

**CARDIFF UNIVERSITY
SCHOOL OF MUSIC**

AFFECT IS NO CRIME

**TECHNICAL AND AESTHETIC PERSPECTIVES ON THE
CONTEMPORARY TRAVERSO REPERTOIRE**

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Abstract

The Early Music movement has long been the subject of vigorous scholarly debate, especially since its entry into wider public consciousness towards the end of the 1970s. But the growing body of new music composed for period instruments since that time has, until recently, received little attention. A particular beneficiary of this practice has been the traverso, which offers the contemporary composer a rich palette of timbres, a diverse array of articulations, variable types of vibrato and a considerable versatility in embracing extended techniques.

This dissertation considers new music for the traverso from the perspectives of history and aesthetics on the one hand, and of technique and performance practice on the other. The first chapter situates the phenomenon of new works for period instruments within the wider context of historically informed performance, a movement that has itself attracted the labels of both ‘modernist’ and ‘postmodernist’. The second chapter sets out the arsenal of extended techniques in commonest use on the traverso, exploring both the technique of their production on the instrument (their ‘effect’ and how to produce it) and their expressive function (their ‘affect’) in the context of twentieth- and twenty-first-century works. The third chapter analyses specific selected works from the instrument’s new music repertory, exploring both their technical means and processes (whether minimalism, microtonality, live electronics or algorithmic composition) and their aesthetic motivations (for example, with the postmodern irony of Jukka Tiensuu or the postimpressionism of Jacqueline Fontyn). While some of these works embrace the instrument’s stylistic and organological heritage, through the use of quotations from Baroque music or the re-appropriation of its genres and instrumental combinations, others do not, instead placing it in the context of a radically new aesthetic and/or an innovative soundscape. As the conclusion sets out, all this renders more problematic the task of situating new music for the traverso within contemporary culture, whether as a modernist, a postmodernist or a late modernist phenomenon.

Presented along with the dissertation is a CD recording by the author and his ensemble Europa Ritrovata (released in 2019 on the Arcana/Outthere Music label) which features a number of the works discussed. Also included is an appendix listing more than 150 works composed for the traverso over the past four decades.

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Introduction

Contemporary music for the flute has come to be associated with the latest playing techniques and instrumental technology.¹ Over the course of the twentieth century, the modern Boehm-system flute, with its voluminous sound, efficient key system, heavy-duty material and equal-tempered scale, proved the ideal vehicle for the new ideals of the modernist avant-garde and the means of creating its new sonorities. The Italian composer Bruno Bartolozzi was one of the first to believe that the employment of multiphonics would produce a revolutionary new vocabulary for woodwind instruments if ‘organised into polyphonic writing’.² The American flautist and composer Robert Dick furthered this research into new sounds, providing in 1975 a first comprehensive presentation of the flute’s sonic possibilities, including multiphonics, alternative fingerings, quarter-tones and smaller microtones, natural harmonics, glissandos, whisper tones, jet whistles and percussive sounds.³

But, with the increasing prominence of the Early Music movement from the 1960s, the preeminence of the modern flute became subject to reassessment. The one-keyed flute, instead of being regarded as a defective and underdeveloped prototype of the modern flute, once more achieved recognition in its own right, becoming of interest not only to flautists within the historical performance movement but to composers as well. Starting in the late 1980s, an increasing number of composers began to revert to the simple system flute. In 1988 Hans-Martin Linde, the German flautist and composer, wrote a solo piece for the traverso entitled *Anspielungen*, in which contemporary idioms interact with tonal allusions and quotations drawn from the Baroque and Classical flute literature. In America, the flautist John Solum commissioned a few pieces from well-known composers, such as Otto Luening (*Three Fantasias* for traverso, 1988) and Ezra Laderman (*Epigrams and Canons* for two traversos, 1993), showing how such traditional genres as Baroque fantasias and duets can be

¹ In addition to the standard Boehm mechanism, the Kingma system flute provides six extra keys for six of the seven quarter-tones and multiphonic vents, which are missing on the normal French model flute. Another interesting invention is the Glissando headjoint by Robert Dick: this telescoping headjoint, with a high-performance contemporary cut headjoint sliding inside a carrier tube, allows the flautist to perform an extremely wide range of glissandos, bringing the instrument closer to the sound of the human voice.

² Bruno Bartolozzi, *New Sounds for Woodwind* (Oxford: Oxford University Press, 1967).

³ Robert Dick, *The Other Flute: A Performance Manual of Contemporary Techniques* (Oxford: Oxford University Press, 1975).

adapted to modal or atonal music. A decade later the British flautist Stephen Preston started to create new techniques and improvisational forms for the one-keyed flute based on birdsong, to which he gave the term ‘ecosonics’. Ecosonics were exploited to create the sound material for a number of the pieces he commissioned. These included *The Soft Complaining Flute* (2004) for traverso and six female voices by Edward Cowie; *Less* (2004) for traverso and live electronics by Jo Thomas; *Il Prestone* and *L’Amara* from *Six Duets* (2006) for two traversos by John Thow; and *About Birds and Humans* (2006) by Sergio Roberto de Oliveira. The British flautist and contemporary music specialist Carla Rees has also been involved in traverso playing and has a particular interest in the commissioning of new works. What is more, she has undertaken extensive research on the use of extended techniques, and especially multiphonics, on the modern alto and bass flute.⁴

In Canada, meanwhile, the flautist Elissa Poole has devoted her entire career to contemporary music. She began commissioning new pieces for the traverso from colleagues and friends in the early 1980s. According to Poole, composers were attracted by not only ‘the new sound world of the traverso, but also by [...] various performance aspects: the lack of vibrato, pure tunings, [the] different sense of phrasing and [a] non-romantic approach to lines and expression’.⁵ The result has been a new wave of music, often incorporating other period instruments besides the traverso, which demonstrates how the perennial ‘affects’ evoked by Baroque instruments can interact with the full range of ‘effects’ contemporary music has to offer.

The rediscovery of the one-keyed flute has revived possibilities that were negated, or at least underplayed, in repertoire composed for the modern flute: soft-grained and gentle tone colours, variable according to the expressive intent of the performer and the musical ideas of the composer; a lower pitch that affords for the instrument the slightly opaque, alto voice described by Quantz in his treatise;⁶ a rich and diversified array of; a more rhetorical style of phrasing; the ornamental use of several types of vibrato, including the finger vibrato

⁴ Rees has created a chart of 128 different fingerings that can be employed for the production of such effects, most of them consisting of chords of two different pitches. Such a chart can be found on her personal website <<http://carlarees.co.uk/sections839142.html>> [accessed 10 October 2018].

⁵ Elissa Poole, extract from a personal interview with the author, 6 May 2015.

⁶ ‘In general, the most pleasing tone quality (*sonus*) on the flute is that which more nearly resembles a contralto than a soprano, or which imitates the chest tones of the human voice. You must strive as much as possible to acquire the tone quality of those flute players who know how to produce a clear, penetrating, thick, round, masculine, and withal pleasing sound from the instrument’; Johann Joachim Quantz, *On Playing the Flute* (Boston, MA: Northeastern University Press, 2001), p. 50.

also known as *flattement*; the exploitation of unequal temperaments to attain more nuanced enharmonic, diatonic and chromatic intervals; and, finally, even more minute pitch differentiations, able to be organized within microtonal systems and produced variously by means of embouchure control, the partial covering of fingerholes and the adjustment of the angle of the instrument relative to the airstream. What is more, the Baroque artistic milieu from which the one-keyed flute stems serves as a vivid source of knowledge and inspiration for contemporary composers, through such features as a wide spectrum of embellishments, or even musical quotations from the Baroque flute repertoire, and the reversion to musical genres or instrumental combinations dating from the first half of the eighteenth century. At the same time, thanks to its simple structure as a conical tube with six holes, the traverso can embrace the whole range of extended techniques borrowed from the modern flute vocabulary, with surprising new results.

This dissertation is the result of a number of years I have spent engaging in various activities such as collecting manuscripts, published scores, concert programmes and recordings; arranging interviews with performers and composers from around the globe, when possible face to face and, when not possible, via video calls or emails; a number of inspiring collaborations with other performers and composers; solitary experiments with my collection of one-keyed flutes⁷ and further explorations in the company of like-minded friends and colleagues on other period instruments; many endless questions posed to myself and others which, on rare occasions, have given rise to valuable answers; and, last but not least, the recent release of my ensemble Europa Ritrovata's first CD, *Affect is no Crime: New Music for Old Instruments*, on the label Arcana (Outhere Music), on which we premiere five of the most interesting pieces investigated here.⁸

What follows consists of three chapters and a conclusion, the latter marking merely a temporary point of closure for research that will hopefully continue into the future. In the first chapter, I set out the historical and theoretical basis of my investigation, by offering an overview of the historically informed performance (HIP) movement from its birth to its most recent manifestations, focusing on the various attempts by scholars to situate it as a

⁷ With regards to late eighteenth-century flutes, I mostly play copies of C. Palanca and J. W. Oberlender flutes (made by Martin Wenner) and J. H. Rottenburgh ones (made by Rudolf Tutz).

⁸ Europa Ritrovata, *Affect is no Crime*, CD, Arcana/Outhere Music A 116, 2019.

‘modernist’ or a ‘post-modernist’ phenomenon. This chapter is essential in order to understand the context which has favoured the flourishing of a new repertoire for period instruments, and in particular the traverso, from the early 1980s onwards.

In the second chapter, I unpack the arsenal of extended techniques in commonest use, explaining how they can be produced (their ‘effect’) and outlining their main functions (their ‘affect’) within their multiple musical contexts. Beyond their technical aspects, I place particular emphasis on their expressive nature as potential ‘figures’ in the manner of Baroque tradition.⁹ Although a number of these techniques are essentially the same when employed on a modern flute, their sonic outcomes are often different: one of my main objectives is to instruct both performers and composers in what to expect from the traverso, encouraging them to consider this instrument for its own peculiar features.

In the third chapter, I analyse a selected number of pieces and outline the main trends and styles of the new music written for the one-keyed flute, from its emergence in the early 1980s to its most recent achievements. The repertoire is analysed through the lens of post-modernism and is organized in six sections:

- The first section addresses composers’ pioneering attempts to write for the traverso, showing how this first seemingly post-modernist wave came with more than a few strings attached to the modernist flute tradition.
- The second section focuses on the music of Jukka Tiensuu in order to highlight the use of irony as a post-modernist element to counteract the severity and rigour characteristic of the avant-garde.
- The third section takes the music of Jacqueline Fontyn as an example of a new trend of contemporary music within the Franco-Belgian flute tradition, showing a continuity between neo-impressionistic and synesthetic harmonies inspired by Messiaen and more experimental *techniques de jeu étendues*.
- The fourth section deals with music from Canada, one of the most fertile territories for the development of a contemporary repertoire for the traverso. This chapter provides a critical overview of a multifaceted literature that oscillates between the tradition of minimalist and repetitive music and other antimodernist stances.

⁹ Musical rhetorical-figures are widely analyzed in Dietrich Bartel Lincoln, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music* (Lincoln, NE: University of Nebraska Press, 1997).

- The fifth section highlights a few of the unidiomatic and therefore less successful works, influenced by a new wave of decorative exoticism.
- The sixth section is a personal account of my work as a performer in which I present the music I have commissioned from a number of composers over the last six years.

The conclusion is a reflection of the current state of the art. There I suggest further directions that might be undertaken in the future by both composers and performers, hoping that my research will help to consolidate a sound basis for the expansion of such a repertoire.

In conducting my research, I have adopted the following methodological strategies:

- critical consultation of prior research in this field;
- interviews with living flautists and performers who have previously commissioned and performed new music for the traverso in order to collect as much information as possible regarding past creations and works in progress;
- interviews with living composers who have previously composed for the one-keyed flute, in part to inform an updated catalogue of works (see below);
- critical listening to CDs and recordings of live concerts featuring contemporary repertoire for the traverso;
- analysis of notated musical scores and, when possible, sounded form in performance;
- critical methodology with regard to the interpretation of a selected number of works in order to highlight main trends and aesthetics;
- studying different ways of notating particular techniques, in an attempt to respect the peculiarity of each composer's personal vocabulary.

Appendix I sets out a list of works composed for the traverso, which includes all the titles I have been able to assemble over the last few years. This catalogue is organized into three sections: solo and duos; chamber music; orchestral music. The varied and open-ended nature of my inquiry has made the compilation of this catalogue fairly troublesome: more than a few of these pieces remain unpublished, while others exist only in manuscript form. Although extensive, my list cannot be considered in any way exhaustive: it deals with a repertoire that is still expanding as I write. Prior attempts to produce a comprehensive record of this

repertoire were made in 2001 by the Canadian flautist Linda Helen Pereksta,¹⁰ in 2010 by Amy Beth Guitry, whose research was focused on extended techniques and their practical integration through performance and improvisation,¹¹ and in 2015 by the Polish flautist Maja Miro.¹² My list takes into account their inventories, while adding many further titles. Appendix II consists of a personalia in which short biographies of the main composers, scholars, musicians and traverso players discussed in the dissertation are presented in alphabetical order. All pitches presented in this dissertation are notated according to the Helmholtz system of pitch notation.

¹⁰ Linda Helen Pereksta, 'Twentieth-Century Compositions for the Baroque Flute' (DM dissertation, Florida State University, School of Music, 2001).

¹¹ Amy Beth Guitry, 'The Baroque Flute as a Modern Voice: Extended Techniques and their Practical Integration through Performance and Improvisation' (PhD dissertation, City University of London, 2010).

¹² Maja Wiśniewska, 'Nowe oblicze fletu barokowe go w kompozycjach XX i XXI wieku' (PhD dissertation, Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku, 2015).

1. HIP: Modernist or Post-Modernist?

1.1 The use of period instruments: from neoclassical anachronism to HIP ‘authenticity’

From the Roman re-enactment of Hellenistic culture to the neo-Gothic fantasies of Victorian Britain, from the Renaissance emulation of antiquity to the neoclassical Empire Style, from primitivist obsessions with a primordial era to post-modern fragmentariness and pastiche, the need to preserve a certain number of enduring practices and to tamper with old and picturesque relics from an idealized era is a recurrent tendency in the history of art. Although embedded in our nature and fundamental to our culture, the confrontation with the past has at times become a site of conflict and even something to be feared. At the beginning of the twentieth century, a violent urge to embrace novelty and innovation arose in opposition to the alleged fetishization of a decaying tradition, with the aim of preventing conservative forces from becoming a brake on progress.

David Harvey describes modernism as ‘a troubled and fluctuating aesthetic response to conditions of modernity produced by a particular process of modernization’¹. While it did not respond affirmatively to all aspects of modernity and modernization, modernism and the various avant-garde movements to which it gave rise sought to ensure that a continual process of discovery and evolution would guarantee generations the ability to overcome a nostalgic attachment to the past. The use of technology, machinery and science were meant to free ‘modern’ men and women from the past’s regressive force and help them face the unavoidable future without fear. But an unquestionable faith in progress was not without risk either: the futuristic obsession with technology, speed and youth brought Europe violently to the verge of self-annihilation, and the Faustian commitment to ‘creative destruction’ typical of modernism sought to defy what was left of the idle establishment and the corrupted bourgeois on both aesthetic and ethical levels. Le Corbusier’s *Plan voisin*, introduced at the Parisian Salon d’Automne in 1922, perfectly exemplifies such a modernist perspective. From

¹ David Harvey, *The Condition of Postmodernity* (Cambridge and Oxford: Blackwell, 1989), p. 99.

an aesthetic viewpoint, it aimed to replace the convoluted and muddled *rues* and *ruelles* of two square miles of downtown Paris with a set of perfectly symmetrical, straight and large traffic lanes. Outdated buildings were to be demolished in order to leave room for a new central residential area consisting of 24 skyscrapers that would house 500,000 inhabitants, all surrounded by open spaces and a periphery of factories and distant garden cities. From an ethical perspective, Le Corbusier's project was meant to promote much more than a simple, albeit radical, architectural face-lift. The formerly aristocratic Marais had fallen into decay, and many other districts of Paris were characterized by overcrowding, poor sanitation and disease. Their destruction meant the rehabilitation of an entire social class: 'Paris of tomorrow could be magnificently equal to the march of events that is day by day bringing us even nearer to the dawn of a new social contract', Le Corbusier wrote.²

Still, however, for modernism, the confrontation with earlier praxis remained unavoidable: to engage with the past, whether that meant repeating or refusing 'what someone else has done', remained an imperative. Modernism's relationship to the past would remain an ambivalent one. For many artists, tradition and innovation were closely, indeed dialectically, related: true innovation required acknowledging the past if only in order to better move beyond it. The father of serialism, Arnold Schoenberg was not averse to references to Baroque genres,³ and like one of his most prominent musical heirs, Anton Webern, was deeply attached to the music of Johann Sebastian Bach.⁴ However drastic and uncompromising, even serialism was not conceived by Schoenberg as a destructive wave to engulf the establishment but rather as the last link in the chain of Western musical tradition.⁵ The twelve-tone method was, as Andrew Mead described it, 'a solution to the problem of

² Quoted in Gus Lubin, 'Why Architect Le Corbusier wanted to destroy downtown Paris', *Business Insider*, 20 August 2013 < <https://www.businessinsider.com/le-corbusiers-plan-voisin-for-paris-2013-7?r=US&IR=T> > [accessed 2 January 2019].

³ The *Suite* for piano op. 25 is a twelve-tone piece composed between 1921 and 1923 which echoes many features of the Baroque suite in both form and style.

⁴ While Schoenberg orchestrated two Bach chorale preludes and the 'St Anne' Prelude and Fugue in E flat BWV 552, Anton Webern orchestrated the *Ricercar a 6* from *The Musical Offering* of Johann Sebastian Bach in 1935. Despite the radical nature of this orchestration in terms of *Klangfarbenmelodie*, Webern characterized it as a transcription, placing Bach's name first: 'Johann Sebastian Bach: Fuga (2. Ricercata) a sei voci aus dem "Musikalischen Opfer"; für Orchester gesetzt von Anton Webern'. His orchestral version has no opus number.

⁵ 'I am convinced that eventually people will recognize how immediately this "something new" is linked to the loftiest models that have been granted to us. I venture to credit myself with having written truly new music which, being based on tradition, is destined to become tradition.' Arnold Schoenberg, quoted in Walter Frisch, *Schoenberg and His Worlds* (Princeton: Princeton University Press, 1990) p. 163.

writing extended music in the total chromatic',⁶ and it was meant to offer a definitive answer to the ongoing crisis of tonality.

The other dominant aesthetic trend of the 1920s was neoclassicism. The music of, among others, Maurice Ravel, Darius Milhaud, Francis Poulenc, Manuel de Falla, Igor Stravinsky, Paul Hindemith and Arthur Honegger did not shun traditional concepts such as 'clarity, simplicity, objectivity, purity, refinement, constructive logic, concision [and] sobriety'.⁷ Nonetheless, neo-classicism still represented a break with the past, one that was both anti-Romantic and anti-Expressionist.⁸ At one level the aura of 'certainty' and 'stability' that surrounded the past seemed to offer composers a reassuring alternative to feverish technological turmoil and, indeed, to lie at the opposite pole from the avant-gardist faith in progress and technology. Yet still, engaging with the past did not, at the dawn of the twentieth century, translate immediately into its historically informed re-enactment or faithful restoration, as would happen later in the field of art conservation⁹ and with the Early Music revival, especially from the mid-1960s onwards. The 'past' was still singular and not yet ready to be dismantled as an unjust system of privilege and oppression. Rather it was seen as a collective heritage to be cherished as part of a living tradition, whose plural bits had not yet been scrutinized through the lens of ethical relativism and sifted carefully in terms of their historical accuracy and inclusiveness.¹⁰ The 'past' was therefore a 'fabricated past', often inaccurate and deliberately purged or refashioned in order to fit a possessive and partisan narrative; it was certainly often fetishized with the intent of reinforcing a delusional sense of pride and chauvinism. But the same 'past' offered a sense of self-identification and ownership which constituted one of the most direct sources of inspiration for musicians and

⁶ Andrew Mead, 'Webern, Tradition, and "Composing with Twelve Tones ..."', *Music Theory Spectrum*, 15 (1993), p. 173.

⁷ Scott Messing, *Neoclassicism in Music: From the Genesis of the Concept through the Schoenberg/Stravinsky Polemic* (Rochester, NY: University of Rochester Press, 1996) p. xiv.

⁸ Key examples of the neoclassical tendency, stretching back to the turn of the century, include Ravel's *Menuet antique* (1895) and *Tombeau de Couperin* (1914–17), Prokofiev's 'Classical' First Symphony (1916), Stravinsky's *Pulcinella* (1919–20) and *Symphony of Psalms* (1930), Walton's *Sinfonia concertante* (1927) and Hindemith's *Kammermusik* series (from 1921) and *Concerto grosso* (1930).

⁹ Solemnly proclaimed and adopted at the Congress on the European Architectural Heritage held in Amsterdam in October 1975, the European Charter of the Architectural Heritage constituted a watershed in recognizing the European architectural heritage as 'an irreplaceable expression of the wealth and diversity of European culture' and promoting 'a common European policy and concerted action to protect the architectural heritage based on the principles of integrated conservation.' ICOMOS, International Council on Monuments and Sites <<https://www.icomos.org/en/charters-and-texts/179-articles-en-francais/ressources/charters-and-standards/170-european-charter-of-the-architectural-heritage>> [accessed 1 June 2020].

¹⁰ *Ibid.*, p. 151.

artists by virtue of its memorable achievements. It encouraged the revisiting of past practices but in order to sanitize and resurrect them for the sake of bettering their use and purpose. Hence the ‘past’ could be ‘improved’, reshaped and plundered for suggestive new ideas.

In the 1920s both Poulenc and Falla created neoclassical concertos for one obscure instrument from the Baroque era: the harpsichord. Prior to them, and with the exception of arrangements made in the 1910s by Percy Grainger, Ethel Smyth and Frederick Delius for the harpsichordist Violet Woodhouse, only the Dutch composer Alexander Voormolen had composed a solo piece for the instrument, the *Suite de clavecin* of 1921. (Claude Debussy had planned to compose a sonata for oboe, horn and harpsichord which, unfortunately, never saw the light of day.¹¹) Although seduced by the idea of restoring the practice of an antiquated instrument, composers from the beginning of the twentieth century aimed at reviving the harpsichord’s sound possibilities only at the price of improving its technical ‘flaws’ and updating some of its old-fashioned features, according to modern standards. Their attitude had nothing to do with historically informed re-enactments or a search for ‘authenticity’, as would be promulgated by the HIP movement a few decades later. It comes as no surprise that only a large Pleyel keyboard, with its grandiose sound and rich range of dynamics, could cut through the colourful and dense orchestration of Poulenc’s *Concert champêtre* (1927–28) as well as the more economical scoring of Falla’s Concerto for harpsichord, flute, oboe, clarinet, violin and cello (1923–26). The instrument employed for these concertos had very little in common with any historically accurate copy of a seventeenth- or eighteenth-century harpsichord: the presence of pedals on a lyre was created to activate the different registers, a metal frame was imposed to support the tension of metal strings, the jacks were weighted, the plectra were made of hard leather rather than quill, almost all the dampers were attached to levers, as was the case with table pianos from the same period, and the range of the instrument was rather extreme, expanded to five octaves. More than a ‘harpsichord’, this instrument was in fact a modern piano with a plectrum system. Nevertheless, the use of such an anachronistic ‘harpsichord’ gave these composers a medium through which to reconnect with a romanticized faraway tradition.

¹¹ This was meant to be the fourth of a series of six sonatas conceived for *diverses instruments*, the first being for cello and piano, the second for flute, viola and harp and the third for violin and piano. Due to the composer’s death, the fourth sonata for oboe, horn and harpsichord was left unrealized.

Around the same time, the viola da gamba and viola d'amore were also rediscovered and employed in neoclassicist works, including Frank Martin's *Sonata da chiesa* for viola d'amore and organ (1952), Hindemith's *Kleine Sonate* for viola d'amore and piano (1922) and *Kammermusik* no. 6 for viola d'amore and orchestra (1927), and Ottorino Respighi's Quartet for quinton, viola d'amore, viola da gamba and basse de viole (1906). All these pieces presented various elements derived (albeit not empirically) from instrumental styles of the past. Baroque ingredients, such as modal and tonal motifs, florid arpeggios and repetitive ostinatos, were in fact construed as metaphysical variables able to transcend their own original timeframe and aesthetic milieu and hence to relocate themselves in a twentieth-century dimension: the stylistic context from which the harpsichord, the viola d'amore and the viola da gamba stemmed served as a vivid source of inspiration for revitalizing antiquated stylistic features, proving their validity beyond – and sometimes in contrast with – their original historical context. At the same time, they were able to evoke an idealized pre-industrial era of rural and pastoral peace: 'a duodene of birdnotes chirruped bright treble answer under sensitive hand. Brightly the keys, all twinkling, linked, all *harpsichording*, called to a voice to sing the strain of dewy morn, of youth, of love's leave-taking, life's, love's morn.'¹²

As a strain of 'moderate modernism', to use Arnold Whittall's term, neo-classicism represented a 'metaphysical' attempt to transcend space and time and bring sounds of past tradition back from oblivion.¹³ What counted for composers such as Poulenc and Falla was the 'ideal' rather than the 'real' sound of the harpsichord: its instrumental 'authenticity' lay in its 'vitality' rather than in its 'accuracy'. The neoclassical desire to resurrect what seemed forever gone was driven by the idea of a past as 'a vital part of a living tradition'¹⁴ and, simultaneously, was nourished by a strong moral conviction: that of trying to improve what was once primordial and therefore technologically 'inferior'. Within the context of neoclassicism, the use of old instruments highlights the triumph of 'anachronism' over 'historicism': unlike the historically informed reintroduction of past instruments from the

¹² James Joyce, *Ulysses* from *James Joyce the Complete Collection* (New York: ReadOn Classics, 2017), p. 635.

¹³ Arnold Whittall, 'Individualism and Accessibility: The Moderate Mainstream, 1945–75', in *The Cambridge History of Twentieth-Century Music*, ed. Nicholas Cook and Anthony Pople (Cambridge: Cambridge University Press, 2004), 364–94.

¹⁴ Robert P. Morgan, 'Tradition, Anxiety and the Musical Scene', in *Authenticity and Early Music*, ed. Nicholas Kenyon (Oxford: Oxford University Press, 1994), p. 67.

1960s onwards, which attempted a faithful reconstruction of the manners and styles of earlier practices, the revivals of the early 1900s sought to align old instruments to ‘modern’ instruments in various instrumental settings, often retouching and modifying their mechanical features to fit the current aesthetics of the time and adopting an approach to performance practice scarcely different from that applied to ‘modern’ instruments.

