They are in fact the same instrument, suddenly in an entirely different context and role. How did it get there?

This phenomenon is one of many that can be observed when looking more closely into the less formal world of folk music, less formal because most of it remains unwritten. Music and musical practice was often learned within a family or village and many local styles or musical dialects still exist. These evolve in an organic process in which new instruments may find a place when they become available. The interplay between deep musical memory and the ever-changing possibilities of current events guarantees a timeless musical conversation.

Ies Muller is considered to be one of the leading folk flute players in Holland today. He was introduced to Irish, Breton and Dutch traditional music and the wooden transverse flute at a young age. Inspired by the sound of this instrument he started learning and playing more and more music and absorbing the unique elements of playing styles that come with learning by ear.

Alongside his work as a musician and flute teacher Ies has been involved in archival projects about Dutch traditional music from the 17th, 18th and 19th century at the Meertens Institute in Amsterdam. There, as well as in his musical work he had a chance to observe how traditional music is transmitted over generations in its own ways.

Boaz Berney

Musicalischer Seelen-Lust: The use of the traverso in German seventeenth-century sacred concertos.

Inspired by Italian models, the *Geistliche Concert* or sacred concerto developed in Germany during the first half of the seventeenth century. The genre was characterized by contrasting forces of voices and instruments, in addition to the newly invented use of the basso continuo. It was also in those works that we have one of the earliest cases in which composers indicated the use of specific instruments rather than leaving the choice of instrumentation to the musical director. There are several collections of such works published in Germany in the first half of the seventeenth century that call for the use of renaissance flute in addition to other instruments. This presentation will explore the use of traverso in those collections, and in particular in works by Thobias Michael, Daniel Selich and Sebastian Lemle as well as unknown occasional works by Johann Hermann Schein. Finally, we will look into how these historical examples can inspire us in using the renaissance flutes in mixed ensembles today.

Boaz Berney – Historical flutes: Based in Montreal, Canada, Boaz Berney makes copies of wooden flutes from the sixteenth to the nineteenth centuries, as well as repairing and restoring historical woodwinds. He participates regularly in early music exhibitions in London, Boston, Utrecht, Paris and Tokyo. He has been researching historical flutes for

nearly twenty years, measuring original flutes in museums and private collections throughout Europe and North America. He is a founding member of Modena Consort and DISCANTVS ensembles and regularly plays with these groups as well as other early music ensembles in North America, Europe and Israel.

Enrico Coden

A lawyer's plagiarism of Quantz: a critical reading of Lorenzoni's *Saggio*

The *Saggio per ben sonare il Flautotraverso* by Antonio Lorenzoni (Vicenza, 1779) is the only Italian-language flute method of the 18th century. Internationally known until the beginning of the 20th century, it is nowadays somewhat forgotten, often branded by contemporary scholars as a simple plagiarism of Quantz's *Versuch* and other theoretical handbooks. However, a critical reading in comparison with its sources reveals interesting elements of the performance practice of the time.

One must first consider the motives that led to its composition: Lorenzoni, a lawyer and amateur flutist, conceived it as a personal notebook, only deciding to publish it later to help other dilettantes. This explains both his philosophical style and the presence in it of several sources (especially Quantz's *Versuch*, D'Alembert's *Principes* and Rousseau's *Dictionnaire*), often translated without any bibliographical reference.

However, a detailed identification and analysis of the copied passages makes it possible to filter out the original content, which probably stems from oral instruction. This concerns for example the most popular composers, fundamentals of flute technique and notions of "good performance"—useful elements for the possible reconstruction of a historically informed performance of Italian music in the second half of the 18th century.

Enrico Coden studied modern flute, historical flutes and music pedagogy in Udine, Vienna, Linz, and The Hague. He plays with several ensembles (Il Gusto Barocco, Orchestra Frau Musika, LaBarocca) and is co-founder of the Filarmonici Friulani Youth Orchestra. He has made recordings for RAI, ORF, Fidelio and Cinémathèque française. As a researcher, he won the UNISONO Master Prize and a scholarship of the Stichting De Zaaier. He also has published articles for the journals *Falaut* and *Tibia* and gave lectures for the Italian Society of Musicology and at Indiana University Bloomington. His composition *Introduktion, Thema und Variationen über "Es wird scho glei dumpa"* was published by Edition Walhall. He worked as flute teacher at the Udine Conservatory (Italy) and the Landesmusikschule in Freistadt (Austria). Together with Uma Torres Tarrès, he created the educational project "Trave(r)ssant: a time travel through the historical flutes" for young flute students.