The aftermath of WW2, however, saw reactions against neo-classicism and its conscious foregrounding of ‘anachronism’ in favour of a more positivistic and empirical viewpoint. Prioritizing hard facts over narratives, the postwar avant-gardes exploited instruments from the past as a resource for promoting brand new aural experiences, beyond and in spite of their past and traditional uses. At the opposite end of the neoclassic ‘metaphysical’ approach, such a materialistic perspective aimed at renewed acoustic experiences in which elements such as pitch, duration, timbre and dynamics could open the door to new textural, stochastic and spectral trends, as witnessed from the late 1950s onwards. Ligeti’s *Continuum* for solo harpsichord (1968) explores a certain number of idiosyncratic instrumental features on a ‘micro-polyphonic’ level, the harpsichord’s harsh and loud mechanism providing the granular texture needed to generate a suggestive atmosphere where large numbers of very small grains merge into a sound continuum:

I thought to myself, what about composing a piece that would be a paradoxically continuous sound, something like *Atmosphères*, but that would have to consist of innumerable thin slices of salami? A harpsichord has an easy touch; it can be played very fast, almost fast enough to reach the level of continuum, but not quite (it takes about eighteen separate sounds per second to reach the threshold where you can no longer make out individual notes and the limit set by the mechanism of the harpsichord is about fifteen to sixteen notes a second). As the string is plucked by the plectrum, apart from the tone you also hear quite a loud noise. The entire process is a series of sound impulses in rapid succession which create the impression of continuous sound.¹⁵

Based on the concept of ‘permeability’ of musical structures, whereby sound masses, clusters and dissonances create a magmatic and slow-motion effect, Ligeti’s music aims at translating intense aural experiences into emotional ones. Although in seeming opposition, empirical and metaphysical approaches to instrumentation are in fact not mutually exclusive. Kagel’s *Recitativarie* for singing harpsichord player (1971–72) presents elements which interconnect

¹⁵ György Ligeti, *Ligeti in Conversation* (London: Eulenburg Books, 1983), pp. 22–3.

materialistic and spiritual variables: the audacious use of text instructions, inserted in the music score with the intent of mimicking Wanda Landowska's carefully choreographed entrance on stage, influences the performer's actions, forcing them into a daring and polysemic interaction with the harpsichord; what is more, the references to the harpsichord's Baroque tradition, ensured by the collage of textual fragments drawn from the verses of Bach's cantatas, together with quotations from Chopin's piano pieces, contributes to the creation of a 'surrealistic and entirely typical avant-garde' atmosphere.¹⁶

Following the neoclassical and modernist revaluation of long-forgotten instruments such as the harpsichord, the recorder¹⁷ and the viol,¹⁸ the post avant-garde music scene has welcomed a further development of this phenomenon, opening its door to an increasing number of eighteenth-century orchestral instruments, including the Baroque violin, viola, cello, double bass, theorbo, oboe, bassoon, horn, trumpet and the traverso. From the late 1990s, the British orchestra Academy of Ancient Music, founded in 1973 by Christopher Hogwood, began to perform new music, following the lead of its new conductor Paul Goodwin. In 1996 the Academy commissioned its first contemporary piece from John Tavener entitled *Eternity's Sunrise*. Based on William Blake's poem *Eternity*, whose final two words provide the title, this work was dedicated to the soprano Patricia Rozario and premiered in London in 1997 under Goodwin's direction. Tavener himself seemed convinced that writing for a Baroque orchestra did not required any modification of his music language:

I love the way he (Bach) uses Baroque flutes, the Baroque oboe, so I was excited by the possibility of those instruments. They have a soberer sound world than their modern equivalents. I didn't, though, feel it was a question of adapting my music. What I used in *Eternity's Sunrise* was two flutes, two oboes, lute, bells and Baroque strings, with one voice, Patricia Rozario, who has sung a lot of my music.¹⁹

Goodwin, for his part, made the case for the music's contemporaneity:

¹⁶ Larry Palmer, 'Contemporary Harpsichord Music', in *The Cambridge Companion to the Harpsichord*, ed. Mark Kroll (Cambridge: Cambridge University Press, 2019), p. 332.

¹⁷ The recorder has been increasingly favoured by contemporary composers, including Andriessen (*Sweet*, 1964), Berio (*Gesti*, 1966), Bussotti (*Rara*, 1966), Linde (who will be analysed in chapter 3) and Shinohara (*Fragments*, 1968).

¹⁸ With regard to new music for the viol, it is worth mentioning the London-based viol consort Fretwork which, since the late 1990s, has commissioned over twenty composers including Sir John Tavener, Michael Nyman, Alexander Goehr and George Benjamin.

¹⁹ Nick Kimberley, 'Contemporary Music but with Period Instruments', *The Independent*, 9 April 1999.

An orchestra of early instruments is an orchestra of today. Of course, there are technical limits. Early instruments can't scream all over the place, they can't play really loudly. Those are things that modern instruments do better with their fantastic intonation, their ability to make very clear sounds within complex textures, and to zap around serial lines. The sort of music that avant-garde composers have written makes use of the extremes that are available to modern instruments. Early instruments offer a different palette, greater flexibility in certain areas, in some cases an ability to bend the notes more, and there are virtuosic early-instrument performers who can do all sorts of wild and wonderful things.²⁰

The choice of Blake's poetry as a stimulus suggests that Tavener viewed early instruments somehow as a gateway for the kind of spiritual transcendence he sought in his Orthodox religious works. Tavener's lyricism seeks to transcend the sounds and the techniques of these instruments, making it difficult to discern the 'empirical' from the 'metaphysical'. The musical symmetries and patterns contained in *Eternity's Sunrise* aim at emphasizing the eternal nature of the spirit rather than the mortality of the body, just as Tavener's idiomatic use of period instruments seeks to expand their technical features by transposing the Baroque orchestra into a timeless dimension.

But Tavener's metaphysical reflections represented just one possible affective modality for new music on period instruments, as a further wave of commissions would demonstrate. Since the 1990s an increasing number of orchestras on period instruments have, like the Academy of Ancient Music, begun promoting a bold and innovative programming policy, mixing both early and contemporary music. These include the Belgian B'Rock Orchestra, the Finnish Baroque Orchestra, the Freiburger Barockorchester and the Dunedin Consort.²¹ Leading virtuosos on period instruments such as Dan Laurin, Hans-Martin Linde,

²⁰ Ibid.

²¹ Since its birth in 2005, and alongside more traditional repertoire for period instruments, B' Rock Orchestra have been performing twentieth- and twenty-first century music, including works by John Cage (*String Quartet in Four Parts*, *HPSCHD*, *Atlas Eclipticalis*), Luciano Berio (*Sequenza 3*), Benjamin Britten (*Lachrymae* op. 48a), Arvo Pärt (*Collage über B-A-C-H*, *Tabula rasa*), György Ligeti (*Ramifications*), Steve Reich (*Triple Quartet*) and Terry Riley (*In C*). They have also commissioned new works from Matt Wright, Wim Hendrickx, Reza Namavar, Louis Andriessen (*Miserere*), Karel Goeyvaerts (*De zang van aquarius*), Samir Odeh-Tamimi (*L'apocalypse arabe 1*), Annelies Van Parys (*And Thou Must Suffer*), Dorothee Hahne (*Commentari 3*) and Marijn Simons (*Apocatastasis*). The Finnish Baroque Orchestra has commissioned works from Jukka Tiensuu (*Mora*), Sarah Nemtsov (*Beyond its Simple Space*) and Heiner Goebbels. In 2006 Harmonia Mundi released a CD entitled 'About Baroque' (HMC 905187.88), on which the Freiburger Barockorchester premiered a series of pieces that the orchestra had commissioned from Benjamin Schweitzer, Nadir Vassena, Michel van der Aa, Juliane Klein and Rebecca Saunders. In September 2019, the Dunedin Consort (directed by John Butt) premiered four new works, written to accompany a performance of J. S. Bach's four orchestral suites at the BBC Proms. These works, co-commissioned with the BBC were by Nico Muhly, Stevie Wishart, Ailie Robertson and, Stuart MacRae.

Stephen Preston, Mahan Esfahani, Markku Luolajan-Mikkola and Elinor Frey have enlarged their traditional repertoire too, by embracing new styles and performing contemporary pieces. Amongst the variety of period instruments in use, the one-keyed flute has offered some of the most distinctive soundscapes and sound possibilities to contemporary composers thanks to its particular characteristics and its ability to embrace a whole range of extended techniques. The repertoire discussed in this thesis has been chosen both by virtue of its rich stylistic diversity and also for the way it epitomizes a broader musical phenomenon, embracing other period instruments as well. Before discussing this music specifically, I shall first offer an overview of the Early Music revival. In particular I shall analyse HIP through the lenses of both modernism and post-modernism in order to explain the ambiguous role the historical performance movement has had in influencing and shaping the contemporary literature for period instruments.

1.2 HIP as a 'modernist' phenomenon

In the space of less than a century, Early Music specialists have succeeded in reinventing the practice of such early pioneers as Dolmetsch and Landowska, by taking their late-romantic and anachronistic use of early instruments at the start of the twentieth century and transforming it into what, by the end of the century, had become one of the dominant trends of the classical music industry. By offering an alternative to the cult of the virtuoso on modern instruments, HIP advocates have gradually managed to assert their presence in the main conservatories, colleges, concert halls and festivals all over the world, eventually becoming mainstream and achieving an impressive commercial success. As Robert Philip writes:

If there is Handel or Vivaldi coming out of loudspeakers in a hotel lobby anywhere in the world, it is now as likely to be played by a period group as by a conventional one. And the style has become so globalized that, as in conventional music-making, it is almost impossible to tell apart period instrument groups from Britain, Holland, Japan or the USA.²²

Still, despite its success in consolidating its position within the musical establishment, the Early Music movement has yet to achieve consensus regarding the validity of its achievements and its place within wider cultural developments, above all in ongoing debates concerning modernism, where it has been claimed both as an anti-modernist phenomenon (on the basis of its desire to reconstruct an 'authentic' past) and a modernist phenomenon (in terms of its anti-Romanticism and its objective, systematic approach to historical materials).

Amongst those who saw the Early Music revival as merely an exercise in revivalism and nostalgia was the composer and conductor Pierre Boulez. Boulez insisted on the idea that any sort of 'authenticity' would end up 'in purely utopian realms' and 'sterile memory'.²³ What is more, he suggested that the constant reversion to previous practices and old models would lead to the extinction of any sort of imagination and inventiveness and to negate the very essence of artistic research as a tendency toward progress and new discoveries: 'we lay a veneer of conservation and restoration upon an epoch and upon men who possessed above all

²² Robert Philip, *Performing Music in the Age of Recording* (New Haven: Yale University Press, 2014), p. 244.

²³ Pierre Boulez, 'The Vestal Virgin and the Fire-Stealer: Memory, Creation and Authenticity', trans. Susan Bradshaw, *Early Music*, 18/3 (1990), p. 356.

the virtue of forward movement: ignoring their whole attitude of progress and discovery, we grip them in a genetic paralysis which distorts the underlying meaning of their work and activity.’²⁴

But resistance to claims of ‘authenticity’ has come also from within the Early Music community. Frederick Neumann, himself a violinist and conductor, was one of the most systematic and influential scholars to question the validity of a number of the most rigid conventions of HIP. In his 1983 book *Ornamentation in Baroque and Post-Baroque Music*,²⁵ Neumann drew attention to the rich palette of possibilities eighteenth-century musicians enjoyed in their approach to embellishments, in contrast with the rigid prescriptions of both modern and HIP playing. In an earlier article, entitled ‘Facts and Fiction about Overdotting’, he discussed the abuse of overdotting as a constraining ‘myth’ invented by Dolmetsch.²⁶

Other criticisms have been made with special regard to the various HIP claims of ‘authenticity’. These have led to a number of questions, such as:

- how can one argue that the Early Music movement actively fosters the restoration of historic practices when copies of original instruments keep on being constantly ‘adjusted’ in order to become more reliable and better in tune according to modern standards?
- how can one profess ‘historically correctness’ when we enter late-romantic and twentieth century concert halls and theatres to perform earlier repertoire, requiring the audience to hold their breath and stay still in a state of respectful contemplation?
- how can ‘period conductors’ still justify their ‘role’ as leaders of early and late Baroque bands if the level of performance discipline they require from their orchestras has nothing to do with the original feverish and chaotic soundscape of eighteenth-century conductor-free ensembles, being based instead on the standards of the contemporary recording industry?
- are male countertenors and sopranists singing falsetto the nearest approximation possible to the original sound of castratos?

²⁴ Ibid., p. 356.

²⁵ Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music* (Princeton: Princeton University Press, 1983).

²⁶ Frederick Neumann, ‘Facts and Fiction about Overdotting’, *Musical Quarterly*, 63/2 (1977), 155–85.

Finding valuable answers to these reasonable questions risks destabilising the very foundation of the HIP soundscape.

Many have been led to question whether the premises from which the Early Music revival started its ‘historically informed journey’ can be justified in terms of historical accuracy or ‘authenticity’. Prominent among such sceptics is the American musicologist Richard Taruskin. But while Boulez sees the Early Music movement as a conservative force straining against modernism, Taruskin views it as a modernist phenomenon in its own right. In *Text and Act*, a book of essays published in 1995, he wrote:

I hold that “historical” performance today is not really historical; that a specious veneer of historicism clothes a performance style that is completely of our own time, and is, in fact, the most modern style around; and that the historical hardware has won its wide acceptance and above all its commercial viability precisely by virtue of its novelty, not its antiquity.²⁷

For Taruskin, HIP’s various claims of ‘authenticity’ are nothing more than smokescreens for an essentially modernist stance: ‘historical verisimilitude, composer’s intentions, original instruments’ all serve as ‘means’ to cover up the authentic character of HIP as ‘impersonal’, intransigent, objectivist and ‘fearful of individual freedom of expression’.²⁸

Taruskin points his finger at several standardized aspects of HIP, such as its ‘geometrical’, ‘inflexible’ and ‘uniform’ metrical pulse, inherited directly from the ‘neoclassic phase of Igor Stravinsky’s music’ and carried on by a number of Early Music pioneers and later scholars and performers, such as Christopher Hogwood and Trevor Pinnock. This ‘sewing-machine style’, as he provocatively likes to call it, represents nothing more than a modernist attempt to transform ‘a gothic cathedral into a skyscraper’, as Wanda Landowska put it a few decades earlier.²⁹ Taruskin criticizes also the linear, spotless, ‘straight’ approach to early repertoire typical of a certain branch of HIP, being the reflection of a thoroughly modernist way of conceiving the process of listening – something you would do while ‘sat back and relaxed’, absorbed in absolute silence and in a state of contemplation. Against that ideal, Taruskin puts forward the ‘crooked’ performance style, which is far less pleasant to enjoy but likely to be closer to the kind of semi-improvisational live performance

²⁷ Richard Taruskin, *Text and Act* (New York: Oxford University Press, 1995), p. 102.

²⁸ Richard Taruskin, ‘The Pastness of the Present and the Presence of the Past’, in *Authenticity and Early Music*, ed. Nicholas Kenyon (Oxford: Oxford University Press, 1988), pp. 154–55.

²⁹ Richard Taruskin, *Text and Act*, p. 113.

that might have been experienced in a noisy music room at the court of the House of Wittelsbach in Bavaria. In an article entitled ‘Early Music, Truly Old-Fashioned at Last?’ he refers to the performance of Musica Antiqua Köln, whose ‘responses are conditioned not by generic demands that can be easily classified [...] but by highly specific, unclassifiable, personal and intensely subjective imaginings’.³⁰

A ‘purified’ and ‘straight’ approach to performance practice is nonetheless still echoed by contemporary HIP practitioners, including the Belgian flautist Barthold Kuijken, who in 2013 wrote an essay entitled *The Notation is not the Music*. The author there provides some interesting insight into matters such as notation, instrumentation, the overall interpretation of historical repertoires and key HIP concepts such as ‘authenticity’. What Kuijken advocates is not too distant from the Stravinskian idea of depriving performance of exaggerated elements of subjectivity in the pursuit of the composer’s true intentions, the idea of ‘executing’ the music rather than ‘interpreting’ it.³¹ He describes his ideal performer as just one ‘informed reader’ among many, capable of transmitting the composer’s intentions through a process he calls a ‘mirror effect’:³²

The performer should be like the moon, which only reflects the light of the sun. [...] My mirror, which will reflect the ‘light’ of the score, is handmade, with small errors and irregularities, with colored and blind spots. If I want my mirror to reflect a rich and complete image, I must let the score enter into me in all its broad and deep layers of meaning. Nothing can be reflected that was not captured by the mirror. I would certainly not position my mirror in front of myself, so that it stood between the score and me, but rather deep inside or even behind me. The image must fully penetrate and transpierce me, before I let it be reflected toward the audience³³

For Kuijken, the inevitable fracture between written ‘notation’ and practical ‘execution’ should not be stressed by the executant – ‘I would certainly not position my mirror in front of myself.’ Instead, he seems to prefer those performers capable of spoon-feeding a rather transparent and tamed performance to their audience. Even when scores are left ‘deliberately incomplete’, the player’s intervention should appear as minimal as possible – ‘personal

³⁰ Ibid., p. 317.

³¹ ‘In my opinion and experience as a performer, I must not even try to be personal or unique. I am, regardless.’ Barthold Kuijken, *The Notation is not the Music* (Bloomington: Indiana University Press, 2013), p. 109.

³² ‘As a result of my research I considered the notation to be mainly a type of roadmap, an *aide-mémoire* and help for invention, enabling the informed reader to create an inner image of the music.’ Kuijken, *Notation*, p. 10.

³³ Ibid., pp. 109–10.

authenticity’ as an unavoidable fact not to be emphasized – in order not to deflect the audience from the composer’s ‘authentic’ voice. But what seems taken for granted here is the ultimate desire of the agency with whom each performer interacts every time they walk on stage and from whom they eventually seek approval: the audience. Is ‘accuracy’ and ‘objectivity’ really what the audience ultimately deserves? Or does the audience wish to be distracted and entertained, rather than educated and indoctrinated through a performance stripped down to the bone? How should performers respond to such a hedonistic desire from their listeners? Should performers simply pander to fashionable and ordinary taste in order to be acclaimed, or should they try to change it? Should performers attempt to ‘convince’ their public with hard facts, or should they simply ‘move’ their listeners’ hearts towards directions their minds will understand and recognize only later? Although Kuijken does not explicitly invite musicians to perform a ritual of ‘self-annihilation’ – as Stravinsky seemed instead to more explicitly suggest – his ‘informed reader’ is positioned at the very opposite end from the ‘crowd-pleasing virtuoso’, who excites the audience and is cherished by Taruskin.³⁴

Rather than adopting Kuijken’s attitude of protestant sobriety, Taruskin’s ideal performer has to consciously emphasize the ‘non written’ aspects of the musical score and pursue them to their limits. According to Taruskin, composers are better celebrated when performers focus not on restoration and verisimilitude but, instead, on the ‘spirit’ of a composition over and above its ‘letter’. He applauds, for instance, Andrew Manze’s version on period instruments of Vivaldi and Tartini violin concertos.³⁵ He praises this ‘spectacular’ and ‘frightening’ performance as the ‘most convincing period performance I have ever heard’, with the following important addendum: ‘which of course is not to say that it is anything other than make-believe’.³⁶ It is indeed true that a number of quite diversified approaches to notation can be found even amongst HIP practitioners, ranging from those who follow ‘the letter of the document with the confidence of the elect’ (and, perhaps, very little imagination) to those who show more ‘charisma’ and ‘find inspiration in history for their intense, fanatical performances’.³⁷

³⁴ Richard Taruskin, *The Danger of Music* (Oakland: University of California Press, 2009) p. 129.

³⁵ Andrew Manze, Academy of Ancient Music, *Concert for the Prince of Poland*, CD, Harmonia Mundi HMU 907230 (1998) and *The Devil’s Sonata and Other Works*, CD, Harmonia Mundi HMU 907213 (1998).

³⁶ Richard Taruskin, *The Danger of Music*, p. 130.

³⁷ John Butt, *Playing with History* (Cambridge: Cambridge University Press, 2002), p. 162.

John Butt, however, indicates a way out of such a rigid dualism. He suggests thinking of Baroque notation as ‘purposely incomplete’, details being left imprecise not because of lack of ‘notational machinery’ but rather ‘because certain details of the piece were variable from one performance to another; imprecision was thus a positive advantage’.³⁸ This is particularly true for the realization of figured bass, which requires an accurate reading of the harmony and, at the same time, a certain level of imagination in creating an improvised accompaniment that can be adapted afresh to each individual performance. The practice of ornamentation in Baroque opera (‘willkürliche’, non-essential, in opposition to ‘wesentliche’, which refers to essential, and therefore precisely notated, ornaments) also testifies to a degree of flexibility, which was needed to compensate for the deliberate vagueness of the musical score and to allow it to be adapted to changes elsewhere in the performance text (e.g. the libretto).³⁹ In addition, Butt argues that ‘notation’ may represent just ‘one possible version of the piece’, an ‘example’ of the music ‘rather than hard-and-fast prescriptions’: he cites as an example Corelli’s ornamented version of the Violin Sonatas op. 5 (1700) in their Amsterdam publication. Another way to look at notation is as a record of a performing tradition, a sort of structured guide which assigns the ‘prescriptive’ instructions for future performances. Butt invites us to consider the score as something that may be considered ‘complete’ and ‘perfect’ only by virtue of its printed form, and which gives space, at the same time, to a rather ‘provisional’ and ‘imperfect’ interpretation. In such a case, the music seems to have more relevance silently on the page than in its aural representation. This is the case with some Medieval miniature musical masterpieces and later Tudorbethan polyphony (which needed to be beautiful not only to the ears but to the eyes too). It is also the case with certain contemporary works, which present an incredibly dense and detailed system of notation

³⁸ Ibid., p. 106.

³⁹ Handel was known to adapt and recycle his own melodies many times. This is what Charles Burney wrote about him: ‘I know it has been said that Handel was not the original and immediate inventor of several species of Music, for which his name has been celebrated; but, with respect to originality, it is a term to which proper limits should be set, before it is applied to the productions of any artist. Every invention is clumsy in its beginning, and Shakespeare was not the first writer of Plays, or Corelli the first composer of violin Solos, Sonatas and Concertos, though those which he produced are the best of his time; nor was Milton the inventor of Epic Poetry. The scale, harmony, and cadence of composition that is whole and rigorously new, any more than for a poet to form a language, idiom, and phraseology, for himself. All that the greatest and boldest musical inventor can do, is to avail himself of the best effusions, combinations, and effects, of his predecessors; to arrange and apply them in a new manner; and to add his own source, whatever he can draw, that is grand, graceful, gay, pathetic, or, in any other way pleasing. This Handel did, in a most ample and superior manner; being possessed, in his middle age and full vigour, of every refinement and perfection of his time.’ Charles Burney, ‘Character of Handel as a Composer’, in *An Account of the Musical Performances in Westminster-Abbey and the Pantheon* (London: T. Payne and Son, 1784), pp. 39–40.

which needs to be ‘understood’ in all its nuances through the meticulous analysis of its written score. What could be defined as a sort of ‘obsession’ with regard to notation has perhaps transmigrated from the modernist tradition to Early Music, often leading to the fetishization of the music score and the idealization of the composer’s wishes.

For Taruskin, HIP’s ‘faith in the composer’s intention’ and its ‘rationalistic and objectifying’ approach to the notation mirrors in fact the ‘faith in progress’ and the ‘positivistic, technocentric and rationalist’ style of the artistic avant-gardes of the twentieth century. ‘Modernism’ (as presented here by Taruskin in terms of the early twentieth-century tendency to seek progress, innovation and experimentation in the arts) and ‘HIP’ (the movement often seen as falling back into the restoration of pre-industrial practices and aesthetics) might seem at odds with each other. But beyond their different stylistic surfaces, they share the same radical mission which consists in the ‘transformation of society both in its sensibility and social make-up’.⁴⁰ As Laurence Dreyfus writes:

Both Early Music and early modernism occupy nearly analogous positions with regard to the Mainstream. Whereas the avant-garde strode forward in advancing the cause of historical time, Early Music took an equidistant leap in the opposite direction. But while the avant-garde could not fail to recognize the grave consequences of its actions, Early Music was blissfully ignorant of its historical status.⁴¹

Just as modernist music of the 1950s, postwar serialism especially, had often sought a rationalist objectivity in the compositional process, with the aim of distancing the music from any conscious expressive intent, so certain HIP tendencies invited a similar process of ‘depersonalization’ and purification from late romantic urges. To that degree modernism and HIP shared, according to Taruskin, the same ‘objectivist’ and ‘proof-based’ character. If modernist composers turned to total serialism to ensure their own alienation from the temptations of individualism, HIP turned to the Urtext editions and the restoration of period instruments to guarantee the utopian delivery of the authentic composer’s message, rescuing the ‘authentic’ sound of Early Music from the egocentric treatment of ‘late-late romantic’ virtuosos. On the one hand, ‘modernism’ as the forefront of musical innovation and progress;

⁴⁰ Charles Jencks, *Critical Modernism: Where Is Post-Modernism Going?* (Chichester, Wiley-Academy, 2007) pp. 39–40.

⁴¹ Laurence Dreyfus, ‘Early Music Defended against its Devotees: A Theory of Historical Performance in the Twentieth Century’, *Musical Quarterly*, 69 (1983), p. 305.

on the other hand, HIP as the ‘arrière-garde’ to ensure the sanctity and inviolability of our past. Despite cosmetic differences, it is possible to enumerate a number of essential features that HIP and modernism have in common:

- ‘a supposed opposition to the self-aggrandizing individualism prevalent in Mainstream musical praxis’ (as described by Dreyfus);
- the application of a consistent, proof-based ‘scientific’ methodology in order to find the ‘true’ and ‘objective’ meaning (following the Adornian concept of *Werktreue*) that lies behind the notes and goes beyond any performer’s ‘glorifying self-expression’;
- the centrality of the composer as the true and authentic genius to whom executants should ultimately respond;
- the interest in ‘data and “authentic” music notations’;⁴²
- an aversion to what were often dismissed as Romantic traditions of performance, at least at a time when HIP had not yet begun to ‘colonise’ (to use Butt’s term) the repertoire of the nineteenth and early twentieth centuries (as we shall see in the following section);⁴³
- emphasis on a number of provocative performative aspects that might unsettle the mainstream audience and destabilize their beliefs, forcing them into a ‘defamiliarized’ experience (for instance, the variety of tuning systems and temperaments proposed by HIP, which call into question the notion of a ‘perfectly in tune’ equal temperament);⁴⁴
- ‘the aesthetic of Novelty’, as Dreyfus called it, which defines the new discoveries made by HIP with regard to earlier repertoires such as medieval and Renaissance music;
- a distrust of ‘feeling’ and ‘intuition’ and the search for a more objective ‘rhetorical’ style, informed by consulting treatises and original manuscripts

⁴² John Butt, *Playing with History*, p. 127.

⁴³ *Ibid.*, p. 183.

⁴⁴ ‘Through the logic of defamiliarization, Early Music turns around, forgets the moment of its genesis, and repeats (albeit in muted form) the provocation incited by its cultural adversary: it co-opts the defiant scream of the early avant-garde and itself becomes a threat to established musical values’; Laurence Dreyfus, ‘Early Music’, p. 308.

and the making of Urtext editions, as well as by the characteristic modernist equation of art = science.⁴⁵

The initial hostility of HIP towards mainstream performance practice on ‘modern’ instruments is exemplified by one fact in particular. The ‘creation’ in the late 1950s of alternative new standardized pitches (A415 Hz and A392 Hz) for performing Baroque music – and, similarly in the 1980s, alternative pitch standards (A430 Hz and A432 Hz) for the Classical repertoire – was designed to oppose the ‘modern’ orchestra’s A440 Hz or A442–3 Hz. All these standards can be justified only partially by historical evidence⁴⁶ and are better understood as political acts: once fixed pitches have been established, the boundaries between the two fronts can be finally drawn. The goal of HIP advocates was to make the interaction between ‘modern’ instruments and ‘old’ ones impossible. Forcing the past constellation of diverse pitch standards into a rigid set of norms was arguably a necessary pragmatic move to enable Early Music practitioners to collaborate using a diverse range of instruments; but there is clearly no ‘authenticity’ *per se* in such a unitary pitch standard. An analogy might be made with the rhetoric surrounding integral serialism in the mid-1950s. Here too a supposedly irreconcilable dichotomy was set up between the ‘true’ and ‘pure’ art (integral serialism) vs the ‘fake’ and ‘contaminated’ one (remnants of the tonal tradition), defining the hard line that separated innovators from reactionaries. Replacing ‘regressive’ and ‘defective’ products of ‘academicism’ with ‘innovative’ and ‘modernist’ outputs might seem at odds with the HIP antiquarian project; but aside from their different means, both phenomena shared the same goal of defeating what they consider to be the mainstream tradition. Just as modernism promoted itself as the advancing front line, ready to fight the idle establishment and the hypocritical bourgeoisie at any cost, HIP appeared to promise fidelity and integrity of performance practice in order to re-create the original conditions of Early Music. In both cases, the preservation of high culture – new or old music – had first to see through the disintegration of the *status quo ante*.

From such a highly polarized situation, it is perhaps unsurprising that a third way has emerged: something able to transform this dichotomy into a trichotomy, something similar to

⁴⁵ Nikolaus Harnoncourt, *Baroque Music Today: Music as Speech, Ways to a New Understanding of Music* (Portland, OR: Amadeus Press, 1988).

⁴⁶ For a complete overview of historical pitch see Bruce Haynes, *A History of Performing Pitch* (Lanham, MD: Scarecrow Press, 2002).

a *flanc-garde*, in charge of playing attack and defence at the same time, a fairly mobile troop which proceeds fast and goes beyond apparent contradictions. The emergence of ‘alternative’ forms of expression, style and aesthetics, exemplified by post-modernist tendencies emerging in the 1960s and gaining the ascendancy in the 1980s, offered a contrast to the rigidity and orthodoxy of traditional modernism, without necessarily falling into the reassuring hands of romanticism or pastiche tonality. At the same time, the confrontation with new music has helped musicians on period instruments to bring an element of ‘virtuosity’ – initially perceived as antithetical to HIP, due to the ‘amateur approach’ of its origins – right to the centre of their own practice.⁴⁷ Higher degrees of technical skill, moreover, have correlated with the broadening of the repertoire towards advanced techniques, as will be seen in Chapter 2.

It is within such a context that HIP has itself evolved during the last four decades. Through radical change, the Early Music movement has dismantled pretentious claims of ‘authenticity’, allowing performers more artistic freedom, by favouring a plurality of points of view and aesthetics:

- ‘intertextuality’, achieved through the superimposition of different sources (from Urtext editions to piano rolls and pre-electric records) with the intent of moulding the performance of later repertoires (including late-romantic music from the end of the nineteenth and beginning of the twentieth centuries);
- ‘localism’, obtained through the re-evaluation of ‘minor’ composers and regional schools;
- ‘pluralism’, ensured by a new wave of post-avantgarde music composed for period instrument.

It is to these tendencies that we shall now turn.

⁴⁷ John Butt, *Playing with History*, pp. 128–9.

1.3 *HIP and Post-modernism: intertextuality and localism*

Studying HIP through the lens of modernism has left us with a series of unanswered questions. Perhaps, therefore, it is worth asking if post-modernism as a concept can better help us understand the conflicts inherent in Early Music, their origins and their more recent metamorphoses. Like modernism, post-modernism is a complex, multi-faceted concept that takes on different dimensions at the hands of different commentators. Some, such as David Harvey, see it as a cultural manifestation of wider socioeconomic shifts towards more flexible forms of production and consumption, characterized by volatility and ephemerality.⁴⁸ While modernity had offered a powerful ‘grand narrative’ of universal progress and change, the ‘postmodern condition’, as famously articulated by Jean-François Lyotard, was characterized by an ‘incredulity’ towards such metanarratives, which now allowed for an abundance of micro-narratives (petits récits) that would in turn enable formerly marginalized histories to emerge in their own right.⁴⁹

Starting in the late 1980s, HIP began confronting new challenges in terms of performance practice by embracing later repertoires. On the one hand, the move to ‘colonise’ Romantic and late-romantic music on behalf of the Early Music movement may have seemed like the imposition of a single, totalizing ‘meta-narrative’ of the kind associated with modernism. On the other hand, the new ‘intertextual’ methodologies that would be applied to the investigation of that repertoire reflected the more flexible and eclectic approaches associated with post-modernism. The Orchestre Révolutionnaire et Romantique was founded in 1989 by John Eliot Gardiner with the intention, as their publicity announced, of bringing ‘the stylistic fidelity and intensity of expression of the renowned English Baroque Soloists to the music of the nineteenth and early twentieth centuries’.⁵⁰ Their journey into the romantic era started with the performance and recording of Berlioz’s *Symphonie fantastique*, undertaken in the hall of the old Paris Conservatoire, the very same place where the first performance took place under the baton of François-Antoine Habeneck in 1830. In 1993, in

⁴⁸ David Harvey, *The Condition of Postmodernity* (Cambridge and Oxford: Blackwell, 1989)

⁴⁹ Jean-François Lyotard, *The Postmodern Condition* (Minneapolis: University of Minnesota Press, 1984)

⁵⁰ ‘Gardiner’s *Symphonie fantastique* is of endless fascination and enjoyment ... he brings out the daring originality of Berlioz’s visionary inspiration and draws hugely spirited, yet refined playing from his period-instrument band. Exemplary sound and balance, too’; Monteverdi Choir and Orchestra homepage <<https://monteverdi.co.uk/about-us/orchestre-revolutionnaire-et-romantique-media>> [accessed 30 August 2019].

the wake of that critical success,⁵¹ the rediscovery of the *Messe solennelle* gave Gardiner's orchestra, along with the Monteverdi Choir, the chance to give that work's first performance in modern times. They went on to perform *L'enfance du Christ* at the Proms as well as one of the first complete staged performances⁵² of Berlioz's masterpiece *Les troyens* at the Théâtre du Châtelet in Paris.

At around the same time, in the late 1980s, the British conductor Sir Roger Norrington also began exploring later repertoire, in his case Wagner, Bruckner and Mahler with both period bands (especially the London Classical Players) and modern orchestras (principally the Stuttgart Radio Symphony Orchestra). His efforts to impose period style norms (such as playing without vibrato and the use of portamentos) were met with either criticism or praise, depending on individual sensibilities: on the one hand, the strings in his recording of Mahler's Second Symphony have been described as 'thin and scrappy', their dynamics 'flat' and the overall interpretation 'misguided';⁵³ another critic, meanwhile, praised the fragile and 'pure' sound of Mahler's Ninth Symphony (modelled on Bruno Walter's Vienna Philharmonic performance dating from 1938) for its 'truthful' and 'honest' character from which 'there is simply no hiding, no escape'.⁵⁴

Since these pioneering efforts, twentieth-century music too has come, perhaps ironically, within the ambit of the 'Early Music movement'. In 1992, the New Queen's Hall Orchestra⁵⁵ was reconstituted by Barry Wordsworth and began performing late-romantic repertoire, including works of Wagner, Vaughan Williams and Delius on period instruments. The Bruges-based period orchestra Anima Eterna Brugge, directed by Jos van Immerseel, have more recently approached works by Ravel, Debussy, Poulenc and even Gershwin. As with Gardiner and Norrington, these performances have polarized opinions, rarely leaving music critics unmoved. For their 2017 Gershwin recording, which included *An American in Paris*, *Rhapsody in Blue* and extracts from *Porgy and Bess*, Anima Eterna Brugge promised to restore the 'original' instrumentation and a brand new version of the score, 'never recorded

⁵¹ Ibid.

⁵² Hugh McDonald's critical edition of *L'enfance du Christ* was first conducted by Colin Davis at Covent Garden in 1970.

⁵³ David Hurwitz, 'Norrington's Misguided Mahler', *Classics Today*, <<https://www.classicstoday.com/review/review-13755/>> [accessed 17 July 2019].

⁵⁴ Edward Seckerson, 'Mahler – Symphony No 9, Sir Roger Norrington', *Gramophone*, 88/no. 1057 (May 2010) <<https://www.gramophone.co.uk/review/mahler-symphony-no-9-sir-roger-norrington>> [accessed 16 July 2019].

⁵⁵ The original Queen's Hall Orchestra was formed in 1895 by Sir Henry Wood.

before'.⁵⁶ But despite 'the bank of saxophones' with their 'thinner, more sinuous tone than a post-swing band front line'⁵⁷ and a '1906 Steinway which has the typically more brittle sound than the modern equivalents', what AEB's performances gained in 'authenticity', they lacked in 'idiomaticity': their crystalline clarity failed to compensate for the dearth of swing and sense of risk which Gershwin's music demands above and beyond its notation.

Period orchestras embracing romantic and late-romantic music have therefore faced a new wave of criticism, which can be summarized as follows:

- favouring 'authentic' instrumentation over 'authentic' inspiration;
- promoting literalism to the exclusion of subjective interpretation;
- establishing new dogmas based on alleged 'hard facts' (such as Norrington's vibrato-less strings, inspired by Bruno Walter's recordings).

Although the first two aspects are undoubtedly attached to a modernist aesthetic and in line with the orthodox HIP profile as described in the previous section, the third is based on a distinctly post-modern premise: namely, the need to go beyond the limits of one single text. HIP specialists in late nineteenth- and early twentieth-century music mould their performances by means of the comparison and superimposition of multiple sources. To the familiar modes of interpreting traditional notation and studying treatises they add the audition of pre-electric records from the so-called Acoustic Era (1877–1925) and the first studio and live recordings from the second wave of sound recording history (1925–45). While seeking to avoid mere plagiarism and the reversion to a squarer and even stronger form of archaeological 'authoritarianism' ('notation authenticity' reinforced by 'sound evidence authenticity'), the interaction with sonic artefacts from the past gives HIP performers the opportunity to unfold a multi-layered perspective and reconsider a few of their original precepts. Instead of enforcing new dogmas and promoting late-modernist versions of 'authenticity', this type of 'intertextuality' may suggest a new form of discretion and awareness amongst HIP performers. As Robert Philip writes: 'the performances on pre-electric recordings have to be taken for what they are: a partial representation of what the musicians would have achieved in concert performance, adapted to suit the limitations of the recording machinery of the day.'⁵⁸ Under these circumstances, it might be interesting to posit

⁵⁶ Anima Eterna Brugge, Jos van Immerseel, Claron McFadden, *Gershwin*, CD, Alpha Classics 289 (2017).

⁵⁷ Nick Barnard, 'George Gershwin', *Music Web International*, <http://www.musicweb-international.com/classrev/2017/Dec/Gershwin_rhapsody_289.htm> [accessed 20 July 2019].

⁵⁸ Robert Philip, *Performing Music*, p. 27.

the idea of new versions of Bach's music as it was played in the late-romantic style, modelled on recordings dating back to the beginning of the last century. Would such a 'historically informed' version of Bach (as conceived by the forefathers of the Early Music movement from the beginning of the twentieth century) still fall under the remit of HIP? Or would it be considered simple plagiarism? Some would point to the fact that Bach's music has survived all sort of modern devilry – Pleyel instruments, vibrato, rubato, Karl Richter's stiff solemnity and Glenn Gould's annoying gurgling – as further proof that Bach's 'authenticity' can be preserved in spite of and beyond the 'sanctity' of his original instrumentation and notation.

HIP 'authenticity' therefore belongs to a long tradition of ever-changing tastes and styles which marks only a temporary phase in the history of performance practice. Will the acclaimed performance style of today become in the future as questionable as Dolmetsch's amateurism and Landowska's late-romantic style? If that were not to be taken merely as a rhetorical question, the likely answer would be: yes, it will.

Along with its expansion towards later repertoires, another sign of postmodernism within HIP, accentuating the tendency towards the 'micro-narrative', is the increasing interest in local composers, or composers considered 'minor', whether in conventional critical parlance or in Gilles Deleuze and Félix Guattari's sense of a 'minor literature'.⁵⁹ With the intent of promoting local artists from regional schools, various European performers have begun promoting late seventeenth- and eighteenth-century music from their own surroundings. French bands on period instruments such as Les Arts Florissants and Les Musiciens du Louvre have focused on the rediscovery of a forgotten Baroque French tradition, performing niche composers such as Joseph Bodin de Boismortier, Sébastien de Brossard, Pierre-Gabrielle Buffardin, Jean-Joseph Mondonville and Jean-Féry Rebel. A similar need to save local seventeenth- and eighteenth-century composers from the mists of time can be witnessed in other European countries including Belgium, Sweden, Poland, Germany, Spain and Italy.⁶⁰ English composers such as William Boyce, Thomas Clayton, Johann Christoph

⁵⁹ 'If the writer is in the margins or completely outside his or her fragile community, this situation allows the writer all the more the possibility to express another possible community and to forge the means for another consciousness and another sensibility'; Gilles Deleuze and Félix Guattari, *Kafka, Toward a Minor Literature* (Minneapolis & London: University of Minnesota Press, 2003), p. 48.

⁶⁰ Composers of the Low Countries, such as Pietro Antonio Fiocco and his son Joseph-Hector Fiocco, Nicolaus à Kempis, Pierre van Maldere and Henri-Jacques de Croes have been revived by Belgian groups such as Les Muffatti, Terra Nova Collective and BarrocoTout. German figures have included Clamor Heinrich Abel, Johann Friedrich Fasch, Johann Gottlieb Graun, Christoph Graupner, Georg and his son Gottlieb Muffat and Sylvius

Pepusch (although born in Germany), Robert Valentine and Robert Woodcock have also been rescued from the oblivion thanks to the effort of British orchestras such as The English Concert.⁶¹

Internationally renowned labels specializing in Early Music such as Alpha, Arcana, Glossa, Harmonia Mundi, Hyperion Records, Linn Records, Passacaille and Ramée are expanding their market through the distribution of so-called ‘minor’ composers’ works, following the successful trend of post-modern ‘localism’. The rejection of grand meta-narratives and conventional hierarchies characteristic of post-modernism in fact favours the proliferation of many micro-narratives and offers a second chance for ‘lesser-known’ figures to reach an audience. Is this an attempt to rewrite the history of the victors – as Benjamin would put it – from the losers’ perspective? On the one hand, the rediscovery of unjustly neglected musicians from the past has always been a characteristic of HIP, right from its origins in early twentieth-century antiquarianism. On the other hand, however, it is undeniable that this tendency has been boosted in recent years by the drive to do justice to female composers and composers of minority ethnic origin according to the logic of the *petit-récit*. The opportunities to obtain an institutional post in a church, theatre or court were limited for women in the seventeenth and eighteenth centuries. Hidden figures such as Barbara Strozzi (1619–77), Francesca Caccini (1587–1641), Isabella Leonarda (1620–1704) and Elisabeth Jacquet de la Guerre (1665–1729) represent exceptions in a socio-historical context in which generally only men had access to academies and were expected to engage in professional commissions and make their own livelihoods. It is no coincidence that the few female composers who managed to have a successful musical career grew up in wealthy musical families or had their careers boosted by members of the nobility. The development in the late 1950s and early 1960s of cultural studies has helped familiarize us with female artists from the past. The relationship between power and gender has since become a prominent focus of scholarship, with disciplines such as feminist theory, intersectionality and social

Leopold Weiss. Italians have included composers of the Neapolitan school, such as Emanuele Barbella, Francesco Durante, Nicola Bonifacio Logroscino, Niccoló Piccinni and Leonardo Vinci; composers of the Roman school, such as Domenico and Gregorio Allegri; and composers of the Venetian school, such as Anna Bon and Giovanni Benedetto Platti. Other revived European composers include Johan Helmich Roman from Sweden, Grzegorz Gerwazy Gorczycki from Poland, and Santiago de Murcia and Juan de Navas from Spain.

⁶¹ Johann Christoph Pepusch, *Venus and Adonis*, The Harmonious Society of Tickle-Fiddle Gentlemen, CD, Ramée/Outhere Music, RAM 1502 (2016); William Boyce, *8 Symphonies*, The English Concert, Trevor Pinnock, CD, Archiv Produktion 419 631-2 (1987).

justice offering methodologies with which to understand the role that female thinkers and artists have played in the Western world. Beyond the walls of Academia, festivals, art events, exhibitions have been worldwide promoting women artists to tackle gender parity. In 2018, the Trinity Laban Conservatoire of Music and Dance launched a project called Venus Blazing which aimed to celebrate the music of women composers from both the past (including Hildegard of Bingen and Barbara Strozzi) and the present. Next to the reevaluation of female artists, the growing attention towards minority ethnic groups have brought attention to composers such as Joseph de Bologne (1745–99), a member of The King’s Musick at the court of William III, George Bridgetower (1778–1860) and Florence Price (1887–1953), the first African-American woman to have her music performed by a major symphony orchestra.⁶²

‘Intertextuality’ and ‘localism’ therefore represent two important ways with which HIP has initially responded to the post-modern ‘call for a breakdown of traditional barriers’.⁶³ But the Early Music movement has also accomplished a more radical transformation that in many ways reflects the plurality of postmodern aesthetics and methodologies. As Butt emphasizes, a certain degree of ‘pluralism’ has been part of the DNA of HIP since its birth:

Historicism, by definition, must allow a degree of pluralism, one that will bring with it various fads, both simultaneously and in sequence. History to one person might offer a means of limitation, control and closure, to another, an opportunity for limitless invention. History shows us not only countless ways in which the past was different but also just how contingent the present state of affairs actually is.⁶⁴

But, distinct from such a form of ‘historicist pluralism’, a new wave of ‘post-modern pluralism’ has emerged through the creation and the practice of a new repertoire specifically conceived for period instruments. Thanks to a more recent confrontation with contemporary composers, the Early Music movement has found itself challenged by a plurality of new aesthetics and more radical techniques, assuming its pivotal role in shaping the soundscape of our present time with a renewed sense of ‘authentic’ awareness, in Taruskin’s sense of the

⁶² The Chicago Symphony Orchestra, conducted by Frederick Stock, premiered the Symphony on 15 June 1933.

⁶³ John Butt, *Playing with History*, p. 150.

⁶⁴ *Ibid.*, p. 188.

term. Before discussing the details of such a changeover, it is necessary to explore further what lies behind the term 'post-modernism': this will aid our understanding of the social and artistic context from which this wave of new music composed for the traverso has emerged and how 'pluralism' has invigorated HIP since the late 1980s.

1.4 *HIP and new music: a 'post-modern' phenomenon?*

On the one hand, the term 'post-modernism' carries a futuristic and quasi-prophetic allure that suggests a distant destination beyond the present. On the other hand, the same term reveals a sincere attachment to our current condition. Unlike modernism and its praise for a revolution, it would appear that 'post-modernism' aims to improve and enrich our contemporary condition without necessarily disavowing it and turning it upside down:

'Post-modern', sub-optimal though it is in certain respects, achieved lock-in because of its semantic one-upmanship. Since modern comes from the Latin *modo* meaning 'just now', post-modern trumps it by meaning 'just after' just now. Or, it carries a spatial and temporal superiority of being 'beyond, contra, above, ultra, meta, outside-of' the present. The impossibility of this makes it maddening – and all the more desirable. Indeed, the paradox of being more modern than modern generates anger, as if it could overcome Oscar Wilde's jibe at the latest new thing: 'Nothing is so dangerous as being too modern, one is apt to grow old-fashioned quite suddenly.'⁶⁵

Thanks to its strong relationship with technology and its ongoing attachment to certain modernist techniques, post-modernism could be regarded as a continuation of, as much as a breaking point with, modernism. Nevertheless, such a continuation of modernism takes different forms and leads to a wide spectrum of styles which, added together, make the definition of 'post-modernism' somewhat heterogeneous (to put it charitably): a few such definitions tend by virtue of their plurality to be far too vague, while others border on paradox, by employing an allusive and ultimately elusive language to suggest more than to define. What is more, the very fact that we try to force 'post-modernism' into an 'idea' ... a 'movement' ... a 'viewpoint' ... an 'era' – or whatever we want post-modernism to be reduced to – does not take into account the very nature of post-modernism as a phenomenon which utterly refuses the authority of grand metanarratives and tries its best to escape any rigid framework. As Jencks reports,

Lyotard wrote that grand narratives were used ideologically by powerful institutions to legitimise their authority; [...] He pointed out that in the post-modern period, the knowledge industries had taken over from the traditional productive industries, and their metanarratives dominated over local micro-

⁶⁵ Charles Jencks, *Critical Modernism*, p. 23.

narratives. By 1980, with the Venice Biennale on the subject and as the post-modern gathered strength and became a world movement, we found common ground between our views: the need to defend the small, the local and the plural against the large and the hegemonic; the importance of irony and language games in furthering difference. But he supported an artistic version of ‘the sublime and the unutterable’ as post-modern goals, while I found them evasive, pseudo-religious and really Late-Modern as ideals.⁶⁶

Disagreements on what post-modernism actually constitutes are rife, amongst both supporters and detractors of the phenomenon. Post-modernism has been described in so many different ways that any common ground on a working definition remains difficult to establish. The French philosopher Jean-François Lyotard, one of the first intellectual figures to devote an entire essay to this topic at the end of the 1970s, defined the post-modern as an utter refusal of any ‘grand narratives’ as promulgated by modernist forces – a condition, rather than a movement, open to plurality and fragmentation. For the late Belgian musicologist Célestin Deliège, this demise of the Schoenbergian *métarécit* had spawned a superficial and totally anti-modernist movement, far too attached to romanticism and the doctrine of ‘affections’, deeply infertile and regressive due to its stylistic inclination to *patchworks* and frequent (ab)use of quotations from the music of the past.⁶⁷ In the eyes of David Harvey, post-modernism is a matter less of anti-modernism as such than of the ‘other’ face of modernity, as conceived by Baudelaire: ‘the transitory, the fugitive, the contingent, which make up one half of art, the other being the eternal and the immutable’.⁶⁸ As such Harvey believes that there is ‘much more continuity than difference between the broad history of modernism and the movement called post-modernism. It seems more sensible to me to see the latter as a particular kind of crisis within the former, one that emphasizes the fragmentary, the ephemeral, and the chaotic side of Baudelaire’s formulation.’⁶⁹

In opposition to Baudelaire’s conception of modernism as ‘the transient, the fleeting, the contingent’, Frederic Jameson saw in post-modernism an attempt to start again to ‘think historically’ and break through the modernist attempt to think ‘beyond time’ in terms of the pure and the absolute, achieving a new awareness of the present condition through quotations

⁶⁶ Ibid., p. 23.

⁶⁷ Célestin Deliège, *Invention musicale et idéologies 2: mutations historiques et lectures critiques de la modernité* (Collines de Wavre: Mardaga, 2007).

⁶⁸ Charles Baudelaire in David Harvey, *The Condition of Postmodernity* (Cambridge and Oxford: Blackwell, 1989), p. 10.

⁶⁹ Ibid., p. 116.

and allusion to a plurality of genres and materials from the past.⁷⁰ For the architectural historian Charles Jencks, partly agreeing with Jameson, post-modernism ‘has, as one of its core meanings, the motivation of double coding: the continuation of modernity *and* its transcendence’, which will lead him to ultimately replace the term ‘post-modernism’ with ‘*critical* modernism’.⁷¹ Ihab Hassan and Siegfried Mauser agree in saying that the ‘fragmentation of musical structure, dissolution of systems and canons (in relation to rules of compositional technique), irony and entertainment’ together with ‘stylistic pluralism and the double-coding of material that does not lead to a unified work’ are the main features of post-modernism in music.⁷² In the wake of Jencks, Jane Piper Clendinning draws a strong connection between postmodernism in architecture and music, invoking the work of a wider range of practitioners. She writes:

Postmodernism in music can be discussed in the same terms as postmodernism in architecture as set out by Venturi: complexity and contradiction, messy vitality, richness over clarity, many levels of meaning, a combination of forms, decoration and ornament for its own sake, mixed media, symbolism, representationalism, and starting with the listener’s value system rather than seeking to impose the composer’s values on the listener.⁷³

Meanwhile, throughout his highly controversial and often contradictory analysis of post-modernism, Hermann Danuser often takes into consideration two different kinds of it, one being an anti-modernist condemnation of rationality and complexity (recalling Deliège’s antagonistic definition), the other being a rehabilitated version of modernism.⁷⁴

A stable and conclusive definition of post-modernism thus remains out of reach. Nevertheless, what could be said with certainty is that post-modernism exists only as a response to modernism, as its prefix clearly suggests: as such, it can oscillate between promoting a strong rejection of the avant-gardist faith in ‘progress, rationality and technology’ and becoming the embodiment of a revised/critical/upgraded version of

⁷⁰ Kenneth Gloag, *Postmodernism in Music* (Cambridge: Cambridge University Press, 2012), p. 8.

⁷¹ Charles Jencks, *Critical Modernism*, pp. 27–8.

⁷² Joakim Tilman, ‘Postmodernism and Art Music in the German Debate’, in *Postmodern Music/Postmodern Thought*, ed. Judy Lochhead and Joseph Auner (London and New York: Routledge, 2002), 75–91.

⁷³ Jane Piper Clendinning, ‘Postmodern Architecture/Postmodern Music’, in *Postmodern Music/Postmodern Thought*, ed. Lochhead and Auner, 119–40.

⁷⁴ Hermann Danuser, ‘On Postmodernism in Music’, in *International Postmodernism: Theory and Literary Practice*, ed. Hans Bertens and Douwe W. Fokkema (Amsterdam/Philadelphia: John Benjamins, 1997), 157–66.

modernism. The employment of a plurality of means and languages, the reconciliation with forms and styles of the past and the attempt to bridge the gap between high and low art are at the very core of its existence. Quotations of historical elements, the employment of idioms and motifs from the past, irony and sarcasm as means with which to exorcize the present and the cohabitation of different genres and aesthetics are only a few of its innovative forces. Post-modernist attitudes might be longing for the past as well as becoming utterly futuristic: what really counts in post-modern art is the rapprochement between minds and souls, rationality and emotions, and ultimately between art and its public. But contrary to modernism, post-modernism is interested in neither integrity nor consistency. Within a post-modern frame there is no need to play by rigid rules or obey moral codes. If modernists tend to think of ‘rules’ as something to break and be subverted, post-modernists think of ‘codes’ as something to be deconstructed, fragmented and even mocked. In doing so, post-modernism is capable of getting rid of many of the discrepancies that modernism accrued over time, highlighting the contradictions of a movement born as a rather elitist force, originally conceived to defeat the bourgeois establishment and academicism, which eventually became lionized as the ‘reigning taste, the leading edge of the academy’ and was even ‘featured in *Life* magazine’.⁷⁵ Once it had been established that pluralism, inclusiveness and diversity are not to be feared, post-modern artists were free to explore the range of possibilities that a reconciliation between opposite categories has to offer, in all its nuances. Nonetheless, there are other obstacles that post-modernism might encounter on its way to overtaking modernism.

One of the major critiques post-modernism has to counter is the risk of succumbing ‘to revivalism or kitsch’ in its attempt to ‘achieve the richness of the past.’⁷⁶ This nostalgia for lost traditions is often shared by new generations of composers extremely attached to the tonal system. Major examples of such anti-modernist trends can be found within HIP, not only in conservative and somewhat pedantic performances of Baroque or classical music but also in the new music composed by Early Music practitioners who, after decades of experience as instrumentalists, have decided to re-invent themselves as composers. By

⁷⁵ Jencks points out the contradictions within the evolution of modernism, born as a revolutionary movement, anti-bourgeois and anti-establishment soon becoming the main trend in the contemporary art world, being welcomed by the main centres of fine arts, museums, concert halls and theaters: Charles Jencks, *Critical Modernism*, p. 44.

⁷⁶ Charles Jencks, *Critical Modernism*, p. 47.

creating literal pastiches of styles from earlier practices, the Italian flautist, conductor and composer Federico Maria Sardelli and the Belgian composer and organist Willem Ceuleers are two significant examples of this trend. While the first composes his concertos for strings and sacred vocal works in the style of Vivaldi as if they were ‘penned with a goose quill in 18th century Venice’,⁷⁷ the latter forges his cantatas and trio sonatas in the style of Telemann and Bach, proudly despising any ‘neo-business’ label and demanding, instead, to be described as a long-distant ‘pupil of a German Baroque composer’.⁷⁸ If we did not know anything about the provenance of these works, we could genuinely mistake them for late Baroque pieces. Their impressive craftsmanship – not easily called into question – cannot compensate for the fact that these works puzzle by way of their sheer anachronism. Although such composers neither care nor pretend to be up to date, their music still appears to border on plagiarism and fakery.

Equally inspired by the music of the past, a completely different, ironic, subtle and elusive approach to old music can be found in the post-modern works of the Polish composer Paweł Szymański and the Italian Vito Palumbo. Based on his ‘two-levels technique’,⁷⁹ the structure of Szymański’s music is often inspired by either a Baroque or a Classical musical style. Having established the basic ingredients of his compositional recipe (which may be a recognizable melody, a tonal sequence or a more complex tonal contrapuntal form) he transforms such primordial elements into a multi-layered intertextual work ‘between Baroque and Modern meanings’, by the employment of a range of different techniques, from improvisation to strict algorithmic ones.⁸⁰ His most recent orchestral piece *À la recherche de la symphonie perdue*, dedicated to Frans Brüggen, is a fine example of how his fragmented and polysemic language is capable of challenging and invigorating not only the Baroque and Classical idioms from which his music takes inspiration from but period instruments too.⁸¹

Vito Palumbo’s *Concerto barocco* for harpsichord and string orchestra, composed in 2006, offers another insight into the fruitful relationship between modern compositional

⁷⁷ Federico Maria Sardelli: *Sacred Music / Sardelli, Modo Antiquo*, Accademia dei Dissennati, CD, Brilliant Classics 95068 (2014).