Brian Berryman

Learning Irish flute the way the Irish do: A practical workshop (in A=440)

Folk musicians learn music through listening and imitation (just as was the case in the majority of music up until the 16th century). In order for us to experience this oral tradition first-hand, Brian Berryman will lead us in such a class. We will learn (at least) one tune and also traditional ornamentation technique and style. We therefore ask that everybody bring a flute along in 440 so that we can all engage in the experiment. No advance knowledge is necessary: just an open mind and open ears (Participants are welcome to record the class). It will perhaps change some of your pedagogical ideas...

Amanda Markwick

Teaching Renaissance music on modern flutes

After 500 years, the Renaissance flute is (rightly!) coming back into fashion – at least in the world of historical flutes – with more and more professionals and amateurs learning to play this gorgeous instrument and its music. Historical flutists will naturally lean towards playing 16th-century music on copies of 16th-century instruments, but we should not rule out the possibility of playing Renaissance music on modern flutes. Renaissance diminutions on chansons can be very beautiful additions to the modern flute recital repertoire, for example, and the modern flute ensemble comprising different sizes of instruments is a natural, if extended, reflection of the historical flute consort.

What does teaching Renaissance music on modern flutes look like in practice? What aspects of modern flute-playing work successfully for this music, and what are areas that seem to need some adjustment? What can Renaissance music offer to different levels of flutists and flute ensembles? Coming from the perspective of a historical flutist working with all levels of musicians, this presentation looks at the variety of enriching experiences that playing Renaissance music on the modern flute can bring.

Amanda Markwick plays historical flutes from the Renaissance through the early Romantic eras. She received Bachelors and Masters degrees from both Indiana University Bloomington and the Koninklijk Conservatorium in The Hague, studying with Barbara Kallaur, Kate Clark, Wilbert Hazelzet, and Barthold Kuijken. She performs regularly throughout Europe in various chamber and orchestral ensembles. Amanda is regularly invited as a guest lecturer (Conservatorium van Amsterdam, H.I.P.S.T.E.R. Ireland, Irish World Academy, Renaissance Workshops Berlin, Bauhinia Musik Haus Hong Kong, Kuopio Conservatory), and in 2021 she was on the jury of the Baroque Flute Competition for the American National Flute Association. Her article “Advice for Traverso Beginners” was published by *Fluit* magazine. With Kate Clark, she co-authored *The Renaissance Flute: A Contemporary Guide*, the first modern handbook for the Renaissance flute, published by Oxford University Press in 2020. She lives and teaches in Berlin, Germany.

Aysha Wills

Bridging two worlds: What “Instrument in Historical Perspective” means to me

Can a classical music degree be done side by side with an early music degree? What are the benefits and drawbacks of existing in these two admittedly separated faculties at once? During this panel discussion, I will sit down to chat about this topic with Kersten McCall, who was my Boehm flute instructor at the Conservatorium van Amsterdam. After completing two separate undergraduate degrees (which included double the coursework as well as two final recitals), I realized that continuing that amount of coursework for a masters degree was simply untenable. As a result, a program called “in Historical Perspective” was created, essentially allowing a student to learn to play all historical iterations of their instruments during a two year masters degree. The program is flexible and different students focus on different specializations during the degree. During this discussion I’d like to talk about my experiences and the way that this degree has impacted my career and my approach to music since my graduation.

Aysha Wills is a Canadian/NZ flautist based in Amsterdam. She immigrated to Amsterdam in 2011 to begin a bachelor’s degree at the Conservatorium van Amsterdam, with a double major in historical flutes (with Marten Root) and modern flute (with Harrie Starreveld). After

finishing this degree, she attained a master's degree in "Flute in Historical Perspective" with Marten Root and Kersten McCall.

Aysha has worked with many ensembles across Europe, including the Royal Concertgebouw Orchestra, de Nederlandse Bachvereniging, Concerto Koln, Kolner Akademie, Luthers Bach Ensemble, Das Neue Orchester, l'arte del mondo and Nieuwe Philharmonie Utrecht. Aysha is a founding member of Postscript, an award-winning ensemble whose debut CD "Introductio" has received praise from early music and hi-fi fans across the globe. Their second CD, a recording of 18th century music from Amsterdam, will be released in summer 2022. Aysha's debut solo CD will be released at the end of the summer of 2022.