⁷⁸ Personal interview with the composer, 7 March 2018.

⁷⁹ Kostka’s ‘two-level technique’ refers to the use of ‘entire objects and complex gestures deriving from various musical traditions which, at subsequent stages of work, are subjected to transformations’; Violetta Kostka, ‘Intertextuality in the Music of our Time: Paweł Szymański’s *Riddles*’, *Tempo*, 72 (2018), p. 44.

⁸⁰ *Ibid.*, pp. 42–52.

⁸¹ *À la recherche de la symphonie perdue* was commissioned from L’Institut National Frédéric Chopin and premiered by the Orchestra of the Eighteenth Century (cond. Dirk Vermeulen) on 2 September 2018.

devices and Baroque music.⁸² Inspired by Schnittke's *Concerti grossi* and his love for pastiche and polystylism, Palumbo defines his piece as a light-hearted 're-appropriation of Baroque style'. Although there is no use of explicit quotations from any recognizable Baroque piece, his *Concerto barocco* presents a well-balanced mixture of Baroque elements (such as the rhythmic incipit of the concerto, in the style of Bach, and his use of trills and mordents in the third movement of the piece) with modern techniques (such as wide glissandos, percussive effects and the reiteration of short and syncopated rhythmic units in line with the American minimal music tradition). Far from any anti-modern pantomime, the music of Szymański and Palumbo demonstrates how successful a dialogue between the early and the modern can be. Their pieces harbour no sense of revivalism or kitsch, while their canny, inventive and, at the same time, well-informed approach to the music and instrumentation of the Baroque is deeply innovative and at the same time respectful of its intrinsic features. How can such a fine balance be achieved? As David Lowenthal stated in *The Past is a Foreign Country*:

How to benefit from the past without being swamped or corrupted by it is a universal dilemma. All legacies need to be both revered and rejected. Rivalry between tradition and innovation engages every society. Any effort to balance inherited boons and burdens betokens conflicting needs to sustain and shed the past. Failure looms either way: if we follow admired exemplars we cannot resemble them, if we deny precursors' feats we cannot match them. Groups like individuals face this dilemma in manifold modes. Some look back with gratitude, other with regret. Some can scarcely imagine being parted from past exemplars, however burdensome, and are made inconsolable by their loss. Others, dazzled and daunted, are resigned to their own inferiority. Still others aim to outdo past achievements or deny them any exemplary role.⁸³

The music of Szymański and Palumbo contains a rich variety of elements which 'benefit from the past without being swamped or corrupted by it', while exploiting old instruments and styles with both originality and idiomatic respect. Their 'free play of signifiers' – stylistic elements no longer attached to their usual contexts and meanings – can be interpreted as a direct consequence of a 'detached sense of nostalgia', which, as Butt suggests, transforms

⁸² Vito Palumbo, *Three Concertos*, Gävle Symphony Orchestra, cond. Jaime Martin, recorder Dan Laurin, cello Mats Olofsson, harpsichord Anna Paradiso, CD/SACD, BIS Records BIS-2255 (2018).

⁸³ David Lowenthal, *The Past is a Foreign Country*, p. 151.

period styles and idioms into *objets trouvés*.⁸⁴ The post-modern condition has the peculiarity of no longer guaranteeing the same sense of traditional historical continuity which had, in the past, allowed ‘the construction of Mediaeval cathedrals’ (to use Butt’s example) in a cross-over of multiple styles spread ‘over several centuries’ without any ‘real sense of conflict’.⁸⁵ If, on the one hand, the post-modern absence of such a historical *continuum* with regard to tradition can lead to a depthless collage of quotations or to a redundant stylistic pastiche, it can also, on the other hand, offer a chance to explore daring new ideas from a variety of different sources, aesthetics, experiences and cultures without any fear of inconsistency.

The analysis of new music composed for the traverso will show signs of both attachment and detachment with regard to the musical traditions of the Baroque. In between ‘revered’ and ‘rejected’ legacies, the following chapter will offer a first glance into the contemporary repertoire for the one-keyed flute, suggesting a response to Lowenthal’s conundrum: how to benefit from Baroque ‘affects’ without renouncing late-modernist ‘effects’

⁸⁴ John Butt, *Playing with History*, p. 160.

⁸⁵ *Ibid.*, p. 161.

2. Extended techniques between ‘effects’ and ‘affects’

There is a common understanding that all techniques that sound unconventional, unorthodox or not in line with tradition can be labelled as ‘extended’. An inevitable question arises from this: what do we mean by conventional, orthodox and traditional? If it is partly true that at the turn of the twentieth century many pioneers found themselves radically pushing the sonic boundaries of instrumental playing techniques as never before, it is even truer that these innovative artists were not the first to seek such special effects in the history of Western classical music up to that point. A re-evaluation of the limits of musical instruments is an inherent feature of music at any time. For instance, earlier examples of an ‘extended’ technique such as striking the string with the wood of the bow (*col legno battuto*) can be found already in Haydn’s symphonies, Mozart’s concertos and later in Berlioz.¹ What is more, if we turn to the history of the flute at the beginning of the nineteenth century, the Austrian flautist Georg Bayr (1733–1833) was already working on a method to address one of the techniques that would become so popular two centuries later: how to play more than one note at the same time on the flute – what is now called multiphonics.² Already in the light of these developments, the difference between what is ‘extended’ and what may yet be considered ‘traditional’ becomes questionable. Once we also take into consideration the full range of extended techniques that became associated with the modern flute throughout the twentieth century, from Debussy to Sciarrino, we might pose the question of what still sounds unconventional or unorthodox today. More pertinent, perhaps, would be to ask how and why certain techniques are favoured by contemporary composers, and whether they still count as innovative or not.

In this chapter, I shall clarify the ‘how’ by explaining the way to execute such techniques, highlighting the different results that can be obtained on the traverso in comparison with the modern flute. Where the ‘why’ is concerned, I shall explain the musical reason for their existence in an attempt to re-establish a connection between a plain and simple trial-and-error approach – typical of any experimental or avant-gardist trend – and the musical intention and meaning that lies behind them, in line with a post-modern perspective:

¹ Namely in Mozart’s Fifth Violin Concerto (1775), Haydn’s Symphony no. 96 (1791) and Berlioz’s *Symphonie fantastique* (1830).

² Georg Bayr, *Schule für Dopplertöne auf der Flöte* (Vienna: F. X. Ascher Antiquar, 18?).

the objective is to look at the contemporary ‘effects’ not just as a set of convoluted and audacious musical tricks but rather as musical ideas and instances of particular musical tropes, often inspired by the notion of the rhetorical ‘figure’ in the Baroque, which became a notable focus of interest for musicologists in the twentieth century.³

³ Musical rhetorical-figures are widely analyzed in Dietrich Bartel Lincoln, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music* (Lincoln, NE: University of Nebraska Press, 1997).

2.1 Glissando

The Italian term *glissando* is derived from the French *glisser* and means literally to glide. It consists of a glide from one pitch to another. The similarities with *portamento* are many. Nevertheless, the latter usually refers to the carriage of the voice, as with the term *portamento di voce*⁴ or its emulation by string instruments, and it is played as a sort of ornamental accentuation of the legato between two notes. The employment of *portamento* tends to be a matter of performance practice rather than a notational stipulation. It is up to the performer to decide whether to convert certain legato markings into glides in order to connect the pitches concerned. While *portamentos* do not follow any specific sign but the slur, *glissandos* always follow an actual symbol (usually a short diagonal line or a curve that describes the direction of the glide).⁵

The glissando can evoke many different images. It might give a feeling of continuity and fluidity if executed slowly in order to connect two notes. Alternatively, it is capable of creating a feeling of lament, especially if covers a long interval with a *diminuendo* effect, as in the opening violin gesture of *Dikthas* for violin and piano by Xenakis. It can graphically depict a human cry or moan, as in the sex scene (Act 1 scene 3) of Shostakovich's *Lady Macbeth*, or be clownish and farcical as in his *Leningrad Symphony*. In addition, if the glide moves rapidly upwards at the speed of a hiccup, it can create a sense of levity or even sarcasm, as when Mahler marks 'molto *portamento*' in some of his symphonies.⁶ When slowly and gradually accentuated, it can produce excitement, as with the opening clarinet gesture of Gershwin's *Rhapsody in Blue*, or sound like a volcanic eruption, as in the string parts of the 'Dancing Out of the Earth' in Stravinsky's *Rite of Spring*.

The glissando is one of the techniques most frequently employed on the one-keyed flute in the context of contemporary music. Due to its natural flexibility and the open-hole layout of the instrument, the technique shows extreme effectiveness if executed in one of the following ways:

⁴ Nicola Vaccai, *Metodo pratico de canto* (Leipzig: Steingräber Verlag, 1832).

⁵ 'Glissando' and 'portamento' are terms which are often confused, and their ambiguous meaning may sometimes overlap. It is likely to use the term 'glissando' with regard to the technique employed by wind and brass instruments, while 'portamento' is often conceived for the voice and strings.

⁶ A few examples of 'molto *portamento*' markings in Mahler's symphonies: the trumpet solo in the fifth movement of the Second Symphony and the horn parts of the third movements of both the Fourth Symphony and the Fifth Symphony.

- 1) by rolling the flute in and out to lower or raise the pitch;
- 2) by sliding the fingers off the rims of the fingerholes;
- 3) by a combination of both rolling the flute and sliding the fingers.

The glissandos can be directed from the initial note either upwards or downwards and cover both small and large intervals, from quarter-tones to major thirds. Depending on the initial fingering, the amplitude of the glissandos will change: in principle, the more fingerholes remain uncovered, the greater the pitch bending will be. Sure enough, a glide from c' can descend easily to a' (covering a minor third) whilst it will be much more difficult to reach c' using the d' fingering even though it is only a major second. In the latter case, all the fingerholes are covered to execute the lowest note on the traverso, leaving little room for the motion of the airstream inside the tube.

As will be illustrated below, glissandos covering larger intervals can be broken down into a series of shorter glissandos. It is only by the rolling of the flute – while keeping the same fingering – that the flautist can control and produce a precise scale of quarter-tones.

Robert Dick in *The Other Flute* devotes an entire paragraph to glissandos.⁷ With a great deal of precision, he employs several charts to explain how to execute them, by sliding the fingers across the rims of the flute's fingerholes. This technique represents an option for the traverso as well. Nevertheless, the smaller and unequal diameter of its fingerholes makes the employment of this technique less effective. What is more, the difference between one species of traverso and another makes the effect of this glissando technique different from one instrument to another: copies of original one-keyed flutes still differ a lot from one to the next, being the result of craft production rather than industrial mass production, not to mention the fact that the original instruments date from two to three hundred years ago. This is the reason why any explanation of how to produce glissandos by means of charts, as in Dick's book, would never be as precise and efficacious in the case of the one-keyed instrument. For instance, in the case of a downward glissando on the traverso, the rolling inwards of the embouchure hole will be much more satisfactory than the sliding of the fingers. An upward glide, on the other hand, will usually require both the rolling outwards of the headjoint and the bending of the fingers, simply because rolling the instrument alone will

⁷ Robert Dick, *The Other Flute: A Performance Manual of Contemporary Techniques* (Oxford: Oxford University Press, 1975), pp. 72-80.

not result in sufficiently large intervals. The sliding of the fingers on the fingerholes can be executed in two ways:

- 1) by actually covering the holes and letting the finger come into contact with the flute as the sliding takes place;
- 2) by means of a tremulous motion of the finger just above the hole, without letting the finger touch the flute.

Both options are available to the performer, who is best placed to determine which one fits better according to the desired musical affect.

In order to exemplify as many kinds of glissando as possible, a few practical examples will be selected from a number of contemporary pieces. Hence, it should be remembered that the instrument used as a reference in this chapter is a copy of a Palanca flute dated ca. 1760, made by the German flute maker Martin Wenner. These instructions might therefore produce different results if other instruments are employed. Nevertheless, flautists will be able to adapt the given instructions to their own instruments with a certain degree of flexibility and find their way to eventually obtain similar results.

Last but not least, the glissando can be executed with the headjoint alone. After unscrewing it from the traverso middle-joint and foot, the flautist blows into the embouchure and places one hand – or the fingers – along the rim of the headjoint or inside the tube. In this case, the range of the glissando's tone fade is quite big, and the sounding result can be very loud. Nevertheless, the fact that no fingering can be employed reduces the number of variables for the creation of a microtonal scale. Due to the completely different nature of this technique, an example of the headjoint glissando will be shown separately.

2.1.1 Short glissandos

The beginning of *Temps illusoire* for traverso and harpsichord (1994) by the Belgian composer Jean Marie Rens consists of a *unisono* played by both the traverso and the harpsichord that resolves onto a dissonance. As indicated by the *fermata* sign on the score, the dissonance has to resonate over its entire length, and eventually go back to the initial pitch: *laisser battre* [see fig. 2.1]. In order to build the proper tension, the flautist has to play the first note from an almost absolute silence *pppp* and increase its volume with a *crescendo*. Once the harpsichord joins the traverso, the latter keeps slowly getting louder. At the very

end of the *crescendo*, the initial g' quickly glides upwards to ab' , following the short curve that Rens marks on the score.



Fig. 2.1 Jean-Marie Rens, *Temps illusoire*, section A, bar 1

The dissonance that is produced as a result of this has to last as long as possible, as indicated by the *fermata* sign. After that, the dissonance resolves to g' with a *decrescendo*.

Two different types of glissando appear in the piece: an upward and a downward one. They are both very easy to perform for the following reasons: they need to be played quite rapidly, they cover a small interval, they require a *crescendo* when configured as upward glissandos and a *diminuendo* when they go down.

The first glissando goes from g' to ab' . In spite of its ease, this simple glide presents a perfect example of this technique of rolling the embouchure hole outwards but also of the limitations of this technique when solely relied upon. The new fingering should be introduced when the rolling motion is complete. The stages of the process are as follows:

- 1) the note is sounded with the usual fingering
- 2) the flute is slowly turned out, away from the player, uncovering the embouchure hole and supported all the while by the chin and jaw;
- 3) the aperture of the lips is widened;
- 4) the air pressure is controlled in order not to increase the dynamics too abruptly and to avoid making the sound too breathy;
- 5) before the note is in danger of cracking, the fingering is changed as quickly and precisely as possible to allow the normal playing angle to be restored.

Alternatively, this same glissando can be executed by the sliding of the fingers alone:

- 1) the note is sounded with the g' fingering position, then the right ring finger is slowly lifted and moved from its central position towards the edges of its fingerhole;
- 2) the left index, middle finger and ring finger are moved slowly at the same time to their fingerholes;

- 3) the air pressure is coordinated with the sliding of the fingers in order to make an effective crescendo.

In comparison with the rolling outwards of the embouchure hole, the advantage of this technique is to leave the player free to maintain the same playing angle during the whole glide. The process of performing the second glissando from ab' to g' with the rolling of the traverso involves:

- 1) slowly turning the flute inwards, closer to the player while playing the first note;
- 2) moving the upper lip slightly downwards while moving the lower lip and jaw out in the opposite direction to the rolling of the flute in order to give more space to the airstream directed from the upper lip;
- 3) controlling the air pressure in order not to make the *diminuendo* too abrupt or the sound too opaque;
- 4) before reaching the lower pitch, quickly changing the fingering and restoring the normal playing angle.

If made with the sliding of the fingers, it involves:

- 1) sounding the note with the usual ab' fingering position, gently placing the left ring finger around the edge of its fingerhole and slowly covering the hole completely with it;
- 2) coordinating the right index, middle finger and ring finger, to ensure that these three fingers slide away from their fingerholes all at once;
- 3) coordinating the air pressure with the sliding of the fingers in order to produce an effective diminuendo.

2.1.2 Large glissandos

In *Mémoires*, a duet for two traversos, Rens employs an interesting series of extended techniques, including large glissandos: the piece ends with a chord which consists of a multiphonic on d'' , with the highest d''' sung by the first flautist; the final glide goes downwards from d'' to 'le plus grave possible' (as low as possible) [see fig. 2.2].

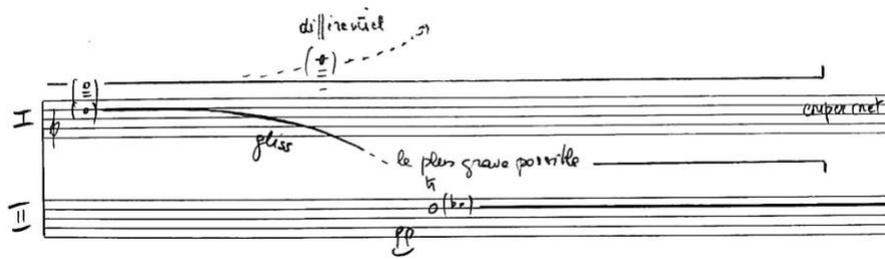


Fig. 2.2 Rens, *Mémoires*, section F

To cover the largest interval possible, the combination of the sliding of the fingers and the rolling of the flute is required. As marked in the score, Rens suggests switching the fingerings on the way down to the lower pitch, from the initial d'' to g''' . In order to achieve this:

- 1) the player can start making the glissando simply by turning the instrument inwards as far as possible (usually $c\#''$ should be reachable before the sound cracks);
- 2) at the very last moment before the sound cracks, the player slowly slides the left index over the fingerholes and lets the right index and ring finger lift rapidly up in order to switch fingerings from d'' to g' ;
- 3) once g' is reached with the new fingering, the player continues rolling the instrument inwards as far as f' (or, with some practice, eb');
- 4) if this motion is not satisfactory, the player first gently slides the right index, then the right middle finger and eventually the ring finger before the sound cracks (this last fingering in combination with the rolling of the instrument inwards should lead to c').

Evidently, the whole glissando will not sound perfectly homogeneous over its length especially before the g' fingering is applied. As mentioned at the beginning, this is due to two physical factors:

- 1) the more fingers cover the fingerholes of the instrument, the less room there is for the airstream to bend without cracking the sound;
- 2) the higher the note, the more difficult the downward glide;
- 3) a fork fingering (such as the Hotteterre d'') will only increase the risk of cracking the sound.

2.1.3 Shake glissando

In the labyrinthine *Legende* for traverso, the Japanese composer and flautist Masahiro Arita employs a technique called shake glissando. This consists of an indeterminate variation of the pitch produced by shaking the flute [see fig. 2.3]. The acoustic result lies somewhere between a vibrato effect and an actual glissando, depending on the speed of the airstream and on the length of each glide. The choice of this particular kind of glissando is based on a very simple fact: to play *eb'* and *d'* (the last fingerhole for the latter is covered by the key!) every fingerhole is covered, leaving no option other than to shake the flute in order to produce a variation in pitch. As Hotteterre explained with regard to the *flattement* on the low *d'*, *d#'* and *eb'*: ‘I would say that it can be done only by means of artifice because, since you have no finger left unemployed to do it with (they are already busy covering all the other holes), it must therefore be done by shaking the flute, which imitates an ordinary softening [...]’⁸



Fig. 2.3 Masahiro Arita, *Legende*, score extract

Therefore, to execute a glissando on that note the only two possibilities are either the rolling of the headjoint inwards and outwards or the shaking of the flute, as the composer prefers to call it. The difference between the shaking of the flute and an actual *flattement* is very subtle. With the latter, the pitch of the note can only be flattened. On the other hand, the shaking of the flute can be executed in the following fashion:

- 1) while playing with the selected fingering, ensuring that the lower lip is in a firm but flexible position;
- 2) rolling the flute gently from both the wrists and allowing the uncovering of the embouchure hole as a consequence of this;

⁸ ‘[J]e diray qu’il ne se peut faire que par artifice. Comme l’on ne peut se servir d’aucun Doigt pour le faire, (puisqu’ils sont tous occupez à boucher les trous,) on ébranle la Flûte avec la main d’en bas, ensorte que l’on puisse imiter par ce moyen le flattement ordinaire’; Hotteterre, *Principes de la flûte traversière, ou flûte d’Allemagne, de la flûte à bec ou flûte douce, et du haut-bois, divisez par traitez* (Amsterdam, 1701).

- 3) once the semitone above is reached, returning to the normal playing angle;
- 4) having reached the normal playing angle, rolling the embouchure hole inwards, by turning the wrists in the opposite direction;
- 5) ensuring that the lower lip and the jaw start a counter-motion outwards in order to give enough room to the airstream directed from the upper lip;
- 6) once the lower semitone is reached, returning to the normal playing angle;
- 7) repeating the same process back and forth, following the dynamic indications given by the composer.

While the speed of the glissando is for the performer to judge in view of the musical context, it will inevitably be constrained by the mechanics of rolling the instrument inwards and outwards

2.1.4 Headjoint glissandos

In the fourth movement of her trio for traverso, viol and harpsichord *La fenêtre ouverte*, op. 85 (1996) – thoroughly analysed in the third chapter of this dissertation – the Belgian composer Jacqueline Fontyn asks the flautist to unscrew the traverso’s headjoint and execute a number of glissandos with it. The *avec le bec* glissando can be executed by rolling the flute inwards and upwards, following the curves the composer has drawn on the score [see fig. 2.4]. With the exclusive use of the headjoint, the flautist should be able to cover a major third, from a low f’ to a’.

The image shows a handwritten musical score for three instruments: flute, viol, and harpsichord. The flute part (top staff) starts at bar 64 with the instruction 'avec le bec' and shows a glissando marked 'gliss. sur 3 cordes'. The viol part (middle staff) has fingering '7 7 doigt p. pouce' and 'I'. The harpsichord part (bottom staff) has a 'Poco meno mosso. (12b=1) (avec la main)' marking. The score includes various performance instructions like 'avec le bec', 'gliss. sur 3 cordes', 'simile', and 'Poco meno mosso. (12b=1) (avec la main)'.

Fig. 2.4 Jacquelyn Fontyn, ‘Un peu timbré’ (*La fenêtre ouverte*), bars 64–71

The second glissando – indicated with the sign *avec la main* – can be performed with the help of the right hand. The use of one hand enlarges the interval down to e', enabling the flautist to reach a much larger interval, namely a tenth: by placing the right hand alongside the rim of the headjoint, the natural length of the tube is increased, allowing the flautist to reach wider intervals. In order to reach even greater intervals, a combination of the rolling of the flute and the placing of the right hand alongside the rim of the headjoint is efficacious. As Dick explains in *The Other Flute*:

The first technique is to place the end of the head joint in the crook of the right hand (between the thumb and forefinger). By closing the right hand one finger at a time, the length of the head joint is increased, and the pitch is lowered. When the right hand is tightly closed, the head joint is effectively stopped.⁹

An alternative way of executing the glissando on the headjoint consists in 'placing the edge of the heel of the right hand on the rim of its open end, and then moving the right hand towards the embouchure'.¹⁰ In such a way the glissando can be executed at faster pace, for instance as a rapid tremolo. Nevertheless, its range will be slightly smaller (an octave down to g#').

As seen throughout these examples, different kinds of glissando demand different techniques. Their meanings, within their musical context, change too. In *Temps illusoire*, Rens wishes to create a two-dimensional soundscape that consists of a simple and primordial tension between sound and silence. Hence, the glissando is employed as a sonic bridge between these two dimensions. A glide initially allows the sound to arise out of absolute silence; and again, another glide – this time in reverse – retreats into silence. The tension between the stillness of the harpsichord's long note and the traverso's slow up and down glissando creates a sense of continuous motion within the same circular sound mass. Compared with those in *Temps illusoire*, the glissandos in *Mémoires* seem to have a different meaning. Instead of being the hidden engine that sets into motion the primordial sound mass from silence to sound and back again to silence, the final glide placed at the end of *Mémoires*

⁹ Robert Dick, *The Other Flute*, p. 79.

¹⁰ *Ibid.*, pp. 79–80.

suggests the idea that it might be imagined to continue beyond the end of the piece: in fact, this glissando – performed by the first flute – ends with a long note played by the second flute, *pianissimo*. This last note is left resonating as a sort of echo of the previous note. But compared to the latter, this note lies still, lifeless as a sonic consequence of the previous motion. In this case, the glissando represents an opportunity to trace a connection between two voices which merge and become a single unity, in much the same fashion as in ‘Mierontie/Beggary’, the second movement of *Tiet/Lots* by the Finnish composer and harpsichord Jukka Tiensuu [see fig. 2.5], which is extensively analysed in the third chapter of this dissertation.¹¹ Throughout the whole movement, the composer makes extensive use of glissandos for both the string and the flute parts, conferring a strongly plaintive character on the piece. Along the lines of Xenakis, these glissandos embody the idea of continuity of matter; but in this specific case, they also serve ironically to express the shaky and limping walk of a beggar, as the movement’s title suggests. In order to render this impression of instability, the four instruments employ a variety of different combinations of rhythmic patterns. Thanks to the use of large glissandos, bow vibratos and descending arpeggios or scales, these sections mimic effectively the tragic fall of the beggar, who seems constantly to lose his balance, trying to walk straight and eventually collapsing on the ground.

Fig. 2.5 Jukka Tiensuu, ‘Mierontie/Beggary’ (*Tiet/Lots*), bars 1–4

¹¹ For more on this subject see also Matteo Gemolo, ‘Jukka Tiensuu’s New Music for the Traverso’, *Flutist Quarterly*, 43/2 (2018), 26–31.

The shake glissando written by Arita in *Legende* has little to do with the two previous examples. In Rens, both glissandos served the purpose of connecting either silence with sound or two different voices. Therefore, their trajectories were precisely predetermined by the composer: they were meant to bring unity within a dual system. In *Legende*, by contrast, Arita employs the shake glissando in order to break any possible connection between opposites. There is no direction either. The main thing here is not the destination of the glissando but its journey. There is no trajectory, but just a flow.

Following this line, Fontyn employs the headjoint glissando in much the same fashion as Arita but with a more radical outcome. The rapidity and intensity of the glissandos in *La fenêtre ouverte* suggest more the idea of a wild turbulence pervading the surrounding space. While in Arita, the shake glissando was still kept inside the system, Fontyn's glissando triggers the outside and lets it travel beyond its boundaries. The explosion of the traverso glissandos is not without consequences for the surrounding space. Both the viol and the harpsichord react to it. Fontyn employs a spatial notation to depict a series of separate events, such as a cascade of scales in the harpsichord part and glissando arpeggios for the viol. In this scenario, the continuous matter is fragmented and broken up into a discontinuous soundscape.

Hence we have at least four different possibilities for the interpreting the signification of the glissandos analysed here:

- 1) a sonic bridge that interconnects two opposite dimensions in a dual circular system such as silence and sound (*Temps illusoire*);
- 2) an open-ended gesture that is left reverberating into silence (*Mémoires*);
- 3) a random and spontaneous motion within a system, without direction or trajectory (*Legende*);
- 4) an eruption of vibrations that travels beyond its natural boundaries and pervades the outside from the inside, in a motion that goes from continuity to discontinuity (*La fenêtre ouverte*).

2.3 *Flattement and vibrato*

The finger movement on the edge or above a tone hole can produce a gentle or rapid pitch fluctuation called *flattement*. It can vary in amplitude and speed according to the effect the performer wishes to produce. The same result can be obtained with the use of vibrato: the motion of the airstream produced by the movement of different muscle groups such as the diaphragm, the abdominal wall and the throat.

The *flattement* is traditionally regarded as an ornament and frequently employed in the French Baroque repertoire. Hotteterre describes its use on long notes in his *Principes de la flûte traversière* (1707). In P. D. Philidor's *Suites à flûte traversière seule* opp. 1, 2 and 3 (1717–18) the *flattement* is explicitly marked as an embellishment with a horizontal wavy line.¹² Its function is to arouse a number of different affects in much the same way that vibrato does. Due to its expressive purpose, it is often considered a sort of finger vibrato. The gentle effect that the *flattement* produces is 'extremely touching in tender pieces', as Michel Corrette observed in his *Méthode raisonnée pour apprendre à jouer de la flûte traversière* (1773).¹³

Although conceived as an ornament for centuries, only very recently has vibrato become an integral part of the technique of tone production on the flute. Since the time of Marcel Moyse, its extensive use has made it a fundamental expressive component of modern playing:

Moyse in particular shows a very flexible approach to vibrato and phrasing, and his vibrato is quite moderate in speed. [...] Pre-war recordings of French orchestras show that vibrato was in general use by French flautists in the 1920s and 1930s [...] about 1930 several flautists in America had developed a style which distinguished them from most flautists in France [...]. Marcel Moyse was active as a player and teacher in America from the 1930s onwards, but despite the great flexibility and more moderate speed of his vibrato, American flautists have continued to favour a faster and more constant vibrato than European flautists of the French school.¹⁴

¹² This is one of the rare examples in which the *flattement* is marked on the score. Usually its employment depends on the taste and style of the flautist.

¹³ Michel Corrette, *Méthode raisonnée pour apprendre à jouer de la flûte traversière* (Paris: [n.p.], 1753).

¹⁴ Robert Philip, *Early Recordings and Musical Style* (Cambridge: Cambridge University Press, 2004), pp. 113–14.

While the constant oscillation of the pitch – as described by Moyses – has become a common feature in the tone production technique of modern flute players, the employment of both finger and regular vibrato in the contemporary repertoire is often marked in the score by the composer as a temporary effect.

2.3.1 The absence of vibrato

Following the line of the Early Music revival and historically informed performance practice, an increasing number of contemporary composers have begun to rediscover the beauty of a straight and pure tone when it comes to the traverso. The presence of a vibrato or *flattement* is carefully marked in the score, making it the ‘exception’ rather than the ‘norm’. In 1996, the Swiss composer Robert Strizich wrote the following preliminary performance notes for *Tombeau*, a duo for traverso and harpsichord:

The notation ‘Vb’ indicates a pronounced vibrato (with pitch fluctuation). Whenever this notation is found, a Baroque-style *flattement* (or finger vibrato) should be performed if at all possible. However, in the few instances where a true *flattement* is not possible, the necessary vibrato should be produced by varying breath pressure. Where no indication occurs, the performer may apply – with discretion – a small amount of breath vibrato, as long as it is not too pronounced.¹⁵

Tombeau represents one of the first examples of contemporary music for the traverso in which ‘vibrato’ is used as a passing effect. Only a year earlier, the American composer John Thow (1949–2007) had made no reference whatsoever to the traverso’s tone production in his *To Invoke the Clouds* (1995): on the contrary, still in line with modern flute playing, Thow marked a single ‘non vib.’ sign (no vibrato) at the very end of this duet for two traversos, as if the presence of the vibrato up to this point had simply been taken for granted.

On the other hand, in Jukka Tiensuu’s *Ouverture et cadenza* for flute and harpsichord (1972), vibrato is treated as a deliberate expressive effect, again perhaps inspired by the vibrato-free performance practice of Early Music, even though the work is for modern flute. In his performance note for this piece, Tiensuu carefully indicated three different ways of varying the vibrato, according to its speed and microtonal amplitude, drawing on his

¹⁵ Robert Strizich, *Tombeau* for baroque flute and harpsichord (Berkeley, CA: Fallen Leaf Press, 1996), p. 2.

experience of the Early Music repertoire. In his later pieces dedicated to the traverso and other period instruments – which will be analysed in the third chapter – Tiensuu has always specified that ‘vibrato should be avoided in general’¹⁶ or, at the very least, should be ‘reserved only to emphasize the most passionate moments of the piece’.¹⁷

2.3.2 The presence of vibrato

In *Mémoire*, Rens mentions three different approaches to vibrato: *sous vibrato* for a very slow vibrato; *vibrato* for a regular effortless vibrato; and *sans vibrer* for a straight tone. The *sous vibrato* [see fig. 2.6] always appears on long notes and serves the purpose of destabilizing the otherwise straight tone quality of the traverso. This slow-motion way of producing this specific *sous* fluctuation of the pitch does not have the same expressive meaning as a regular vibrato. Compared to the latter, the *sous vibrato* sounds rather controlled and its pulse more regular. It does not suggest any positive connection to ‘sweetness of sound quality’ (‘lieblich’), as a regular vibrato would do.¹⁸

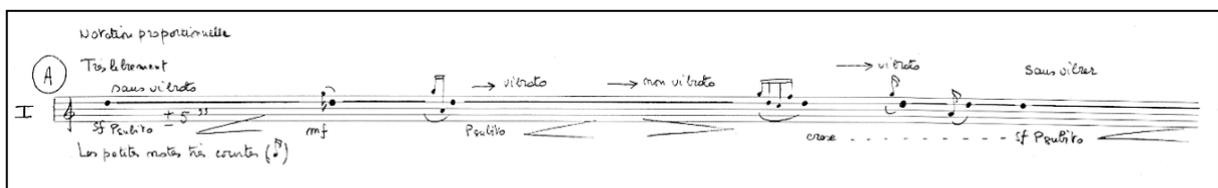


Fig. 2.6 Rens, *Mémoire*, section A

Unlike *Mémoire*, Hans-Martin Linde’s *Anspielungen* – thoroughly analysed in the third chapter – does not present a use of vibrato that is diversified according to its expressive function [see fig. 2.7]. Linde prefers to approach the use of vibrato from a mechanical point of view, designating types in terms of the muscle groups involved in the production of two different effects: diaphragm vibrato (marked with a wavy line) and tongue vibrato (marked with a wavy line within a circle). While diaphragm vibrato may vary its amplitude and,

¹⁶ Jukka Tiensuu, *Mora* for tenor voice and Baroque orchestra (Helsinki: Finnish Music Information Centre, 2012).

¹⁷ Jukka Tiensuu, *Tiet/Lots* for Baroque flute, Baroque violin, viola da gamba or Baroque cello and harpsichord.

¹⁸ Greta Moens-Haenen, ‘Vibrato’, *Grove Music Online*

<<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000029287?rkey=DdMGQW&result=1>> [accessed 10 June 2017].

therefore, its expressive function, tongue vibrato has a much narrower amplitude and a simpler effect: it results in a limited and rather noisy fluctuation of the pitch. It has nothing to do with the sweet and tender quality of traditional vibrato: a subtle movement of the tongue produces a variation in the timbre which is closer to a roaring effect. In this respect, tongue vibrato can be regarded as a sort of nascent manifestation of flutter tonguing.

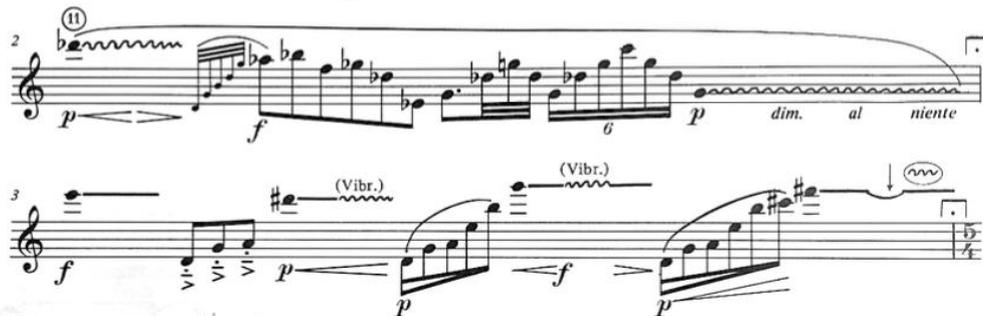


Fig. 2.7 Hans-Martin Linde, *Anspielungen*, section 11, bars 2–3

2.3.3 Finger vibrato or *flattement*

In the eyes of many contemporary composers, *flattement* represents a sure hallmark of ‘Baroqueness’. From an empirical perspective, finger vibrato is also able to produce a much wider fluctuation of pitch compared to regular vibrato: fingers can vary the amplitude and speed of such an effect with a greater degree of precision than the inner muscles used to produce traditional vibrato, such as the diaphragm, the abdominal wall, the throat or the tongue. One inventive use of *flattement* can be found in Linde’s *Anspielungen*. The German composer employs this effect on long notes when played *ppp*, in contrast with the use of a regular vibrato on loud notes (*ff*). *Flattement* is used to create a very gentle and intriguing fluctuation of the pitch, giving the relevant passages a meditative and calm character.

A different approach to *flattement* is taken by the Canadian composer and flautist Owen Underhill in *The Celestial Machine* (1988) for traverso, Baroque violin, viol and harpsichord. In keeping with his eclectic style, Underhill creates a few interludes – marked *Pesante impietoso* (heavy and merciless) – whose tonality stands in marked contrast with the otherwise harsh atonal character of the rest of the piece. *Flattement* is employed to reinvigorate the expressive atmosphere of these sections [see fig. 2.8 and 2.9]: above sustained chords played by all the instruments (and characterized by small microtonal fluctuations), the

traverso is able to play a dramatic and dynamically rich melody, featuring an expressive and slow-motion fluctuation of pitch on the long notes.



Fig. 2.8 Owen Underhill, *The Celestial Machine*, bars 186–189



Fig. 2.9 Underhill, *The Celestial Machine*, bars 108–110

For Robert Strizich too, the employment of *flattement* provides a better fit to the traverso than regular vibrato. In the performance notes of his *Tombeau*, he carefully classifies four different types of *flattement* according to their speed [see fig. 2.10]:

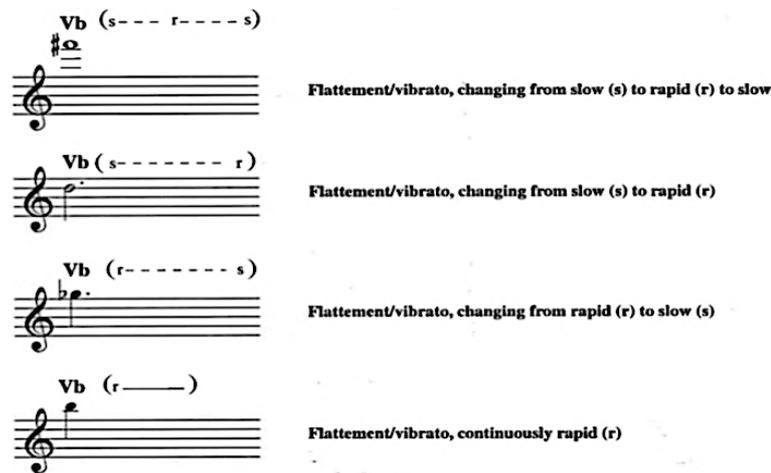


Fig. 2.10 Robert Strizich, *Tombeau*, performance notes

The importance of this subdivision is central in order to understand the variety of effects with which Strizich wishes to experiment. Less concerned than Underhill about its expressive quality, Strizich employs finger vibrato as a tacit and approximate means for the creation of a microtonal soundscape. It is not by chance that he makes copious use of it in the atonal solo flute passages and replaces it with a regular vibrato in the more *cantabile* passages when the traverso is accompanied by the harpsichord.

The different uses of regular and finger vibrato can be summed up as follows:

- *sous vibrato*, very slow-motion vibrato, executed with the contraction of the abdominal wall or the diaphragm. Its controlled and rhythmic nature is in total opposition to the free and expressive form of traditional vibrato (Rens, *Mémoire*);
- traditional vibrato, controlled by the contraction of the abdominal wall, the diaphragm or the throat. Its expressiveness tends to be restricted to fewer episodes and is not as widespread as modern flute technique would suggest (Rens, *Mémoire*; Linde, *Anspielungen*);
- tongue vibrato, a minute but disturbing and noisy fluctuation of the pitch, much closer in effect to flutter tonguing than to the gentler traditional vibrato;
- *flattement* on long and soft notes, to create a meditative and almost imperceptible fluctuation of the pitch (Linde, *Anspielungen*);
- *flattement* on loud notes, with wide amplitude and slow speed to evoke various forms of Baroque expression (Underhill, *The Celestial Machine*);

- *flattement* with controlled speed, employed as a tacit and approximate means of generating a microtonal soundscape (Strizich, *Tombeau*).

2.5 Flutter tonguing

Flutter-tonguing is a type of wind instrument tonguing in which performers roll the consonant ‘r’ on the tip of their tongue while playing. When produced with the back of the tongue, it is a louder effect called uvular flutter-tonguing or ‘roar-flutter’.

Flutter-tonguing is generally marked by means of one of the following:

- 1) a standard tremolo marking;
- 2) ‘flz.’ or ‘flt’, the German abbreviations for *flatterzunge*;
- 3) ‘frull.’, the Italian abbreviation for *frullato*;
- 4) ‘f.t.’, the English abbreviation for ‘flutter-tonguing’.

The first uses of flutter-tonguing can be traced to the end of the nineteenth century. In Tchaikovsky’s ballet *The Nutcracker* (1892) flutter-tonguing is introduced to evoke the sound of a cascading river.¹⁹ One other early example is found in Strauss’s *Don Quixote* (1897), where it serves to imitate the sheep’s bleating. Mahler employed the same technique in the ‘Rondo-burleske’ from his Ninth Symphony (1909): here, the flutter-tonguing executed by the flute, together with violin tremolos and a cymbal crash, creates the surreal and dreamy atmosphere typical of this movement.²⁰

The different flutter-tongued effects can vary according to the speed and the intensity of their pulsations. While the air pressure influences the speed (for instance ‘when loud notes are flutter-tongued, the pulsation will be slightly faster than the pulsations of soft flutter-tongued notes’²¹), the position of the tongue has an impact on the intensity of the pulsations. When the intensity of the pulsations increases, ‘the note sounding is heard less, for the interruptions in the sound become more marked’.²² The dynamic of the flutter-tongued effect is mostly influenced by the air pressure, while its ‘timbre’ or texture is strictly related to the position of the tongue. When the tongue progressively moves back towards the throat, the sound becomes more ‘uvular’; the more the tongue moves forward towards the teeth, the

¹⁹ Roland John Wiley, *Tchaikovsky’s Ballets* (Oxford: Oxford University Press, 1985), p. 230.

²⁰ Constantin Floros, *Gustav Mahler: The Symphonies* (Montreal: Amadeus Press, 1997), p. 290.

²¹ Robert Dick, *The Other Flute*, p. 128.

²² *Ibid.*, p. 128.

more it sounds ‘harsh’ and ‘penetrating.’²³ These two variables (speed and the intensity of the pulsations) have a direct impact on the global effect the performer wants to produce. Over the following pages, I shall illustrate a number of musical examples in order to demonstrate different ways of coordinating the air stream and the position of the tongue within a variety of musical contexts.

2.5.1 Flutter tonguing on one or few notes

Quite a number of flutter-tongued effects are marked on the score with no further indication: no explanatory signs to suggest either how to play them, or at what speed and intensity they should sound. Under these circumstances, flutter-tonguing is conceived as a simple way to break down a linear and more traditional-sounding line: the inner quality of the flutter-tongued effect itself and the choice of how to execute it are entirely up to the performer.²⁴ A few examples of this simple approach to *flatterzunge* can be found in pieces such as *Anspielungen* by Hans-Martin Linde and *Traverso poema* by Vasco Negreiros.

A flutter-tonguing marking appears at the end of the last section of *Anspielungen*. The main motif of this section is characterized by two elements: a fast sextuplet arpeggio in D minor (marked staccato) and a number of more relaxed and cantabile triplets. The motif is repeated four times and modified in various ways on each occasion, for instance by rhythmic changes. The flutter-tonguing is marked as a tremolo and serves the purpose of breaking down the linearity and the repetitiveness within the last section of the piece (*Presto*). Due to its rapidity and dynamic, the flutter-tonguing needs to be executed rapidly and intensively. The high speed of the pulsations requires fast air pressure in order to let the flutter-tongued notes resonate as loudly as possible. The position of the tongue can vary from one person to another; but generally, the tongue is placed preferably not too far back towards the throat, since no special uvular flutter is asked for by the composer.

One more example of such a textural employment of flutter-tonguing can be found in *Traverso poema*, a solo piece for traverso, written in 2013 by the Portuguese composer Vasco Negreiros. The structure of the piece is rather traditional: it begins with a melancholy modal

²³ Flutter-tonguing can be applied to many other sonorities (such as jet whistles, residual tones, harmonics, microtones, glissandos etc.), producing further variations in timbre.

²⁴ An exception is *Legende* by Masahiro Arita.

melody that keeps on swapping chromatically from one mode to another. It is conceived as a written improvisation based on Messiaen's modes.²⁵ These modes are employed quite freely, as the main theme is already a combination of the whole-tone scale (E-F#-G#-A#-C-D-E) and the octatonic scale (E-F-G-G#-A#-B-C#-D-E). This subtle and repetitive harmonic oscillation contributes to the piece's mysterious and dreamy atmosphere, recalling Claude Debussy's *Syrinx*, which was composed exactly a century earlier, in 1913. In *Traverso poema*, no extended techniques are employed, with the exception of one short instance of flutter-tonguing in the middle section. In terms of performance practice, the flutter-tonguing effect is preferably executed as soft as possible (between *piano* and *pianissimo*). As with the many trills scattered throughout the whole piece (always played from the upper note, in the French Baroque fashion), the flutter-tonguing can here be regarded as a simple embellishment. In order to play it consistently within the delicate soundscape created by Negreiros, the tongue is better placed not too close to the teeth, avoiding an aggressive and biting sound. With the air pressure diminished, the speed of the pulsation will decrease and the flutter-tongued note will sound as soft as required. [see fig. 2.11].



Fig. 2.11 Vasco Negreiros, *Traverso poema*, excerpt from the first page of the piece

2.5.2 Flutter tonguing on several notes

There is a marked difference between placing a flutter-tongued effect on one or a few notes and applying it to a longer line. As seen immediately above, a subtle and isolated use of flutter-tonguing can be regarded as a simple embellishment. Its decorative employment takes precedence over any structural function. In such cases, it serves the purpose of providing shape and character to certain pitches in order to counter a sense of repetitiveness or of merely seeking to surprise the audience with a transient special effect.

²⁵ Olivier Messiaen, *The Technique of my Musical Language*, trans. John Satterfield (Paris: Alphonse Leduc, 1956), pp. 58–60.

Nevertheless, the use of flutter-tonguing can be extended to longer melodies or motifs and become more systematic and organic to the piece. An example of this approach can be found in *To Invoke the Clouds* (1995) by John Thow, composed in 1995 in honour of Luciano Berio's seventieth birthday. In this work Thow employs the traverso as a means of evoking 'exotic' timbres. The piece, originally written for the traverso and live electronics (and later revised for solo traverso or alternatively for two traversos – or modern flutes – without live electronics), is inspired by the rainmaking rituals of Native American tribes.

Specifically, Thow wrote the piece with the sound of the Hopi flute in mind.²⁶ The Prelude of *To Invoke the Clouds* is based on a recording of a Hopi flute from the beginning of the twentieth century. The softness of the traverso's timbre, along with the incessant use of a colourful palette of microtones, tremolos and *flattements*, gives the music a sense of fluidity and lightness. In contrast with the general mood of the piece, the flutter-tonguing effect is added to produce a vibrant and eruptive stream of noise. By using it first on long notes and later on descending chromatic scales, the composer is able to halt the main, berceuse-like rhythm that otherwise characterizes this duet [see fig. 2.12].

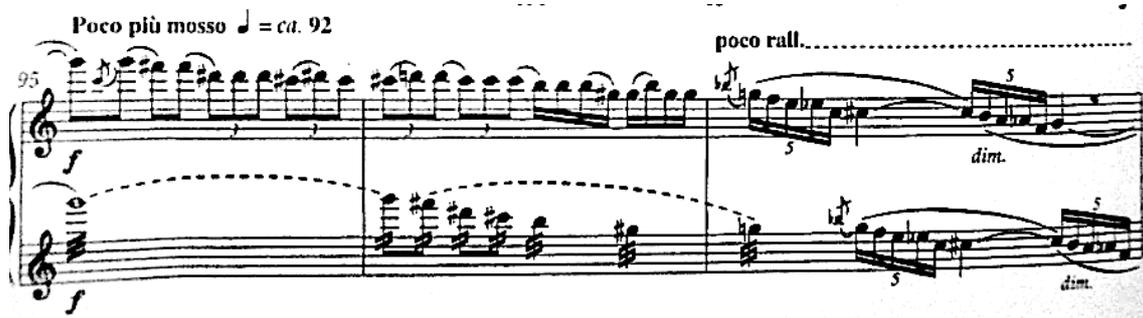


Fig. 2.12 John Thow, *To Invoke the Clouds*, bars 95–97

The flutter-tongued effect is vibrant and loud; the player is advised to execute it at a quick pulse supported by strong air pressure. The sound quality that the flutter-tonguing takes on will be down to the performer's judgment. Nevertheless, Thow's flutter-tongued passages are

²⁶ The Hopi flute is a native American traditional fipple end-blown flute, employed during the rainmaking rituals of the Hopi ceremony. This ceremony lasted allegedly nine days and was performed by two divisions of Flute priests; each division had an elaborate altar about which secret rites were performed. The earliest specimens of this flute are dated 620 and 670 AD and were found in a cave in Prayer Rock Valley in Arizona during an archaeological expedition led by Earl H. Morris in 1931.

often placed in the high tessitura and sound rather dissonant; therefore, the tongue may be positioned somewhat forward to favour a harsh timbre.

In *Legende*, a piece for solo traverso by the Japanese composer Masahiro Arita, flutter-tonguing is employed in essentially two different circumstances: in the final stage of an *accelerando* motion, and as a sonic wave that perturbs an otherwise plain and linear soundscape. In both cases Arita brilliantly exploits the full potential of the flutter-tonguing to its limit. The piece starts *lento* with a series of repeated pitches, namely d' and eb'', each time modified with alternative fingerings that create different micro intervals and with grace notes that create subtle syncopations. The initial steady but slow pulse is employed in order to build up the tension through the reiteration of the same intervals and the increase of the dynamic level, from an initial *pp* to the final *f*. The response to this tension coincides with an *accelerando* that leads to a flutter-tongued atonal broken chord, played *fff*. Later in this first section, the same 'tension-release' mechanism is repeated a further time on two different pitches (f#'' and b'). A forward position of the tongue and strong air pressure can contribute to the powerful and noisy effect called for here.

The second employment of the flutter-tongued effect is completely alien to the previous one and to the overall structure of the first section of the piece. This time the *flutterzunge* is isolated and detached from the surrounding soundscape, heightening its explosive nature [see fig. 2.13]. While the reiteration of the same pitches helps to forge a warm and calm soundscape, a number of unexpected and rhapsodic motifs emerge as outbursts of energy. After a few quick grace notes and rapid chromatic scales (always loud, rapid and accentuated), in complete contrast with the slow pace and atmosphere of the first part of the piece, the last flutter-tongued broken chord brings this section to an end, introducing the *Animato* that follows. The effect of the flutter-tonguing here is to heighten the rhapsodic character of this section. This gesture is not a direct result of the dynamic motion as it was in the previous case. Here, the flutter-tonguing is used to abruptly halt the previous, plaintive section and to anticipate the agitated music that will follow.



Fig. 2.13 Arita, *Legende*, excerpt

2.5.3 Uvular flutter tonguing or ‘roar-flutter’

Later, in the second part of *Legende*, Arita requires the flautist to play a series of regular flutter-tongued notes in combination with the ‘roar-flutter’ effect. The latter is placed on a pitch marked *piano*, in contrast with earlier pitches, marked *f* and *ff*. The *piano* effect together with the ‘roar-flutter’ contribute to the intensity and depth of certain pitches, such as *ab*", which would otherwise sound weak owing to the fork fingerings required to execute it. Within this context, these two different flutter-tonguing techniques are applied in combination with other articulations, namely double-tonguing (*tuku*, *did'll*) and the regular *staccato* [see fig. 2.14]. Arita explores here all the possible nuances that can be produced by modifying the effect on a single pitch while keeping the pulse constant and steady. The subtle difference in articulation created by this obsessive changing of the tongue position transforms each note into a sonic world of its own. As Robert Dick explains, the uvular flutter-tonguing can be obtained ‘by placing the tongue far back in the throat and fluttering as roughly and noisily as possible’.²⁷



Fig. 2.14 Arita, *Legende*, excerpt

As has been seen throughout these various examples, the function of flutter tonguing can vary from the merely decorative to something essential to the basic structure of the piece. When the decorative aspect prevails, it can be regarded:

- 1) as an embellishment (Negreiros, *Traverso poema*);
- 2) as an articulation (second section of Arita's *Legende*).

When essential to the structure, it might serve:

- 1) as a resolution of a tension-release mechanism (first section of Arita's *Legende*);

²⁷ Robert Dick, *The Other Flute*, p. 129.

- 2) as an interruption of the linearity and the established pattern of a certain melody (Linde's *Anspielungen* and end of the first section of Arita's *Legende*).

The effect of flutter tonguing on the traverso does not differ radically from that obtained on a modern flute. Certainly, the material of the instrument has an impact on the volume and texture of the result: on a wooden flute, flutter tonguing sounds softer and less piercing than when produced on a Boehm instrument made of metal alloys. But besides that, the frequency and the harshness of the flutter tonguing surely rely more on the flautist's musical intention than on the type of flute being employed. It is therefore extremely important for performers to acknowledge and experiment with the various types of flutter tonguing effects being presented in this section, in order to choose the one that best conjures up the affect they wish to convey.

2.7 Microtones: the effects

A microtone is any musical interval or difference of pitch distinctly smaller than a semitone. A wide variety of different sizes of intervals have been employed in different world cultures over the centuries: from the Hellenic civilizations of Ancient Greece, which left only a few fragmentary records of their music,²⁸ to the music of the Indonesian gamelan, which has been a strong inspiration for many composers in the West. Instruments such as the archicembalo, described for the first time by Nicola Vicentino in 1555, were invented to explore microtonality and just intonation, by adding extra keys and strings to the keyboard in order to create a system that could provide up to 31 equal divisions of the octave.²⁹

Due to its natural flexibility in tuning, the one-keyed flute has been used to explore microtonality almost since its emergence. In *L'art de la flute traversière* (1760) the French flautist Charles de Lusse (ca. 1720–ca. 1774) presented what is considered the first complete chart of quarter-tones, writing in the appendix of his method a tune entitled *Air à la grecque* in which those intervals could be applied.³⁰ A few years later one of the best-known flute virtuosos of his time, Pierre-Gabriel Buffardin (ca. 1690–1768), referred directly to de Lusse's microtonal pieces, expressing his interest in the system of quarter-tones in a letter published in *Mercure de France* (September, 1764).³¹

The employment of quarter-tones can be conceived in two opposite ways:

- 1) as an expansion of the equal-tempered chromatic scale;
- 2) as a means of redefining musical intervals in order to inflect and diversify the intonation system imposed by twelve-tone equal temperament.

²⁸ Aristoxenus describes the enharmonic genus as the 'highest and most difficult for the senses'. Its characteristic interval is a major third, called 'ditone', leaving the *pyknon* to be divided by two intervals smaller than a semitone called 'dieses' (approximately quarter-tones).

²⁹ Nicola Vicentino, *L'antica musica ridotta alla moderna prattica* (Rome: Antonio Barre, 1555). Retrieved from [https://imslp.org/wiki/L%27antica_musica_ridotta_alla_moderna_prattica_\(Vicentino%2C_Nicola\)](https://imslp.org/wiki/L%27antica_musica_ridotta_alla_moderna_prattica_(Vicentino%2C_Nicola)).

³⁰ Charles de Lusse, *L'art de la flute traversière* (Florence: Studio per edizioni scelte, 1997).

³¹ Ingrid Kollpacher-Haas, 'Pierre-Gabriel Buffardin: Sein Leben und Werk (mit Tafel)', *Studien zur Musikwissenschaft*, 25 (1962), 298–306.