Kersten McCall

A modern flautist's view on the CvA's "Masters in Historical Perspective"

For a few years now the Conservatory of Amsterdam has been offering a Masters program called the "instrument in its historical perspective".

This program has various advantages:

- By playing original instruments, the modern player has an immediate understanding of its articulation, phrasing, dynamics and tempo, whereas when playing early music directly on modern instruments these aspects often have to be discussed. The limitations of the original instrument makes the music speak naturally in the way it was written.
- The idea of imitating period instruments on a modern flute far too often does not respect the character or original motivation of a piece. This imitation must be replaced by translation.
- Forked fingerings and the numerous possibilities of fingerings on romantic flutes challenge the fixation of the modern flautist on fingering charts. Even the "perfect" Boehm flute deserves more possibilities: the options are there but rarely used.
- The precision of the embouchure and use of the skull's resonance is increased by playing a traverso.
- A greater sensitivity for keys and harmonies is obtained by playing the traverso which leads, when transferred to modern flute, to a more vital and "modern" performance of early music.

Kersten McCall, principal flute of the Royal Concertgebouw Orchestra Amsterdam since 2005, was born in Freiburg, Germany as son of the composer Brent McCall. He studied with teachers such as Felix Renggli, Renate Greiss and Aurele Nicolet. Between 1997 and 2005 he was principal flute of the Radio Symphony Orchestra Saarbrücken, Germany.

Kersten McCall won first prize at the Kobe International Flute Competition and won prizes at competitions like ARD Munich, Prague Spring and Mendelssohn Competition Berlin.

He was invited as guest principal flute in the Berlin and the New York Philharmonic, the Orchestra of the Bayerische Rundfunk and the Chicago Symphony Orchestra.

As a soloist he played with the Royal Concertgebouw Orchestra, the Camerata Academica Salzburg, Les Violons du Roy and many others; he has also toured widely.

In 1996 he founded the Ensemble est!est!!est!!! for contemporary music and performance.

Kersten McCall is a member of the Linos-Ensemble and teaches at the Amsterdam Conservatory.

Helen Roberts

Digital divisions: Bringing *Passaggi* to life

Passaggi, the improvisation and ornamentation app for historical performers, was launched by Septenary Editions in February 2020 and currently has over 1000 users worldwide. In this presentation, I will be discussing the background to the *Passaggi* project, the processes involved in sourcing the funds and expertise to realise my original idea, and some of the challenges and opportunities I encountered bringing the project to market. I will examine some of the practice-led research work that has informed the design and content of the app so far, and outline some of the potential applications for *Passaggi* technology in future projects. Finally, I will discuss how *Passaggi* sits within a wider context of mixed-media publication for historical performers that Septenary Editions has been working towards for several years, using our forthcoming critical edition of Girolamo Dalla Casa's *Il vero modo di diminuir* (edited by myself and Jamie Savan) as a case study.

Helen Roberts studied cornett with Bruce Dickey at the Schola Cantorum, Basel between 2006 and 2009 and has gone on to enjoy a busy freelance playing career that has taken her from Hong Kong in the East to Vancouver Island in the West, with multiple stops in between. Helen is a member of His Majestys Sagbutts and Cornetts and performs regularly with period instrument ensembles throughout the UK, Europe, and North America. Since completing doctoral research into the use of wind instruments in English cathedrals during the sixteenth and seventeenth centuries, Helen has published on reconstructing rare seventeenth-century English music for winds (*Research Catalogue*, 2020) and on the portfolio career of Canterbury's seventeenth-century cathedral wind band (*Early Music*, forthcoming, 2022). Helen is an Associate Lecturer in the Arts and Humanities at the Open University and an independent researcher.

Elam Rotem

The presentation of music theory: text vs animation

For centuries, music theory has been presented in textual mediums. However, discussing music theory, even with the help of music examples, is quite challenging, taxing the skills of both the presenter and the reader. This presentation will discuss how new digital mediums, such as video and animation, can help facilitate the communication of musical-theoretical ideas in that they allow for a simultaneous reception of both visual and auditory material.

Elam Rotem is a harpsichordist, composer, and singer. He is the founder and director of Profeti della Quinta. He specialized in historical performance practice at the Schola Cantorum in Basel, and graduated with a master's degree in continuo playing and another in improvisation and composition. In 2014, Rotem established the award winning resources website Early Music Sources (www.earlymusicsources.com). In 2016, he finished his PhD thesis with distinction ("Early Basso Continuo Practice: Implicit Evidence in the Music of Emilio de' Cavalieri"), within a new collaborative program between the Schola Cantorum in Basel and the University of Würzburg, Germany.

Christiane Hausmann

Frederick II and the flute

Friedrich II, King of Prussia, has gone down in history primarily as an enlightened monarch and disciplined soldier. But the versatile educated man was also an exceptionally good and

enthusiastic flute player. Even critical contemporaries attested him an approximately professional level. The flute even accompanied Friedrich on his campaigns. His teacher was none other than Johann Joachim Quantz, who dedicated his *Versuch einer Anweisung, die Flöte traversière zu spielen* to him. Friedrich was also active as a composer: more than 120 sonatas for flute and harpsichord and four flute concertos are known. This lecture will take a closer look at Frederick's relationship to the musical developments of his time in general and to the flute in particular.

Christiane Hausmann studied historical and systematic musicology, as well as Italian literature and baroque flute at the Universities of Halle, Leipzig and Pisa. After her studies she worked on a project involving the publication of Johann Anastasius Freylinghausen's *Gesangbuch* for the Francke Foundations in Halle. In 2007 she received her doctorate under Helga de la Motte-Haber (Berlin) for her work on Ennio Morricone's compositions. Since April of 2008 she has been active as a scholar on the Project "Bach Digital" situated in the Bach Archive in Leipzig and supported by the Deutsche Forschungsgemeinschaft.

Giovanni Paolo Di Stefano

Woodwind instruments in museums. The Rijksmuseum's collection as a case study.

For decades, organologists, musicians and instrument makers have been discussing the role of historical musical instruments in museums and the best practices to guarantee the preservation of these objects and/or their musical function. The latter are crucial features that belong to the tangible and intangible cultural heritage with which museums are entrusted. With regards to early woodwind instruments, this task proves to be particularly problematic due to the conservation issues caused by the player's breath. As a result, museums hardly ever allow for woodwind instruments in their collections to be played, and most of these exemplars have sadly turned into silent objects. Recently, however, many museums have been focusing on the use of modern, non-invasive, technologies to study wooden artefacts. The aim is to gather data which may also be used to produce facsimiles of woodwind instruments in museum collections. Because the Rijksmuseum boasts an important collection of historical woodwind instruments, the aim of this paper is to illustrate its policies and approaches within this broader context, especially as far as its flutes are concerned.

Giovanni Paolo Di Stefano is the curator of musical instruments at the Rijksmuseum Amsterdam. He studied musicology in Palermo and Rome where he earned his Ph.D. In 2014, he received the Italian Academic Habilitation as Associate Professor in Musicology and History of Music. His research interests focus on the history and technology of musical instruments. He is widely published and teaches organology at Italian universities and conservatories. He is also an advisory member of ICOM CIMCIM. In this capacity he is responsible for the "International Directory of Museum and Collections of Musical Instruments" project.

Marten Root

Your instrument is your best teacher, guide and inspiration.

Your instrument is your best teacher, guide and inspiration. Each instrument is a compromise; no instrument is perfect and not every innovation is an improvement. I once played my first original instrument, a Koch from 1815 with a cracked head joint and an altered bore, in the Festival Oude Muziek Utrecht. I also was able to play concerts and make recordings on originals from private collections, a privilege that every professional

musician should be able to experience. Once measuring some Renaissance traversi in Verona, instruments that you are not allowed to play, I got a telling wink from the curator with the information that he was going to lunch. I have never been so touched by the sound of an original instrument.

- There are unfortunately builders of copies that quickly shift to “improving” an instrument without ever having played the original.
- Museums are justifiably careful with permitting the originals in their collections to be played because there are official rules for this. This leads to absurd situations where you are allowed to play an original for 30 seconds.

It would be good if the instruments were not only preserved but kept playable for interested builders and players. Until then we are unfortunately dependent on the private collectors who keep their instruments playable.