2.7.1 Quarter-tones

Due to its natural flexibility, the one-keyed flute has broadly encouraged the employment of enharmonic intervals. As early as 1726, J. J. Quantz invented a second key to enable flautists to play notes such as *E \flat* and *D \sharp* as enharmonically distinct pitches:

In the tuning systems generally used throughout most of the eighteenth century, the flat was played higher than its enharmonic sharp. *E \flat* was sharper than *D \sharp* . Quantz's system of fingering for the flute contains further enharmonic fingerings, four of which require the use of a second key operated by the little finger of the right hand. Quantz invented this second key in 1726. It closes a second slightly smaller hole bored beside the *E \flat* hole. By Quantz's own admission, the additional key never became popular, and only a few makers later in the century included it on some of their instruments, such as F. G. A. Kirst and Johann George Tromlitz.³²

Quarter-tones are often employed in order to produce a series of small intervals that can be juxtaposed with each other and give a sense of a greater fluidity and continuity of sound. This effect is well illustrated in *Snares Harmony* by the Canadian composer Rodney Sharman (analysed in the third chapter). In this piece, for traverso, string orchestra and harpsichord, Sharman is able to achieve a strong destabilizing effect through the use of a microtonal language.

Another interesting way of using quarter-tones can be found in 'Opintie/Study drone', the first movement of *Tiet/Lots* by Jukka Tiensuu – again studied thoroughly in the third chapter. Tiensuu uses a series of clashing microtones on long notes in order to create an unstable and vibrant harmonic tension. In bar 21, for instance, first the flute plays a long *a''*, then the viola da gamba follows a quarter-tone higher, succeeded by the violin a quarter-tone lower; finally the harpsichord enters with a dissonant cluster made up of *G-Ab-B \flat -B* [see fig. 2.15]. The same kind of pattern is later reinitiated, starting from bar 34: the flute executes a long *bb''*, followed by the violin with a *a''* and the viola da gamba *ab''*. From bar 37, the previous tension is released by means of pitch fluctuations involving small upward and downward glissandos.

³² John Solum, *The Early Flute* (Oxford: Clarendon Press, 1995), pp. 46–47.

Fig. 2.15 Jukka Tiensuu, 'Opintie/Study drone' (*Tiet/Lots*), bars 12–16

2.7.2 Beyond the quarter-tone

Microtones can be extended far beyond the range of a quarter-tone. Smaller intervals are made possible by gradually covering the holes of the flute with the fingers and tuning those pitches with an inward or outward rolling of the instrument. Examples of how to employ such small intervals appear in Arita's *Legende*. In the final section of the piece, microtonal scales are introduced as soft and rapid gestures [see fig. 2.16]. These scales are anticipated by two long *flattements* in which the pitch freely fluctuates. It is important here to stress the different effects produced by the use of a *flattement* and the playing of a microtonal scale, especially when these have to be achieved in close proximity with one another. The finger vibrato produces an unpredictable and rather smooth oscillation of the pitch, while the microtonal scale has its development precisely notated in the score and, consequently, sounds more controlled.

Fig. 2.16 Arita, *Legende*, excerpt

Because intervals smaller than quarter-tones are hard to discern even for the finest ear, the creation of such tiny microtonal intervals is perhaps more interesting from an analytical than a listening perspective. In *Legende*, the rational component takes over from acoustic perception. Insofar as our auditory system can be trained, Arita's theoretical/arithmetical approach to microtones (according to which further ratios and smaller fractions of an interval can be constantly produced) represents a rather difficult challenge to average listeners, often unable to distinguish such tiny variations in the pitch. For performers too, the execution of intervals smaller than quarter-tones, especially on the one-keyed flute, relies on the performer's sensibility: the absence of an efficient and complete key system, such as the one that the modern flute can offer, makes the performer's control over the tuning of the instrument less systematic and more subjective. On the Boehm flute (open-keyed system), a more defined degree of precision over the variation of the pitch is facilitated by the employment of all sort of keys; in *The Other Flute* (1975) Robert Dick is able to present a rather complex chart that incorporates up to 210 pitches, ranging from quarter-tones to thirty-second tones. Nevertheless, despite the incredible effort made, such a meticulous subdivision appears somewhat utopian. Within each distance of a semitone, Dick is able to list between three and seven (!) different fingerings that might enable the player to fill the gap between one pitch and the next, creating a microtonal gamut of extremely small steps which is 'a logical rather than an acoustic extension of the chromatic scale', as Dick himself admits.

Late modernist and post-modernist approaches to microtones reveal a gradual change of perspective where their acoustic perception is concerned: from their primarily modernist conception as 'mental gymnastics for a superior few' at the limits of the performable, to their relocation into a dimension where they become highly evocative and expressive:

- 1) microtones as a theoretical challenge in the subdivision of an interval into smaller fractions (Arita's *Legende*);
- 2) quarter-tones as a precise means of redefining musical intervals to achieve a better approximation than the one delivered by twelve-tone equal temperament (Tiensuu's *Tiet/Lots* and Sharman's *Snared Harmonies*).

As seen in this section, microtones appear quite frequently in the music written for the traverso. The open-hole nature of the instrument invites experiments with pitches and timbres. In such a literature, more systematic subdivisions of the tone (as in the case of quarter-tones) are rare compared to other approaches which rely more on subjective

perceptions. The subtle handcrafted differences between one specimen of traverso and another prevents composers from conceiving a precise scheme of subdivision of the tone, equally suitable to each instrument. Not a flaw per se, such an 'intuitive' approximation constitutes an interesting possibility for the performer to free their imagination and find personal ways to perform microtones in accordance with the characteristics of their own instrument.

2.9 Other extended techniques

As in the case of the modern flute, the range of extended techniques for the traverso is quite wide and constantly evolving. Techniques such as multiple sonorities, percussive sounds, whisper tones, jet whistles and singing and playing simultaneously represent valuable resources at the disposal of composers who wish to enlarge the possibilities of the instrument's sound palette. Nevertheless, the essential differences between the Boehm and the one-keyed flute mean that their sonic outcomes are different too. For instance, whistle tones will produce fewer and much weaker individual partials when attempted on the traverso compared to those that a modern flute could achieve. This is due to the simple fact that the diameters of the finger and embouchure holes on the one-keyed flute are much smaller. The sound of percussive effects on the traverso is also weak compared with those obtainable on a modern flute, owing to the resonance of the latter's metal tube and its noisy key-system. Other techniques can be surprisingly efficient on both instruments, such as singing and playing at the same time. Besides its use in folk music and jazz, one of the earliest examples in modern playing of such a technique can be traced back to *The Shape of Silence* (1969) for flute, by the American composer and harpsichordist Joyce Mekeel composed in 1969. As John Heiss explains, 'spoken words, sharply enunciated, are used both to articulate and to sustain low-register pitch with a predominantly wind-like sound, which are obtained by blowing rapidly *across* rather than into the blowhole.'³³ Following the line of Mekeel's piece, in 1988 the same technique was employed by Linde in *Anspielungen*: by pronouncing nasal consonants ('n') alternated with short syllables ('mo' and 'nu') the traverso player can create rhapsodic and mumbling effects that help to sustain the low-register pitches.

Nevertheless, an acknowledgment of the organological differences between the Boehm and the one-keyed flute is essential to avoid misjudgements. On the one hand, it is important to encourage experimentation with techniques that have been borrowed from the modern flute's range of contemporary techniques in order to find out how the same techniques might work differently on an earlier instrument; on the other hand, it is also fruitful to look back at past tradition in order to rehabilitate all those Baroque 'effects' – including *flattement*, the use of enharmonic, diatonic and chromatic intervals, and the

³³ John Heiss, 'The Flute: New Sound', *Perspectives of New Music*, 10/2 (1972), 153–8.

employment of varied, multiple-tongued articulations (such as *did'll*, *did'll-di*, *dad'llda-dad'llda* and *tad'llda-rad'llda*) – in order to see what role they can still play in shaping new aural experiences.

3. The recent repertoire for the traverso

All the techniques presented in the previous chapter offer possible ingredients towards musical language with the potential to combine innovation and tradition. The techniques described afford new sonic possibilities for the traverso which nonetheless remain constrained by – and hence in dialogue with – the instrument’s construction, its material and its historical tradition. But it is the complex interaction between cutting-edge and more conventional trends which now needs to be studied from a stylistic viewpoint.

Before unfolding all the aesthetic nuances of such a varied repertoire, it is essential to keep in mind what was said in the first chapter concerning anachronism and idiomaticity in the use of period instruments. From a strictly empirical perspective, composers from the late 1980s have been directly influenced by the evidence-based methodology of HIP specialists. The development, from the early 1960s, of a refined and historically informed performance practice of Early Music has demonstrated how instruments from the eighteenth century function differently from their modern counterparts. The acknowledgment of early instruments’ specific organological features has afforded a basis on which contemporary composers can achieve inventive and, at the same time, idiomatic ways of creating new music for them. The works analysed in this chapter therefore often suggest a desire among composers to distance themselves from the avant-gardist path of writing for ‘modern’ instruments. At the same time, these composers have not entirely renounced the use of a set of advanced techniques that can be adapted to the idiomatic qualities of period instruments.

Such a renewed awareness regarding the use of period instruments has very little to do with the anachronistic approach of neoclassical composers at the start of the twentieth century, discussed in the first chapter. The predominance in this repertoire of materialist aspects (such as new textural, stochastic and spectral trends) over naïve attempts to reconstruct archaic and nostalgic practices from the past (e.g. neoclassical uses of period instruments as a form of ‘chronal’ exoticism) is epitomized by the attention paid to sound and timbre, now conceived as primary compositional resources.

Alongside this more ‘positivistic’ approach, the traverso also finds itself celebrated in this new repertoire from what we might call a ‘metaphysical’ perspective, through the use of quotations, musical motifs and reversions to earlier styles and genres. The instrument’s Baroque milieu has served as a source of inspiration for reconnecting contemporary composers with period aesthetics, transcending modernist orthodoxies and enabling a play

between tonality and atonality, tradition and innovation, old means and new sounds. This play is central to post-modernism and to the contemporary *traverso* literature as well.

Developing an awareness of the differences – both technical and aesthetic – between the Baroque flute and its ‘modern’ counterpart is essential if the anachronisms and confusions seen below (in the section entitled ‘Misconceived works: the risk of caricature and exoticist cliché’) are to be avoided. In imagining the ‘history of (the) flute(s)’ we should not imagine a linear and progressive succession of little improvements which smoothly connect eighteenth-century instruments to contemporary achievements. On the contrary, a comparison of the instruments of today with copies – or originals – from the eighteenth century makes it clear that the organological differences between the two specimens are as striking as those between an eighteenth-century Flemish harpsichord and a modern Steinway.¹

Although regarded with suspicion by a few, the more recent re-evaluation of the one-keyed flute no longer elicits such controversy amongst contemporary composers. The increasing acknowledgment of its idiosyncratic qualities – thanks to the achievements of HIP in recent decades – guarantees the peaceful coexistence of both the ‘modern’ flute and the *traverso*. Contrary to early-twentieth century Darwinian attitudes, a post-modern framework has allowed both instruments to remain in use, untroubled by claims for the superiority of one above the other. What is more, the plurality of post-modern aesthetics – as will become apparent in the course of this chapter – has allowed the *traverso* to flourish in different environments: from conservative and anti-modernist contexts to experimental and futuristic soundscapes. The variety of styles and techniques employed over the last four decades has been incredibly rich and has produced a diverse repertoire. However, the goal of this chapter consists in outlining a set of main trends and recurrent features in an attempt to establish a few aesthetic categories.

In order to offer as full a picture as possible of such a complex literature, I have divided this chapter into six main sections, each of which seeks to focus on a specific composer or group of composers, presenting their output as an example of a broader aesthetic trend:

¹ Although the ‘modern’ flute used to perform Western classical music repertoire may, as Ardal Powell writes, ‘differ in significant ways not only from those Boehm and his contemporary built and played’, this instrument is a direct descendant of Boehm’s 1847 cylindrical flute and shares more than a few basic features with it; Ardal Powell, *The Flute* (New Haven and London: Yale University Press, 2002), p. 164.

- The first section introduces the earliest attempts at writing contemporary music for the traverso, revealing their inevitable ongoing attachments to the twentieth-century tradition of 'modern' flute writing.
- The second section highlights the use of irony and sarcasm as basic ingredients of post-modernist music, analysing works composed by the Finnish composer and harpsichordist Jukka Tiensuu.
- The third section features Jacqueline Fontyn's output as an example of the European post-impressionist tradition (implicitly opposed to the modernist avant-gardes and the Second Viennese School), in a way that connects the new traverso literature to the Belgian-French twentieth-century 'modern' flute tradition.
- The fourth section considers the substantial Canadian repertoire written for the traverso, which fuses minimalism, modality and neoclassicism.
- The fifth section takes issue with works that betray an excessive dependence on practices associated with the modern flute, or rely on a post-modern wave of decorative Orientalism.
- The sixth section offers an overview of the music I have commissioned from a number of different composers, featuring additional period instruments such as the Baroque violin, the viol and the harpsichord, either with or without the use of electronics.

3.1 The birth of a new repertoire for the traverso: between collage and birdsong

Much of the new repertoire for the traverso is based on a common principle: that only through a deep understanding and sincere acknowledgement of the traverso's technical 'idiosyncrasies' can composers successfully achieve new sounds and techniques on this instrument. Such a delicate balance between historical awareness and tentative, empirically constrained innovation works to undermine the simplistic binary oppositions that so often characterize debates on both modernism and postmodernism.

Our journey into the new repertoire for the traverso starts with *Anspielungen*, a solo piece for the one-keyed flute composed in 1988 by the well-known German flautist and composer Hans-Martin Linde. *Anspielungen* was dedicated to Linde's colleague Konrad Hünteler. The German root word *anspielen* embodies a double meaning, being translatable into English as both 'try out' and 'allude to'. While the first meaning refers to the piece's considerable use of extended techniques, the second stands for the dense variety of quotations drawn from the traditional traverso literature that are reworked throughout its different movements. These include quotations not only from Johann Sebastian Bach – the Sonata in E minor BWV 1034 [see fig. 3.1], the Fifth Brandenburg Concerto BWV 1050 [see fig. 3.2] and the Partita for solo flute BWV 1013 – and Carl Philipp Emanuel (the Sonata in A minor for solo flute H562), but also from Mozart's Concerto in G K313.³

The piece is divided into fifteen micro-sections that are individually separated by *ad libitum* rests of different length. Such a recurrent breaking down to silence helps invigorate the overall effect of fragmentation that Linde creates.



³ Linda H. Pereksta, 'Twentieth-Century Compositions for the Baroque Flute' (DM dissertation, Florida State University, School of Music, 2001), pp. 39–44.

Fig. 3.1 Hans-Martin Linde, *Anspielungen*, bars 4–5



Fig. 3.2 Linde, *Anspielungen*, bars 16–17

Anspielungen consists of a patchwork of different musical idioms and gestures with little in the way of continuity or consistency. Slow and lyrical sections are often interrupted, or dissolved into more virtuosic and fast passages. The presence of numerous extended techniques has the effect of modifying and transforming the nature of each musical phrase.

The majority of these extended techniques are borrowed from the modern flute repertoire: these include singing while playing, flutter tonguing, glissandos and slap tonguing. Others are the result of Linde's long experience as a recorder player and involve different types of vibrato (namely hard-tonguing vibrato, diaphragm vibrato and lip vibrato). Still others are techniques that belong specifically to the traverso, such as finger vibrato or *flattement*, in line with the French Baroque flute tradition of Hotteterre, Philidor, Corrette and Delusse.⁴

To an inexperienced audience *Anspielungen* might sound like merely an *exercice de style*, a study in which traverso players can test out the new sound possibilities that the instrument has to offer modern ears. Nevertheless, this way of listening does not take into account the full potential that Linde's work conceals behind its experimental façade. Such a listening approach directs its attention to just one aspect of the work's title ('try out'), while ignoring its connotations of 'alluding to' and, hence, the sequence of musical quotations scattered throughout the piece. Although well interpolated, these short tonal borrowings do not aim to transform the atonal nature of Linde's work as a whole. All the references to the traditional flute literature are either too short or too fragmented to polarize the attention of the listener. As bright falling stars, such tonal elements might deceive an audience trying to navigate the darkness of the atonal night but, in fact, they are just a temporary reminder of a utopian era of tunes and tonality which still remains beyond reach.

⁴ Ibid., p. 46.

Anspielungen contains both late modernist and post-modernist features. The language itself retains its atonal roots but in places finds itself cross-fertilized with a tonal language. Through its assembling of fragments from the Baroque and Classicist flute repertoire, the final work could easily be characterized as an avant-gardist collage of new and reworked material, a patchwork of traditional idioms broadly covered by thick layers of dripping atonal paint and hardened brushes of extended techniques and special effects. But, as foreseen by the title, the ambiguity harboured in *Anspielungen* would become a hallmark of the forthcoming post-modernist phase.

Another important figure in the history of the historically informed performance practice movement, the English flautist Stephen Preston, is the creator of a new improvisatory system conceived entirely for the one-keyed flute. It is called ‘ecosonics’ and is based on birdsong, following the example of Olivier Messiaen. This technique soon became the model for a number of works by other composers, such as Edward Cowie’s *The Soft Complaining Flute* (2004),⁵ Jo Thomas’s *Less* for Baroque flute and electronics (2004), ‘Il Prestone’ and ‘l’Amara’ from John Thow’s *Six Duets* for two Baroque flutes (2006) and Sergio Roberto de Oliveira’s *About Birds and Humans*.

In the new music he has fostered for the instrument, Preston refuses any traditional approach to traverso technique and conceives the instrument as a simple conical tube with six finger holes.⁶ All traditional Baroque fingerings are sidelined. Instead, he exploits the sixty-four hexagrams of the Chinese *I Ching*. The hexagrams are composed of six stacked horizontal lines, of which each is either *Yang* (an unbroken line) or *Yin* (a broken line with a gap in its centre) [see fig. 3.3]. Preston uses these to create an equivalent number of new fingerings for the traverso. The six lines of the hexagram refer to the six finger holes of the Baroque flute (the seventh hole is covered by the key and is not taken into consideration). The broken and unbroken lines represent respectively open and closed finger holes [see fig. 3.4]. If any traditional fingerings arise under the system, it is purely by chance.

⁵ The piece is written for traverso and six sopranos. It was commissioned from Cowie by the BBC Singers in 2002 and recorded by them, with Preston playing the traverso part, on *Gesangbuch: Choral Works by Edward Cowie*, CD, Signum Classics SIGCD331 (2003). The title refers to the eponymous air from Handel’s *Ode for St Cecilia’s Day*, HWV76.

⁶ The seventh hole, covered by the key, is treated separately as a variable and non-systematic element.

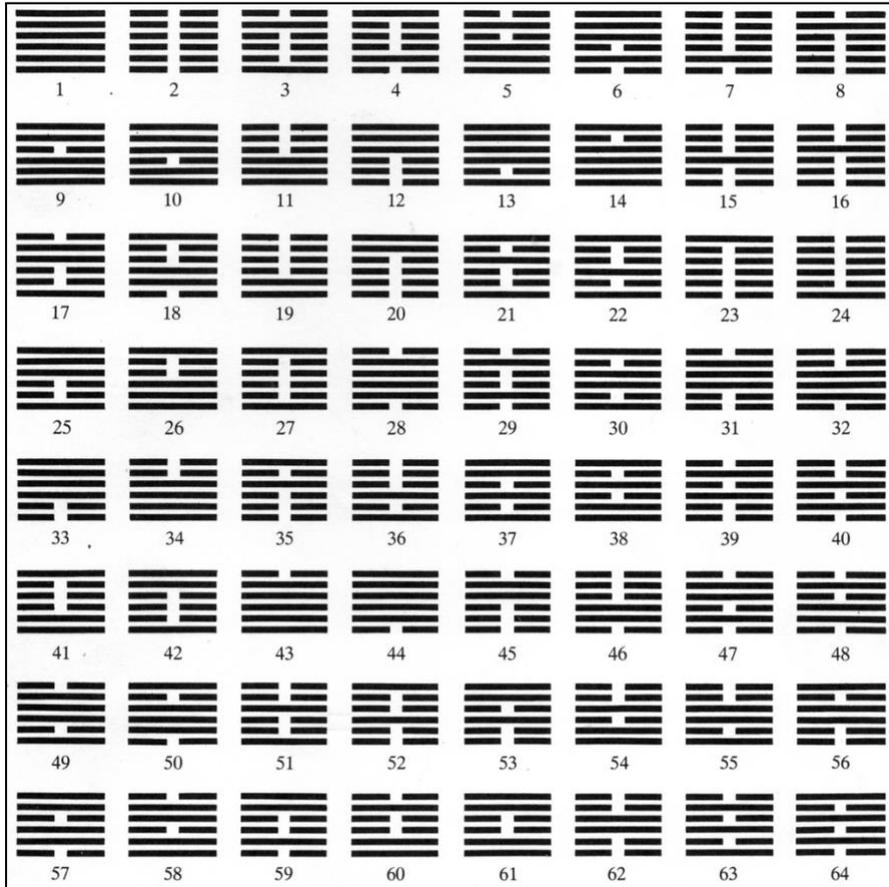


Fig. 3.3 The 64 hexagrams of the *I Ching*

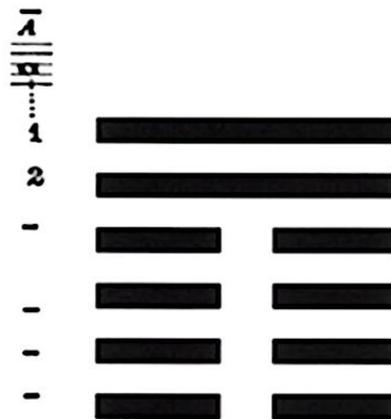


Fig. 3.4 An example of one fingering extrapolated from a hexagram of the *I Ching*

Preston's intention is not to mimic birdsong but rather to use it as a source of inspirational motifs in an attempt to broaden the instrument's range of sound possibilities. According to ornithology, birdsong is capable of arousing a wide spectrum of emotions in its listeners. As Preston observes, 'a threatened or angry bird may speed up its song, increase the dynamic range and, if it has a small vocabulary such as wrens and tits do, reiterate the song more

frequently. Birds with a large vocabulary, such as blackbirds and song thrushes have a much greater range of possibilities, being able to change timing, speed, rhythm, pitch, dynamic range and timbre, etc.’⁷ Avian songs and calls do not exhaust their expressive potential by a traditional semitone division of the octave. A full spectrum of nuanced effects and microtones enriches the vocabulary of birdsong and makes of it a multifaceted and volatile repertoire of sounds, hard to categorize owing to the inherently improvisational character of Preston’s system. Thanks to its open-hole construction, the one-keyed flute’s pitch flexibility provides an opportunity to emulate birdsong in terms of both its expressiveness and its originality:

The problem was that the semitone as the smallest division of the octave was too large. This suggested an investigation of a system based on intervals smaller than a semitone: i.e., quarter-tones. Such a system would satisfy the need for flexibility in interval width, and would without doubt come closer to a characteristic of the songs of many avian species. Equally important, it would mean that the characteristic flexibility of the Baroque flute could be more fully realised, and its potential more fully explored.⁸

Preston’s technique represents not only an opportunity to revive the inner qualities of the traverso but also an efficient way of broadening its palette of effects and sonorities way beyond its traditional soundscape. Together with Linde’s *Anspielungen*, Preston’s ecosonics welcomed the traverso into the realm of contemporary music. The use of advanced techniques, many of which are borrowed from the modern flute vocabulary, has opened the door to unexpected sonic possibilities. At the same time, we have seen that the exploration of such effects has here relied on a number of avant-gardist stereotypes, including Preston’s chance-generated technical language (inspired by John Cage’s use of *I Ching*), his approach based on sound mimesis (the traverso acting as the voice of birds) and, as Philippe Ramin has observed, the music’s sequence of fragmented and unrelated ‘manneristic gestures’ (a feature also apparent in Linde’s *Anspielungen*).⁹ Complete emancipation from such modernist clichés has not yet been achieved.

⁷ Stephen Preston, ‘Bird Song as a Basis for New Techniques and Improvisational Practice with the Baroque Flute’ (PhD dissertation, University of Plymouth, 2004), p. 131.

⁸ *Ibid.*, p. 59.

⁹ Philippe Ramin, review of Europa Ritrovata, *Affect is no Crime: New Music for Old Instruments*, CD, Arcana/Outhere Music A116, *Diapason*, February 2020.

3.2 Time for irony: the case of Jukka Tiensuu

The Italian novelist and literary critic Umberto Eco expounded a fascinating metaphor to elucidate one key aspect of ‘post-modernism’:

I think of the postmodern attitude as that of a man who loves a very cultivated woman and knows he cannot say to her, ‘I love you madly’, because he knows that she knows (and that she knows that he knows) that these words have already been written by Barbara Cartland. Still, there is a solution. He can say, ‘As Barbara Cartland would put it, I love you madly’. At this point, having avoided false innocence, having said clearly that it is no longer possible to speak innocently, he will nevertheless have said what he wanted to say to the woman: that he loves her, but he loves her in an age of lost innocence. If the woman goes along with this, she will have received a declaration of love all the same. Neither of the two speakers will feel innocent, both will have accepted the challenge of the past, of the already said, which cannot be eliminated; both will consciously and with pleasure play the game of irony... But both will have succeeded, once again, in speaking of love.¹⁰

Although paradoxical, Eco’s metaphor reinforces the idea of post-modernism as a condition which welcomes the expression of feelings only at the cost of channelling them through a refined system of citations. How does one enter ‘the twinkling kitsch realm of the late Dame Barbara Cartland’¹¹ without succumbing to rhodophobia? Eco’s answer is simple: by relinquishing innocence and, instead, relying on irony. The output of the Finnish composer Jukka Tiensuu invites us to do the same: the stratification of different encoded ‘affects’ and references to past idioms that operates in his music needs to be analysed with a certain level of ironic detachment.

Tiensuu’s diverse interests (from Early Music to computer software) are reflected in the diversity of his compositional style. In a book chapter on ‘New Music of Finland’¹² Kimmo Korhonen briefly summed up the variety of strategies in Tiensuu’s music from the 1970s to the beginning of the twenty-first century, from his first use of live electronics and

¹⁰ Umberto Eco, *Postscript to the Name of the Rose*, trans. William Weaver (San Diego, New York and London: Harcourt Brace Jovanovich, 1984), pp. 67–8.

¹¹ Sinclair McKay, ‘Don’t Mess with Barbara Cartland’, *The Telegraph*, 15 August 2013. Rhodophobia is the fear of all shades of pink.

¹² Kimmo Korhonen, ‘New Music of Finland’ in *New Music of the Nordic Countries*, ed. John David White and Jean Christensen (New York: Pendragon, 2002), 121–286.

spectral analysis to his latest so-called ‘neo-neoclassical’ works.¹³ Tiensuu has devoted more attention to the harpsichord than to any other instrument,¹⁴ from an early modernist-style *Overture* for flute and harpsichord (1972), in which he explores microtones and spectral harmonies in the manner of Paavo Heininen, to his latest orchestral work entitled *Mora* (2012), a playful and unrestrained piece for tenor and Baroque orchestra in which alternating expressive and sarcastic motifs (played by the orchestra and sung by the voice) seem to weave themselves into a new musical rhetoric, regularly exploring the boundaries between the tonal and the atonal.¹⁵

3.2.1 *Musica ambigua*

It was only after 1996 that Tiensuu, as a composer, started to show an interest in period instruments other than the harpsichord. Completed in 1998, *Musica ambigua*, jointly commissioned by the Warsaw Autumn Festival and Finnish viol player and cellist Markku Luolajan-Mikkola, is scored entirely for period instruments (recorder or traverso, Baroque violin, viol or Baroque cello, and harpsichord). It represents an undoubted breakthrough in Tiensuu’s style, since previously he had always used the harpsichord alongside ‘modern’ twentieth-century instruments and in a manner perfectly in keeping with the modernist tradition. In *Musica ambigua* Baroque taste and invention still interact with a contemporary musical language. But the new trend is in no way reminiscent of conservative or anti-modernist approaches, nor does it contain any trace of ‘nostalgia for the good old days of

¹³ Kalevi Aho refers to Tiensuu as the leading composer of the ‘neo-neoclassical’ group.

¹⁴ In chronological order: *Overture* (1972) for flute and harpsichord; *M* (1980), harpsichord concerto; *Yang & Yang II* for two ensembles and one ensemble (8+8 players); *P=Pinocchio?* (1982) for soprano voice, ensemble and computer; *Prelude mesuré* (1983) inspired by the *preludes* of Louis and François Couperin, Jean Philippe Rameau and Jean-Henri d’Anglebert; *Fantango* (1984) for any kind of keyboard, often performed on the harpsichord, inspired by the famous *Fandango* by Antonio Soler (1729–1783); *Interludes I–IV* (1987) for tape (with optional harpsichord); *Arsenic and Old Lace* (1990) for string quartet and harpsichord, premiered at the Helsinki Festival in 1990 by Tiensuu himself together with the Arditti String Quartet; *Musica ambigua* (1998) for recorder (traverso), violin, viola da gamba (cello) and harpsichord; *Etudes for harpsichord: train, drain* (2000), *grain* (2001); *Lots/Tiet* for traverso (recorder), violin, viola da gamba (cello) and harpsichord; *Brandi* (2011), a second movement for J.S. Bach’s Third Brandenburg Concerto; and *Mora* (2012) for tenor and baroque orchestra.

¹⁵ In 2012 Tiensuu’s *Mora* for tenor and orchestra became the first large-scale work for a Baroque ensemble to be commissioned by the Finnish Baroque Orchestra. It is divided into three sections (1. ‘Vaiko’ 2. ‘Voiku’ 3. ‘Raiku’). The tenor part is not thought of as a solo but rather as a counterpart to the orchestra. Orchestral instruments and voice constantly exchange their roles in an alternation of expressive or sarcastic motifs. When the tenor laughs or wheezes, the orchestra reproduces his parody with percussive effects or harmonics.

tunes and tonality'.¹⁶ Tiensuu's bold use of traditional ornaments, expressive markings and tonal motifs enables him to achieve a traditional sense of lyricism and drama without relinquishing the full inventory of 'effects' such as quarter-tones, multiphonics, percussive effects and glissandos.

The work is shaped as a suite and divided into six sections, which can be performed together or separately. Telemann's *Nouveaux quatuors en six suites* seem to have provided a model for Tiensuu with regard to the following aspects:

- the use of a specific set of instruments (the so-called 'Paris Quartet', consisting of the traverso, the Baroque violin, the viol and the harpsichord);
- the subdivision of each suite into six parts;
- the use of an introductory prelude;
- the referring to specific emotional characters in the titles of each movement;
- the employment of a *concertante* style, which provides four instrumental parts of equal importance.

Nevertheless, unlike Telemann's quartets, *Musica ambigua* does not make reference to dance types, nor does it use traditional *da capo* form or allude to either the *rondeau* (a recurrent element in every Telemann quartet) or any other directly French-inspired movement-type. The use of recorder in place of the traverso is necessitated by the tessitura, which sometimes goes beyond that of the traverso.

'Yksin?' (literally 'Lonely?') for viol and (optional) harpsichord can be regarded as a prelude to the suite. The viol part consists of a passionate melody, marked in the score 'con desiderio ardente' and embellished by a rich variety of microtones, glissandos, *messe di voce* and *portamenti* that encourage the performer to interpret the piece freely and improvisationally, along the lines of the Baroque *Art de préluder*. The bass line, on the other hand, played by the harpsichord, is a steady slow-motion *habanera* [see fig. 3.5], which reverberates as a hypnotic drone throughout the duration of the movement. The harpsichord is tuned to an unequal Baroque temperament in which the fifths C#–G#–D# have to be perfect and tuned to the viol's corresponding pitches. Tiensuu adds a vast palette of 'affects' to the viol melody, while appending a long series of expression markings such as *calmo* (bar 6), *più appassionato* (bar 14), *appassionato* (bars 26 and 68), *rassegnato* (bars 29 and 49),

¹⁶ Jonathan D. Kramer, 'The Nature and Origins of Musical Postmodernism', in *Postmodern Music/Postmodern Thought*, ed. Judy Lochhead and Joseph Auner (New York: Routledge, 2002), 13–26.

fantastico (bar 38), *sperando* (bar no. 54) and *dolce* (bar 93). Furthermore, the employment of echoes, such in bars 22, 27 and 80 [see fig. 3.6], recalls the imitative devices used during the Baroque era with the intent of creating strong dynamic contrasts. The emotional peak of ‘Yskin?’ is reached at bar 73 [see fig. 3.7], where the viol plays a dense and sharply accented chord (*fortissimo*). A descending and lengthy chromatic embellished scale then follows, leading to the final *Adagio*, which ends *pp*, with a half cadence and a ‘traditional’ *attacca* to the next movement.



Fig. 3.5 Jukka Tiensuu, ‘Yskin?’ (*Musica ambigua*), bars 1–6

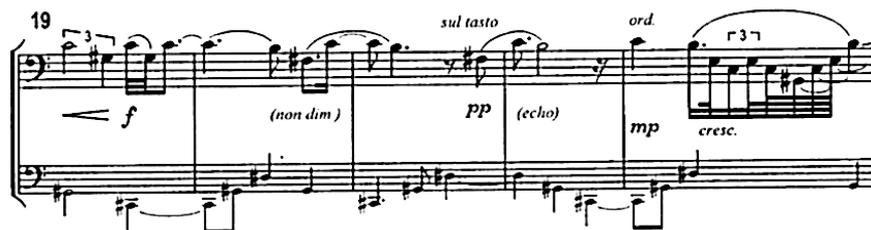


Fig. 3.6 Tiensuu, ‘Yskin?’, bars 19–23



Fig. 3.7 Tiensuu, ‘Yskin?’, bars 71–78

The second movement is a duo for alto recorder (or traverso) and violin. It is entitled ‘Möbius’ after the German mathematician August Ferdinand Möbius (1790–1868). The violin and the flute parts are woven together in an endless game of glissandos, chromatic scales, mordents and trills [see fig. 3.8]. The curves traced by the two voices are reminiscent

of the paradoxical and enigmatic Möbius strip¹⁷ of the German mathematician, which was also used as a model for engravings by the Dutch lithographer Maurits Cornelis Escher (1898–1972), [see fig. 3.9].¹⁸



Fig. 3.8 Jukka Tiensuu, 'Yskin?', bars 17–22



Fig. 3.9 Maurits Cornelis Escher, *Möbius Strip I*

'Sleepwalk' is the third movement of the suite. Over a pedal note in the viol, the harpsichord, together with the violin and the flute (or preferably the recorder), a delicate constellation of sounds [see fig. 3.10], mostly harmonics or very bright and high tones. The tension between the bass line and the other voices creates a humorous, light-hearted and weightless soundscape.

¹⁷ Möbius's strip consists of a surface with only one side and only one boundary. The Möbius strip has the mathematical property of being non-orientable, and can be realized as a ruled surface.

¹⁸ Escher worked on two wooden engravings entitled *Möbius Strip I* and *Möbius Strip II*, in 1961 and 1963.

Fig. 3.10 Tiensuu, 'Sleepwalk' (*Musica ambigua*), bars 1–5

It is fascinating to see the last few bars of this movement, where Tiensuu moulds the playful acoustic atmosphere into a pointillist sketch [see fig. 3.11]: the conventional note-heads gradually get smaller and smaller (a quasi-spatial notation that gives a certain amount of freedom to the players) up to the point where they are transfigured into tiny dots. At the very end, the notes are put in brackets, indicating that they no longer need to be actually played, only mimed. The piece ends in absolute silence: *dim. al niente*.

Fig. 3.11 Tiensuu, 'Sleepwalk', bars 56–58

The fourth movement, ‘La Fervente’, is an eruption of chromatic scales and acrobatic glissandos that repeatedly attempt to transgress the limits of the instruments’ traditional tessituras. The furious overlapping of canons between the four restless instruments restarts each time they reach the limits of their own ranges. After a first failed attempt (in bars 1–9) to overstep the boundary of the staves with a concatenation of large glissandos and tricky quintuplets heading towards the high register (the alto recorder part reaches a third octave B flat in bar 8), from bar 10 the four instruments start to climb up again from the bottom, together creating a series of different combinations of cross rhythms; only later do they begin to go back and forth in a more synchronized fashion, as in bars 29–32 [see fig. 3.12]. This constant interchange between the parts keeps on going for a number of bars, no longer with any risk of being taken seriously. Like the traditional children’s game ring-a-ring-o’-roses, this movement ends peacefully once the four hyperactive instruments get tired of taking turns and flop onto the ground, playing a descending scale of worn-out mordents. The overall effect is the one of a rhapsodic and light-hearted game between different players.



Fig. 3.12 Tiensuu, ‘La Fervente’ (*Musica ambigua*), bars 28–32

In ‘Kitkat’, the fifth movement, the composer builds up a sequence of rhythmic patterns without recognizable pitch, with the intention of anticipating (sometimes literally) the content of the next movement. All four melodic instruments are employed exclusively as percussion. Tiensuu exploits to the full several percussive ‘effects’ that can be obtained by swiping the strings with the fingernails or with a light bow used in circular motions [see fig. 3.13], *col legno battuto* close to the bridge, swiping the thumbnail along the keyboard’s keys without pressing them down, tapping the surface of the harpsichord’s keys with the

fingernails, sweeping on the inner side of the body of the harpsichord with the hand(s), striking the harpsichord's keys in the normal way but with exaggerated jack noise [see fig. 3.14], tapping the body or ring of the recorder with the fingernails or blowing a little away from the mouthpiece in order to produce whistle tones with very soft multiphonic sounds [see fig. 3.15]. Thanks to this wide variety of effects, Tiensuu invents a colourful and rhythmic soundscape in which the instruments are almost indiscernible, an effect designed to overwhelm the audience with suspense before the *grand finale*.

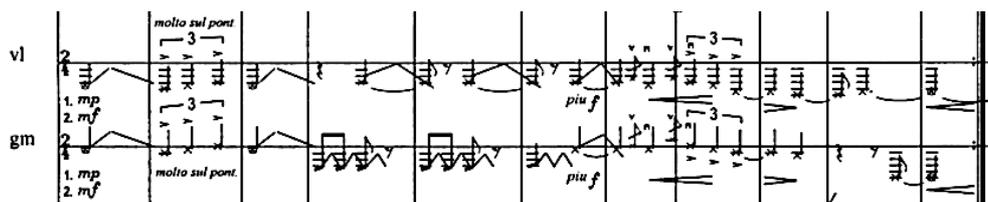


Fig. 3.13 Tiensuu, 'Kitkat' (*Musica ambigua*), bars 1–11

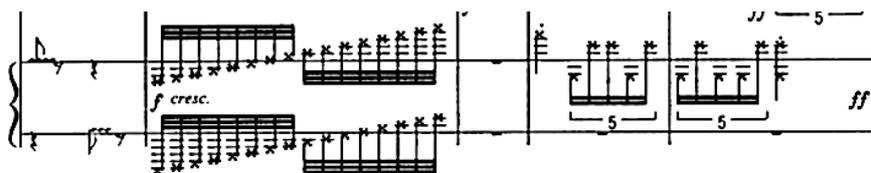


Fig. 3.14 Tiensuu, 'Kitkat', bars 47–51

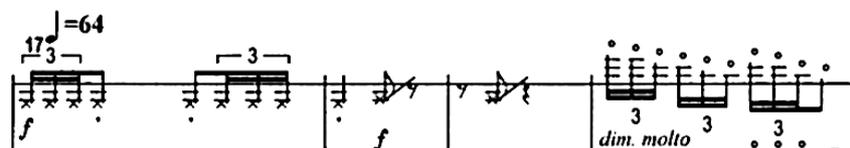


Fig. 3.15 Tiensuu, 'Kitkat', bars 17–20

The sixth and last movement, scored for recorder or traverso along with the other instruments of the quartet, is entitled 'Veto'.¹⁹ It presents from the very beginning a head-motif characterized by two conflicting ideas – ironic glissandos and sinuous triplets – which will be expanded, inverted, twisted and modulated throughout the duration of the piece. A few of the rhythmic patterns that were employed in 'Kitkat' are here finally reintroduced as

¹⁹ 'Veto' can be played as a solo piece, a quartet, or as any combination of duo or trio. In his introductory notes to *Musica Ambigua*, Tiensuu explicitly invites performers to perform individual movements independently of the complete work, as the need may arise. In the case of 'Veto', this piece can be played by the solo viola da gamba without harpsichord.

pitched musical ideas. The central part is a slow *Affettuoso*, divided into a few shorter sections in which different kinds of embellishments such as trills, turns, *double cadences* and mordents are slowly liquefied, to the point of being practically unrecognizable [see fig. 3.16].

Fig. 3.16 Tiensuu, 'Veto', bars 108–110

3.2.2 *Tiet/Lots*

In 2003 Tiensuu composed *Tiet/Lots* for traverso (or recorder), Baroque violin, viol (or Baroque cello) and harpsichord. Unlike in *Musica ambigua*, in which the recorder was still preferred to the traverso, here both tessitura and dynamics seem to favour the use of the traverso. The four movements are called 'ways' or 'paths' (1. 'Opintie/Studydrome'; 2. 'Mierontie/Beggary'; 3. 'Lavea tie/Primrose Path'; 4. 'Taiston tie/Battle').

The opening movement, 'Opintie/Studydrome', can be viewed as a preparatory study on embellishments: the trills are slowly prepared by longer glissandos played on a few slurred semibreves, which are gradually reduced to smaller and smaller values (from triplet minims, to crotchets, to triplet crotchets and to quavers etc.) [see fig. 3.17]. These flowing patterns (later transposed onto different intervals and reversed) are abruptly interrupted by dotted rhythmic motifs [see fig. 3.18] which anticipate the salient recurring figures of the last movement. In line with the essentially preparatory character of the movement, Tiensuu does not pass up the opportunity to reproduce and mock the endless tuning session that most period instruments need to have before beginning a concert: next to the above-mentioned

embellishments, he displays a long series of different layers of microtones around the same main tone that creates a very unstable and unsettling overlapping of subtle dissonances. The paradoxical and light-hearted trait of Tiensuu's style is clear from the very beginning of this piece.

Fig. 3.17 Tiensuu, 'Opintie/Studydrome' (*Tiet/Lots*), bars 1–8

Fig. 3.18 Tiensuu, 'Opintie/Studydrome', bars 37–39

The second movement, 'Mierontie/Beggary', has as its central theme a modal arpeggio played by the traverso, which appears first in embryonic form in bar 23 [see fig. 3.19] and then fully formed in bars 46 and 52, accompanied by the Baroque violin [see fig. 3.20]. This movement is fragmented into smaller sections with different *tempi*: as well as the main *stizzito* tempo ($\text{♩} = 126$), he uses *andante mesto* ($\text{♩} = 50$) and *con dolore* ($\text{♩} = 63$). Here again Tiensuu makes extensive use of glissandos in both the string and the flute parts, conferring on the piece a strongly plaintive nature. Along the lines of Xenakis, these

glissandos embody the idea of continuity of matter, and serve to express very effectively Tiensuu's main concept for the piece, that of a random walk along different paths. More specifically in this movement, the type of walk Tiensuu wishes to describe is the shaky and limping pace of the beggar referenced in the movement's title. In order to render this impression of instability, the four instruments employ a variety of different combinations of rhythms. With their use of large glissandos, bow vibratos and descending arpeggios or scales, these sections result in the recreation of the tragic fall of the beggar, who seems to lose his balance and collapse on the ground [see fig. 3.21].

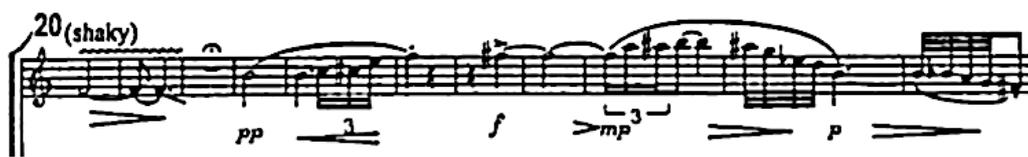


Fig. 3.19 Tiensuu, 'Mierontie/Beggary' (*Tiet/Lots*), bars 20–30



Fig. 3.20 Tiensuu, 'Mierontie/Beggary', bars 52–57

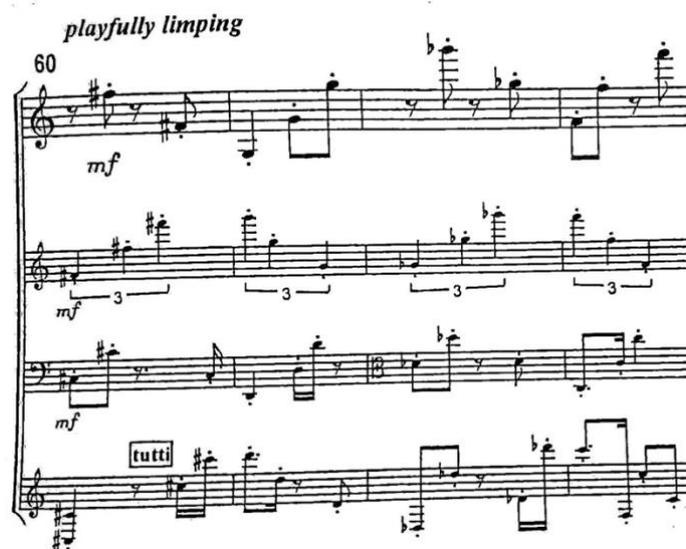


Fig. 3.21 Tiensuu, 'Mierontie/Beggary', bars 60–63

The following movement, ‘Lavea tie/Primrose Path’, is built as a slow and indolent gigue. Throughout the piece the four instruments make a number of attempts to set up a canon; their dialogue is often dissolved into a cascade of glissandos that merge the playful, initially triplet, motifs into stubborn chords clustered in a duplet rhythm [see fig. 3.22]. Nothing of the traditional jumpy and lively nature of the Baroque gigue is left here. On the contrary, Tiensuu depicts a bored and monotonous soundscape that ends in resigned silence (marked *rassegnato* by the composer), just as a hedonistic primrose path always leads to insolvency:

Do not, as some ungracious pastors do,
 Show me the steep and thorny way to heaven,
 Whiles, like a puffed and reckless libertine,
 Himself the primrose path of dalliance treads,
 And recks not his own rede.²⁰

The image shows a musical score for four staves. The first three staves are for individual instruments, each marked with 'cresc. p. a p.'. The fourth staff is for the grand piano, with a box containing '8'+8'' and '()=ossia'. The score is numbered '8' at the top left and '27' at the beginning of the first staff.

Fig. 3.22 Tiensuu, ‘Lavea tie/Primrose Path’ (*Tiet/Lots*), bars 27–29

²⁰ *Hamlet* (1.3.48–52), Ophelia to her brother, Laertes.

It is interesting to underline how the sounds of the four instruments are meant to interlace with each other through the use of glissandos and scales that interconnect the four voices and give the impression of fluidity and continuity throughout the movement.

‘Taiston tie/Battle’ is the last movement of the piece. As the title suggests, Tiensuu wishes to reconnect with the Renaissance and Baroque tradition of the *battaglia* (or *battalia*), a type of programme music imitating a battle that has its earliest examples in Clément Janequin’s *La Guerre* (1528) and, almost a century later, in Claudio Monteverdi’s *Combattimento di Tancredi e Clorinda* (1624). The *stile concitato* or ‘agitated style’ is here used by Tiensuu with the same rhetorical intention as in the Baroque – that of surprising and exciting the listener with a sequence of percussive and dissonant effects [see fig. 3.23] in order to reproduce the empty sound of war. The employment of extended techniques such as *col legno*, the tapping of the wood of the bow on the instrument, recalls the *Battalia à 9* (1673) by Heinrich Ignaz Franz Biber. In this latter piece [see fig. 3.24] dedicated to Bacchus, the German Baroque composer used a series of non-traditional musical techniques innovative for his time, in order to portray the ecstatic atmosphere of a Bacchanalia. Tiensuu recreates the same insistent effect using overdotted motifs and accentuated articulations [see fig. 3.25]. The piece ends *ppp* with a repetitive series of semiquavers played in perfect unison.

The image shows a musical score for three instruments: flute (fl), violin (vl), and guitar (gm). The score is for the first seven bars of the piece 'Taiston tie/Battle' (Musica ambigua). The tempo is marked as ♩=80 (ca.) *sinistro agitato* and *poco piu mosso*. The flute part starts with a very soft dynamic (*pppp*) and is described as 'senza tono, ma ben articolato (airy sound, no tongue, but articulated)'. It then gradually increases in volume (*p. a p. cresc.*) and becomes more tonal (*p. a p. piu tono*). The violin and guitar parts are marked *pizz. (like a drum. Tap and let ring)* and *p*.

Fig. 3.23 Tiensuu, ‘Taiston tie/Battle’ (*Musica ambigua*), bars 1–7

Fig. 3.24 Heinrich Ignaz Franz Biber, *Battalia à 9*, bars 14–18

Fig. 3.25 Tiensuu, 'Taiston tie/Battle', bars 63–66

Throughout the piece, the composer displays a wide variety of references to Early Music, from the choice of Baroque instrumentation to the many stylistic references to music of the past. Moreover, the structure of the work itself, with its classic four-movement division, shows an authentic Baroque *afflatus* thanks to its diversified and rich expressiveness based on conflicting affects. Tiensuu's sense of humour and passion for strong emotions seems to find fertile ground in this Baroque environment. On the other hand, period instruments are capable of exploring new timbres and effects that do not appear at all in conflict with their particular nature. The choice of the traverso is not a mere *exercice de style*.

What in *Musica ambigua* was still in its embryonic state takes on a more mature aspect in *Tiet*: the writing for the traverso reveals a deeper understanding of the instrument's specific features and peculiarities when compared with their more implicit presence in *Musica ambigua*. While the recorder or the modern flute were still the favoured choices in the piece composed in 1999, in *Tiet* they become only a second best: the recorder would not be as capable of expressing all the nuances of the piece as the traverso, nor would the modern flute find as good a balance with the viol or harpsichord as the one-keyed flute.²¹

In a rare lecture, entitled 'The Future of Music',²² Tiensuu mentioned, perhaps unsurprisingly, the need for 'acknowledging the past' – but gave as his reason the need to 'avoid involuntary plagiarism'.²³ In certain respects such a notion is not all that far from the Schoenbergian concept of the newness that arises from historical awareness. Schoenberg saw the novelty in his music as deriving from a 'search for precedent and the reconstruction of the past',²⁴ something he found in Brahms's music especially and which allowed him the possibility of moving from symmetrical to 'asymmetrical construction' and assigning a sense of modern 'logic, economy and power of inventiveness' to his works, way beyond the 'sweetness and beauty' of late-romanticism.²⁵ For Schoenberg, models existed not to be imitated but, rather, to be transcended. Tiensuu's rough modelling of *Musica ambigua* on Telemann's *Nouveaux quatuors en six suites* and his reinvention of Renaissance and Baroque programme music (as in the prelude of *Musica ambigua*, and the gigue and the *battaglia* in *Tiet/Lots*) clearly arise from a deep understanding of historical styles. But such aspects represent just one rather superficial trait of Tiensuu's multifaceted musical personality. His ironic way of 'playing with history' has been often used as an excuse for dubbing him anti-modernist: Kalevi Aho referred to Tiensuu as the leading composer of a so-called 'neo-neoclassical' trend.²⁶ But, rather like the instinctively classicist figure of Schoenberg's

²¹ In my personal experience too, I find the use of the 'modern' flute not idiomatic enough within the context of this piece (besides its tendency to be too loud, for instance compared to the sound of a Baroque violin or viola da gamba with gut strings). Nor is the alto recorder entirely satisfactory, as it is insufficiently equipped to explore the whole palette of colours presented in this piece.

²² Since the 1980s Tiensuu has been officially refusing to comment on his own music, producing no commentaries on his music (such as liner notes) nor giving interviews.

²³ Jukka Tiensuu, 'The Future of Music' (online published conference paper, Search Event I, University of California, San Diego, 16 April 2000) <<http://www.rogerreynolds.com/futureofmusic/tiensuu.html>> [accessed 1 November 2016].

²⁴ David Beard and Kenneth Gloag, *Musicology: The Key Concepts* (New York: Routledge, 2005), p. 112.

²⁵ Arnold Schoenberg, *Style and Idea* (Berkeley and Los Angeles: University of California Press, 1975), p. 435.

²⁶ Kalevi Aho, 'Trends in Postwar Finnish Music', pp. 3–9.

‘Brahms, the progressive’, perhaps Tiensuu is no more ‘academic’ or less ‘progressive’ per se by virtue of his predilection for past instruments and Baroque formulas. The ‘innovative’ features of his music need to be investigated way beyond such chimeric ‘Baroque’ appearances. His interest in mocking the stiffness of ‘serious’ norms and playing a game between ‘the already said’ and ‘eternal values’ surely fits into the category of the post-modern, as expressed in Eco’s metaphor quoted at the beginning of this section. Nevertheless, the path Tiensuu has chosen to take in order to achieve such a sarcastic dimension is neither conventional nor represents a ‘sophisticated way of avoiding’ the route of ‘modern life’, to put it in Scruton’s terms.²⁷ In Tiensuu’s music, old instruments are constantly challenged to go beyond their traditional performance practice through his extensive use of microtonality, while the employment of advanced, albeit still idiomatic, techniques proves transformative with regard to the sound of all four instruments. Baroque genres such as the *gigue* and the *battaglia* are reimagined, slowed down, accelerated, liquified and deconstructed in order to achieve a ‘freedom of construction’ which Schoenberg himself thought to be one of the main traits of ‘progressiveness’ in music. Through the analysis of Tiensuu’s output we find ourselves if anything further inclined to conceive the advances made by such an ironic post-modern aesthetics more as a continuation of Schoenberg’s modernism than as an anti-modern halt on progress or a mere manifestation of contemporary escapism. Alastair Williams suggests that ‘instead of replacing modernism, postmodernism brought out a suppressed side of it and helped it to expand and to mutate. Postminimalism, spectralism, historically reflective modernism, critical musicology and historically informed performance practice are all, in their different ways, products of the way in which postmodernism has succeeded in recasting modernism over recent decades.’²⁸ If Tiensuu’s music can be dubbed post-modern too, it is only because of its paradoxical, albeit progressive, nature.

²⁷ Roger Scruton, *The Aesthetics of Music* (Oxford: Clarendon Press, 1997), p. 493.

²⁸ Alastair Williams, ‘Between Modernism and Postmodernism: Structure and Expression in John Adams, Kaija Saariaho and Thomas Adès’, in *The Routledge Research Companion to Modernism in Music*, ed. Björn Heile and Charles Wilson (Abingdon and New York: Routledge, 2019), p. 346.

3.3 Jacqueline Fontyn, and the post-impressionist traverso

Contrary to Jukka Tiensuu's consistent output of works conceived for the harpsichord (and its travelling Baroque companions) and first-hand experience in the field of Early Music, Jacqueline Fontyn's encounter with period instruments has been somewhat accidental but no less interesting or original. Commissioned by the Conservatoire Darius Milhaud in Paris, *La fenêtre ouverte* was composed in 1996 and written for the one-keyed flute, the viola da gamba and the harpsichord.²⁹ As Fontyn expressly writes in the introduction to her piece, this work was inspired by the French painter Pierre Bonnard (1867–1947) and the French composer François Couperin (1668–1733). These two inspirational figures help us to locate Fontyn's aesthetics within the Franco-Belgian post-impressionist tradition.