Marten Root founded both the Biedermeier Wind Quintet and the Ensemble Schönbrunn. He tours extensively with these ensembles and their recordings on Globe include, apart from sonatas by Bach, Kuhlau and Mozart's flute concerti, many chamber music works. In addition, he recorded Bach's 5th Brandenburg Concerto and Divertimenti for the King of Naples with Anner Bijlsma's Ensemble Archibudelli both for SONY. Marten Root has been first flute in the Barokorkest van de Nederlandse Bachvereniging for over 30 years and, since 1992, in Sir John Eliot Gardiner's Orchestre Révolutionnaire et Romantique and the English Baroque Soloists. On the recordings with these orchestras he can be heard in repertoire ranging from Bach to Berlioz, Schumann, Brahms, Verdi and Debussy. Marten Root teaches historical flutes at the Conservatorium van Amsterdam and at the Hochschule für Künste in Bremen, Germany. He has given masterclasses in Europe, the USA and Canada, Israel and several Far East countries.

Emile ter Schegget

Historical regeneration: original instruments for renewed insight

Young musicians in the Historically Informed Practice world spend the better part of their life growing and nurturing a craft based on the learnings of valuable historical sources. Curriculums in conservatories are more and more advanced and academically oriented, while young performers now rely on the given knowledge gathered by generations of musicians and researchers. In this natural evolution of the Early Music movement however, the new generation finds itself faced with a challenge. The freedom that had been known at its birth along with its countless possibilities have now given place to a well-oiled, competitive and demand-based industry, while the next generation of artists is losing touch with the goals set by the pioneers of our music and its primary sources. Original instruments, it could be argued, are an undeniable primary source, and might provide the most appropriate insight into specific informed practices in a way that written sources cannot. In an attempt to construct a better understanding of his own instrument, Emile ter Schegget will dive into the place historical instruments have in the practice and development of young musicians, their experiences with said instruments in comparison with builders, and their relevance in the rejuvenation of an old craft.

Emile ter Schegget's musical education started at Bordeaux's Conservatory with Cécile Orsini, before entering the prestigious Schola Cantorum Basiliensis in the class of Conrad Steinmann. Subsequently, he continued his studies at Utrecht Conservatory with Heiko ter Schegget, developing a special interest in historical instruments, leading him to study the

craftmanship of building recorders. Emile performs music from the Medieval times up until the late Baroque period and Contemporary music throughout Europe, in very different settings: as a soloist and in chamber music ensembles (Voci d'Altrove), Renaissance consorts (Ensemble Désinence), and orchestras (Capriccio Barockorchester, Ensemble Locatelli). In 2020, Emile won various prizes at the Blockflötenfestival Nordhorn and the Tel Aviv Recorder Festival, including one in collaboration with harpsichordist Tim Veldman, with whom he regularly performs unknown repertoires. In addition to his performing career, Emile teaches at Amphion Muziekschool in Doetinchem and studies singing.

Kim Pineda

Closing the Gap: Identity shaping through cross-genre programs and the exchange of historical performance practices

For the past two decades I have worked on building relationships and creating concerts that involve musicians trained in historical performance of classical music with musicians specializing in vernacular musics from aural traditions in the Western hemisphere. The goal of this ongoing project is to bridge the musical and cultural crevasse that appeared in the late eighteenth and early nineteenth centuries with the increased availability of printed music aimed at the highly skilled but unpaid musicians of the middle class. This gap not only segregated the players of classical and vernacular musics, but created a cultural divide between musicians and audiences. This work has helped define who I am as a musician and generated more musical opportunities. Instead of following the path of going through auditions and sending audio and video recordings to people with the hope of getting hired, I chose to create my own environment for concerts and workshops, expand my skill sets, and enjoy working with a broader scope of music and musicians. In my presentation I will discuss my experiences in the reconciliation of repertoire and performance practices necessary for collaboration between two seemingly different groups of music and musicians.

Kim Pineda has performed on historical flutes, recorders, and as a conductor throughout the U.S., Canada, in Israel, and on National Public Radio. Founder and music director of Seattle-based Grand Cru Baroque (baroquenorthwest.com), he has performed with leading early music ensembles in the U.S. and has recorded on the Origin Classical, Centaur, and Focus labels. Kim received the PhD in musicology from the University of Oregon, and taught at Sam Houston State University and Texas Tech University. In 2020 Dr. Pineda made a career pivot and is currently the head of the social studies department at Española Valley High School in New Mexico. In his spare time he enjoys the culinary and martial arts, hiking, and working in the garden. Learn more about Dr. Pineda as a scholar-performer at kimpineda.com.