The title itself is taken from the eponymous canvas painted in 1921 by Bonnard, now on display in the Phillips Collection in Washington DC [see fig. 3.26]. In this painting, Bonnard chose a subject that recurred sufficiently often in his art works to earn him the epithet of 'intimist'.³⁰ The private and colourful sunlit interior of his French Riviera apartment. The presence of his wife Marthe de Meligny lying in the right-hand corner of the painting next to their black cat creates an atmosphere of peace and domestic warmth that seems in perfect harmony with the likewise peaceful exterior, framed by an open window in the manner of a picture within the picture, revealing a cloudless blue sky and the soothing green shore. There is no contrast between the outside and the inside, no struggle between the natural and the human. It is a scene of everyday life of the kind that was so dear to the Impressionists at the end of the nineteenth century and that occurs typically in Bonnard's painting: interiors, women and still life seem to represent a sort of obsession, an indispensable reminder of the tranquillity and peace that the two world wars would take away from him and many others in Europe. The same naivety, vibrancy of colours and genuine emotion that shine through canvases like this, dating from the interwar period, or from earlier works such as his 1899 painting *Femme assoupie sur un lit* or *L'indolent* [see fig. 3.27] find an interesting musical counterpart in the trio composed by Fontyn at the end of the last century.

²⁹ In 2002 the trio was re-worked for modern flute, cello and piano at the request of the Wolpe Trio.

³⁰ Jed Perl, 'Complicated Bliss', *New Republic*, 1 April 2009

<<https://newrepublic.com/article/63142/complicated-bliss>> [accessed 20 April 2017].

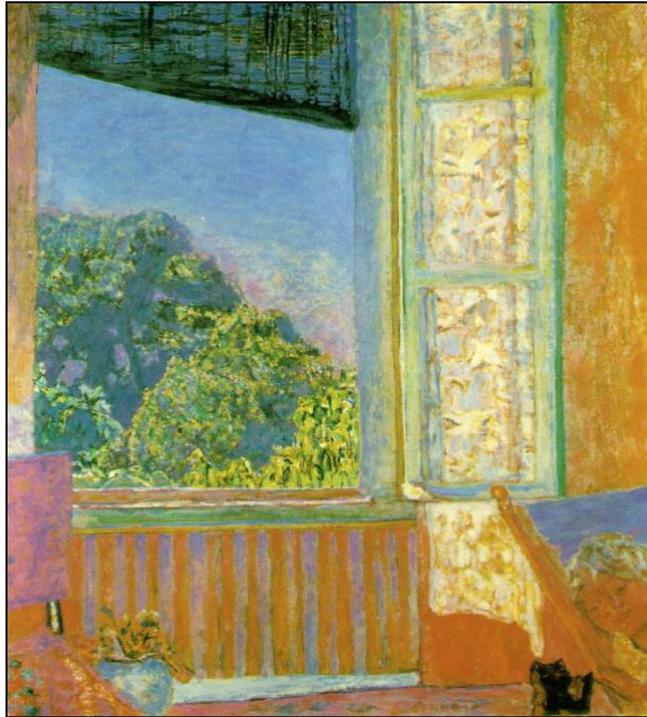


Fig. 3.26 Pierre Bonnard, *La fenêtre ouverte* (1921), Washington DC, Phillips Collection

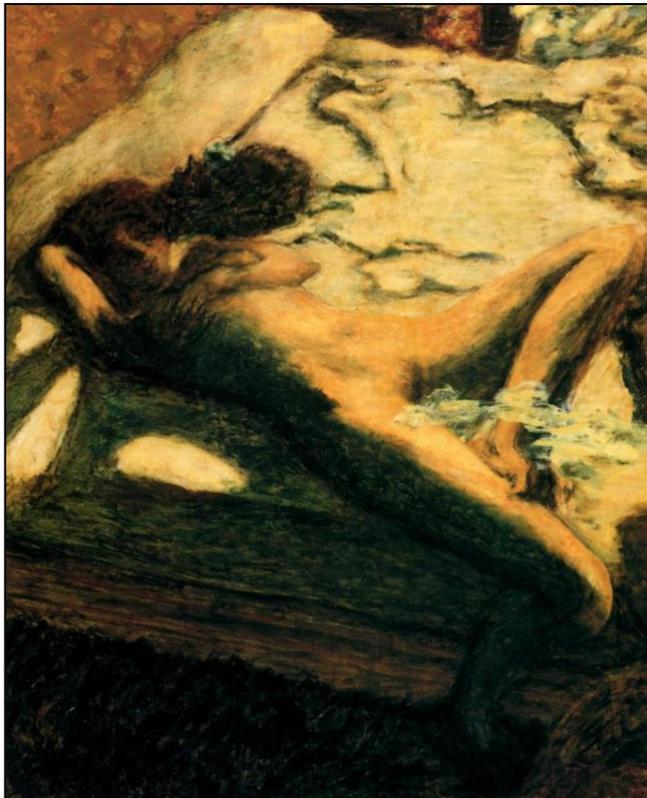


Fig. 3.27 Bonnard, *Femme assoupie sur un lit or L'indolent* (1899), Paris, Musée d'Orsay

The piece is divided into five parts, each of which expresses a defined and specific affect, in the manner of Couperin: ‘l’Indolente’, ‘Confidentiel’, ‘Méditatif ou Postlude’, ‘Un peu timbré’ and ‘Postlude marqué et assez obstiné’. Fontyn’s style has often been described as ‘modern impressionism’³¹ thanks to her varied and bright palette of colours, her modern classicism and her rich employment of modal scales underpinned by a sober use of the twelve-note technique.³²

Her predilection for the flute seems to be in line with a long French tradition arguably stretching back to the Baroque and revived with Debussy, passing through neoclassical composers such as Roussel and Koechlin up to Messiaen and his birdsong in *Le merle noir*.³³ Amongst solos, chamber music works and concertos, she has written about twenty-five titles for the instrument. Other than in *La fenêtre ouverte*, period instruments have been employed in just two other pieces: *Shadows*, a short impromptu for harpsichord composed in 1991, and *Es ist ein Ozean*, a double concerto for flute, harpsichord and string orchestra composed in 2000. Though the concerto is written for the modern flute, the traverso offers a convincing alternative:³⁴ in the second part of the first movement, ‘Praeludium’, the traverso seems better suited than the modern flute to the long series of quotations from J. S. Bach’s output, quotations that are interconnected with modal variations for the string orchestra.³⁵ The music of J. S. Bach has been part of Fontyn’s life since childhood,³⁶ and even in *La fenêtre ouverte* the echo of Bach’s contrapuntal writing reverberates throughout, as we shall see in the analysis of the fugato style in its second movement.

³¹ Jacqueline Fontyn, interviewed by Isabelle Françaix, 20 April 2010, Limelette, Belgium <<http://www.musiquesnouvelles50ans.wordpress.com/2013/06/03/jacqueline-fontyn-grace-et-merveilles/>> [accessed 20 April 2017].

³² Jacqueline Fontyn, *Nulla dies sine nota: autobiographie, entretiens, analyses et témoignages* (Château-Gontier: Editions Aedam Musicae, 2014), p. 225.

³³ *Ibid.*, p. 93.

³⁴ Jacqueline Fontyn, extract from a personal interview with the author, 16 July 2016 (Limelette, Belgium).

³⁵ Among other works the Sonata in B minor for flute and harpsichord BWV 1030.

³⁶ Bach was a notable feature of Fontyn’s earliest lessons with the Belarusian pianist Ignace Bolotine, a student of the Russian pianist, composer and conductor Alexandre Ziloti (1863–1945), who was himself a student of Franz Liszt. In a recent interview with Bruno Peeters, Fontyn has admitted that ‘I play every day at least one of his *Preludes and Fugues for the Well-Tempered Clavier* or one of his suites or partitas’; Fontyn, *Nulla dies sine nota*, p. 93.

3.3.1 *La fenêtre ouverte*

The first movement of the Trio is entitled ‘Confidentiel’ and presents immediately the same intimate but vivid atmosphere characteristic of many Bonnard’s still-life canvases. It is composed in something resembling traditional sonata form, consisting of three main sections. Nevertheless, it is not based on an actual thematic motif but instead on sound masses in which the textures, timbres and dynamics of the individual instruments meld perfectly together. Each instrument has a different rhythmic pattern (quadruplets for the traverso, triplets for the viola da gamba and quintuplets for the harpsichord), helping to create an undefined and colourful soundscape, reminiscent of the paintings of the fauvists with their energetic technique of uneven and broad brushstrokes [see fig. 3.28]. The traverso’s line stays mostly in the low register, while the viola da gamba plays pizzicato and the harpsichord uses its lute register. This creates an atmosphere in which the instruments seem to chase each other, and the global sound mass is at the forefront. The exposition is subdivided into four short blocks: in each of them the sound mass slowly evolves from a flat and fuzzy beginning to the final bolder and brighter section. The last section concludes the piece with a playful codetta that empties itself of the dense tone clusters that filled the first part and leaves room for an imitative game between the instruments. Here the silence is broken only by dotted notes or chords that keep on bouncing from one instrument to another [see fig. 3.29].

1. Confidentiel. *La fenêtre ouverte.* J. Fontyn
en souvenir de Pierre Bonnard. (+1947-1997)

traverso $q2=1$

gamba *pp* pizz. pp 3 3 3 3 3 3 3 3

sambalo +Luth 5 5

Fig. 3.28 Jacqueline Fontyn, ‘Confidentiel’ (*La fenêtre ouverte*), bars 1–3

Più mosso 104-108 = 1
 Width: 20,05 cm
 Height: 13,98 cm

21
 6

Fig. 3.29 Fontyn, 'Confidenciel', bars 21–30

In the development section (*Meno mosso*) the metre is less stable and the first aleatory sections of the piece begin to appear. The score presents boxes each containing a series of notes or chords from different modal scales, which are to be played freely and not in any specific order [see fig. 3.30]. As the composer has specified in her performance instructions, monotony should be avoided and regular scales or arpeggios be replaced by more inventive melodic solutions. The traverso and the harpsichord also employ tremolos that span either a major [see fig. 3.31] or a minor third, of the type Quantz had already mentioned in his treatise of the mid eighteenth century.

Fig. 3.30 Fontyn, 'Confidentiel', bars 40–41

Fig. 3.31 Fontyn, 'Confidentiel', bars 43–45

In bar 51 (*Tempo I*), the recapitulation section presents seemingly the same sound masses and rhythmic patterns of the exposition; nevertheless, from bar 52 onwards the harpsichord makes clear that the atmosphere has changed, by borrowing a few of the effects that have been presented in the previous section [see fig. 3.32]. In the final coda (bar 59, *Poco piu mosso*) the sound of each instrument is deliberately muted: while both traverso and viola da gamba retain the same rhythmic patterns, the harpsichord gains complete freedom [see fig. 3.33]. No clear pitch can be heard. What is left is just the noise produced by the fingers lightly touching the traverso fingerholes or directly stroking the strings on the harpsichord, using the quietest lute stop.

Fig. 3.32 Fontyn, 'Confidentiel', bars 53–55

Fig. 3.33 Fontyn, 'Confidentiel', bars 57–60

The second movement 'Un peu indolent ... mais fluide' starts by imitating one of the compositional techniques of which Bach was a master: the fugue. Compared to the traditional fugue it is indeed much freer, preserving only its incipit and general character [see fig. 3.34]. Moreover, it is very short, lasting only eighteen bars. Even with a very strong atonal character, the first part of this movement presents a few typical Baroque elements that have been reprocessed by Fontyn, such as mordents, trills and grace notes. From bar 19, there is a large section in which both the traverso and the viola da gamba interweave in an uneven and unpredictable dialogue that is interrupted from time to time by harpsichord arpeggios [see fig. 3.35]. Inspired by Lutosławski's 'limited aleatorism', this part is conceived as a semi-improvised section: a certain freedom is assigned to the instrumentalists who play long musical sections in an unsynchronized fashion. Nevertheless, the music is notated exactly,

and the structure and harmonic progressions are controlled by the composer. The traverso and the viola da gamba begin this section with two opposite and extreme tempos and end up exchanging them by means of a controlled *accelerando* and *decelerando* respectively. In this section both players have to carefully calibrate their changing speeds in order to end up together. As a contingency measure Fontyn provides an extra box in the traverso part in case the viola da gamba player is delayed and has not yet reached the same point as the traverso. Inside the box, a series of notes can be played repeatedly for as long a time as necessary [see fig. 3.36].

Fontyn has always placed a specific emphasis on the rhythmic aspect of her compositions:

Rhythm is an essential feature of my music. The vast majority of Belgian composers of earlier generations had been rather pedantic in that regard and have always had the tendency, especially in fast movements, to employ square and repetitive rhythmic patterns. As a counter-reaction to all this, I have developed a taste for flexibility, diversity and, ultimately, a certain amount of freedom.³⁷

In line with this flexible notion of rhythm, the last part of the movement is typified by an improvisatory cadenza, anticipated by the traverso and concluded by the viola da gamba.



Fig. 3.34 Fontyn, 'Un peu indolent... mais fluide' (*La fenêtre ouverte*), bars 1–4

³⁷ Ibid., p.126.

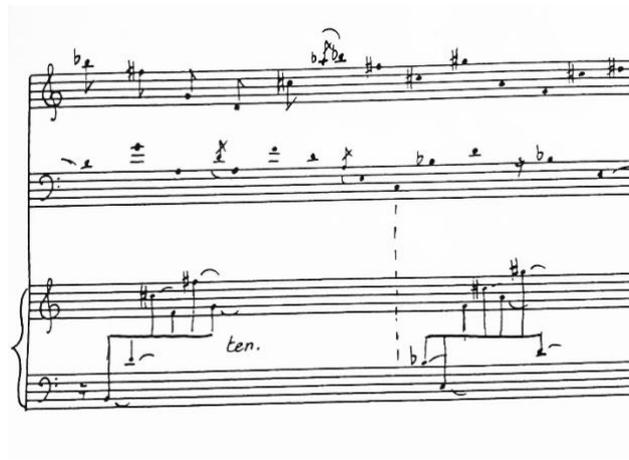


Fig.3.35 Fontyn, 'Un peu indolent... mais fluide', bar 19



Fig.3.36 Fontyn, 'Un peu indolent... mais fluide', bar 19

The third movement, 'Méditatif', is linked to the previous one by an *attacca* marking. The first chord enters ruthlessly and is played by the three instruments together, producing a massive deep and resonant chord. After insistent repetitions of the chords in the harpsichord, which emphasize and restate the tension of the first bar, the first chord moves, little by little, from the low to the higher tessitura. The whole movement evolves by means of a stratification of different layers of sound masses, constantly perturbed by an alternation of rapid gestures such as unmeasured fast notes, trills, or accentuated and repeated chords. In the traverso part these interventions acquire an especially piercing effect through techniques such as glissandos, jet whistles, harmonics, flutter tongues and a number of combinations between them [see fig. 3.37]. The viola da gamba and the harpsichord players are asked to sing while

playing, juxtaposing against the flute line an oppressive lament that finds its natural way out with the brushing of a wooden spoon directly on the harpsichord strings as a sort of ‘wake-up’ signal for the beginning of the fourth movement, ‘Un peu timbré’.

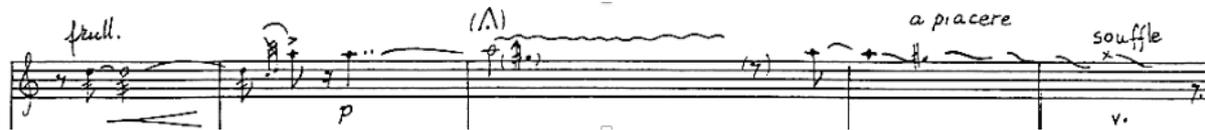


Fig. 3.37 Fontyn, ‘Méditatif’ (*La fenêtre ouverte*), bars 7–11 (traverso part)

While the recent practice of writing for period instruments is barely three decades old, certain conventions seem already to be becoming standardized. One such convention is the regular presence of a movement typified by the use of pitched instruments as mere percussion, employing all those extended techniques that produce the most percussive and noisy effects. Just as the traditional string quartet discovered the idea of the pizzicato middle movement (the best-known examples occurring in the Debussy and Ravel quartets, Bartók’s Quartet no. 4 and Ligeti’s Quartet no. 2) post-modernist composers seem to enjoy writing at least one movement that is entirely devoted to the unpitched noises that period instruments are able to produce. Following this practice, Fontyn produces such a fourth movement. A series of ‘preparations’ are applied to the strings of both the harpsichord and the viola da gamba – namely a wooden spoon, a safety pin and a plastic ball on a string. The first part of the movement is mostly devoted to the harpsichord and to the percussive effects that can be produced on its strings [see fig. 3.38]. In the following section, the traverso and the viola da gamba are asked to play fast and slurred modal scales in contrary motion, while the harpsichord gives a few strong beats and clusters to keep the rhythm of the piece stable [see fig. 3.39]. At the end of this section the traverso is disassembled and only the headjoint is played, producing large glissandos and loud overblowing effects. Once reassembled, the traverso concludes the movement with a virtuosic chromatic cadenza.

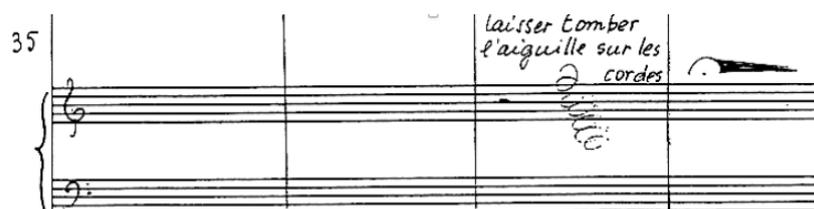


Fig. 3.38 Fontyn, ‘Un peu timbré’ (*La fenêtre ouverte*), bars 35–38



Fig. 3.39 Fontyn, 'Un peu timbré', bars 60–62

The last movement, 'Postlude marqué et assez obstiné', starts with a succession of repeated, multiple-stopped chords played on the strong beats (in 2/4) by the viola da gamba. In contrast, the traverso performs a vivid and jumpy series of dotted and short notes, designed as written improvisation, that stress the upbeat in contrast with the viola da gamba part. From bar 22, the harpsichord takes over and introduces a capricious groove that frees the traverso to play the same tremolos that were previously presented in the first movement. The piece ends with a *Maestoso* section, in which order is restored by stabilizing the pace. A square rhythmic figure is played by the harpsichord in combination with the viola da gamba's more cantabile line. On top of this groove, Fontyn writes a rhapsodic melody for the traverso that contrasts in character with the figures played by the two other instruments [see fig. 3.40].

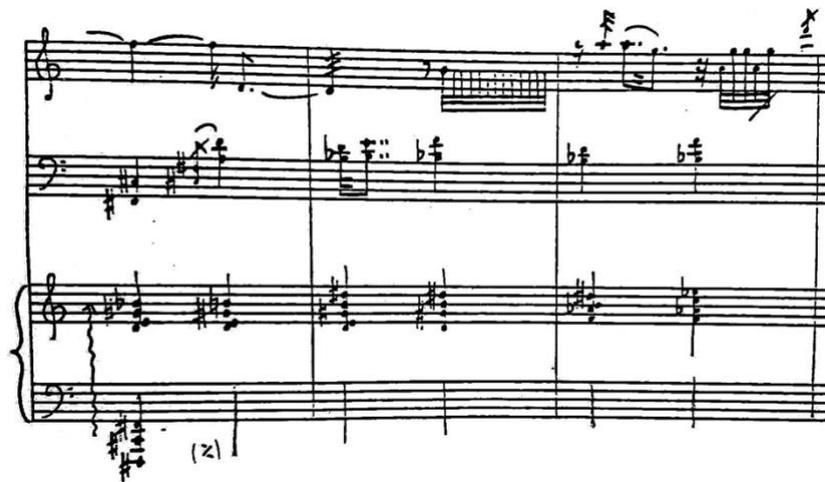


Fig. 3.40 Fontyn, 'Maestoso' (*La fenêtre ouverte*), bars 77–79

A quotation from Pierre Bonnard stands at the bottom of the final page: 'When you cover a surface with colours, you have to be able to renew your game indefinitely, constantly finding

new combinations of shapes and colours that meet the demands of emotion.’³⁸ The obvious influence of impressionistic and post-impressionistic aesthetics on Fontyn’s musical language is evident in her textural attention to timbres and the overall gestural function that many of the motifs employed in *La fenêtre ouverte* appear to have: instead of following syntactic norms and serialist convention, the overlapping of different rhythmic patterns (such as the triplets, quadruplets and quintuplets in the incipit of the trio), the rhapsodic and percussive effects produced in the fourth movement and the wobbling sound masses created in the final *Maestoso* section all follow the Messiaen-inspired ideal (derived above all from ‘Mode de valeurs et d’intensités’) of emphasizing the tone-quality of individual, isolated sounds and deconstructing any superordinate formal structure derived by harmonic hierarchies or melodic phrasing. This rejection of thematicism (to adopt Boulezian language) is accompanied by a well-informed and attentive use of ‘unusual’ instruments such as the traverso, the viola da gamba and the harpsichord. What might at first glance seem an ‘impossible’ *mélange* between two very different traditions (namely Baroque and ‘point’ music) turns out to be a promising source of new textural experiences. But the truly innovative aspect of Fontyn’s music lies in her ability to channel such a stratification of special effects into a more profound search for human affects. If it is true that the decision to employ Baroque instruments can sometimes result merely in a post-modern free play of ideas and forms, Fontyn’s use of such instruments come across as a sincere attempt to integrate a specific aesthetic, that of French post-impressionism, with ideas inspired by the *Affektenlehre*, the ‘doctrine’ proposed by twentieth-century scholars in an attempt to codify the affective devices of Baroque composers.³⁹ The result is an original contribution that, while remaining idiomatic, serves genuinely to broaden the spectrum of sound possibilities available from period instruments.

³⁸ ‘Quand on couvre une surface avec des couleurs, il faut pouvoir renouveler indéfiniment son jeu, trouver sans cesse de nouvelles combinaisons de formes et de couleurs qui répondent aux exigences de l’émotion’; quoted in Jacqueline Fontyn, *La fenêtre ouverte*, score (Ernen: Musica Mundana Musikverlag, 1996).

³⁹ Nikolaus Harnoncourt, *Baroque Music Today: Music as Speech, Ways to a New Understanding of Music* (Portland, OR: Amadeus Press, 1988).

3.4 *The Canadian School*

Before it became a successful trend in Europe, the idea of writing new compositions for the traverso took hold strongly in Canada. In Pereksta's 2001 survey of new works for the one-keyed flute, one figure stands out especially, namely the Canadian flautist Elissa Poole. A tireless player, Poole has commissioned hundreds of works over the past few decades, a few of which will be discussed in this section. In 1985, she created the ensemble Les Coucous Bénévoles together with the harpsichordist Colin Tilney, and in 1991 she formed the duo Strange Companions with the percussionist Rick Sacks. She has recorded CDs with both ensembles, and has premiered a number of contemporary pieces, primarily Canadian and American.

The American composer Linda Catlin Smith was the first to begin a collaboration with her in 1982.⁴⁰ That year she dedicated to Poole a piece for soprano, traverso and harpsichord entitled *Gray Broken*. Two years later, Smith composed a solo for the traverso, *La Céline*, which helped Poole to gain a scholarship from the Canada Council that same year. Eventually, Les Coucous Bénévoles commissioned and later recorded her third work, entitled *Versailles* and scored for traverso, violin and harpsichord.

A number of the traverso's traits, such as its paucity of vibrato, its pure interval tuning and its soft and dark timbres are exploited by Smith with the aim of creating an imaginary soundscape in which the audience 'could hear every moment, every sound intimately'.⁴¹ Indeed, the importance of silence and intimacy is stressed many times by Smith in her writings: 'My starting point is that sound itself is already extreme – sound emerging from the plane of silence. From the idea of silence. Something out of nothing – a mark on the canvas – a life'.⁴² Her 'fragile' harmonies and gentle minimalism – consisting of simple, repeated and seemingly handcrafted musical motifs – find their matching sonic dimension in the tone colour of period instruments.⁴³ The research of Elissa Poole, on the other hand, revolves around the pursuit of sounds and techniques that are 'natural' to the one-keyed flute. Strongly

⁴⁰ They both studied harpsichord together with Eric Schwandt at the University of British Columbia.

⁴¹ Linda C. Smith, 'Contemporary Music Theory and Composition: Composing a Theory (paper presented at the University of Ottawa, 25 January 2002) <<http://www.catlinsmith.com/writings/composing-a-theory/>> [accessed 10 September 2018].

⁴² *Ibid.*

⁴³ *Ibid.*

committed to extended techniques, she has been able to adapt them to the one-keyed flute with ease. The result of her practice offers a brand-new palette of effects and timbres that differ in both texture and dynamics from those produced on the Boehm flute:

I just experimented with as many fingerings as I could think of and ways of overblowing to see what partials I could get and how consistently I could get the chords. [...] Several people wrote for microtones, and each flute is different, but these are made easier because of course we have different fingerings for F sharp/G flat etc., and one can add and take away fingers to create the microtones in-between - it is just a question of remembering the fingering. What is interesting is that you can climb up a microtonal ladder one mini step at a time, so it is possible to hear each step clearly articulated - this is something one could not do if you were trying to place the microtones only with your embouchure. One can also half-hole, or partially shade a hole to vary tuning and to slide into a pitch. I also think that traverso players are so used to tempering notes by sliding the mouthpiece in and out a bit and varying the embouchure that we tend to have good control over short glissandos.⁴⁴

Experimenting with extended techniques represents only one way of seeking new sonorities on the one-keyed flute. Another path opens up when composers decide to confront directly its rich musical heritage and let themselves being inspired by its original Baroque artistic milieu and repertoire. Among a number of other composers, the Anglo-Canadian John Abram dedicated a few works to Elissa Poole that are explicitly inspired by forms, motifs and instrumental combinations from the Baroque: *The Rocky Moon* for traverso, prepared guitar and tape (premiered by Poole and the composer in Vancouver in 1986),⁴⁵ *Sonata* for traverso, violin, viola da gamba and harpsichord (premiered in 1992 by Les Coucous Bénévoles in Toronto and whose third movement, entitled ‘Angel’s Breath’, is inspired by Corelli’s *Trio sonata* op. 2 and *Concerti grossi* op. 6) and *French Curves*, composed for the same ensemble in 2002–3. The title of the last-named work unambiguously reveals the composer’s fondness for the sinuosity of French Baroque Art: the melodic lines drawn by Abram at times resemble the arcs of a perroquet, the bracket used to design curves of different shapes. As in those types of post-modern architecture in which classicist structural forms are juxtaposed and transformed into eclectic and playful design patterns, the score of *French Curves* presents a number of motifs that are designed graphically as a succession of parabolas, ellipses and

⁴⁴ Elissa Poole, extract from a conversation with the author, 6 May 2015.

⁴⁵ The title of the piece explicitly refers to the etymology of Rococo. The term, from the French *rocaille*, stands for a certain kind of garden or cave decoration which consists of pieces of rocks, stones and shells.

hyperbolic curves. As in a sort of ‘musical’ *trompe-l’œil*, Abram creates a sequence of offbeat rhythms that are dissolved into a variety of triplets and quintuplets [see fig. 3.41], and a number of intervals in contrary motion interlaced between the four instruments [see fig. 3.42]. Next to such a dense juxtaposition of different rhythmic layers, the employment of *messe di voce*, *flattement* and *inégalité* clearly suggests the idea of a Baroque performance practice.⁴⁶

Fig. 3.41 John Abram, *French Curves*, bars 7–9

Fig. 3.42 Abram, *French Curves*, bars 37–40

Looking at the last two examples [see fig. 3.41 and 3.42], another key element of Abram’s music comes to light, namely the repetitiveness of rhythmical patterns directly inspired by Stravinsky’s neoclassicism.⁴⁷ Together with the employment of computer software that generates music material from the analysis of MIDI input (either live or pre-recorded), Abram uses a personal system of numerology that assigns numerical value to the letters of the alphabet: in *Sonata* (1991–2) the name of Arcangelo Corelli is broken down in order to create

⁴⁶ Referring to the French performance practice of dividing the values of equally written notes into an alternating long and short notes.

⁴⁷ John Abram, extract from a conversation with the author, 19 April 2015.

the structure of the opening movement, by using the letters of his name in combination with an alphanumeric scheme [see fig. 3.43]. The result of this process is the following series of numbers: 123153537 3725331. These numbers are then put into a piano roll editor in a now superseded type of MIDI software called ‘M’, such that the pitches simply follow the graphic outlines of the letters. Each number also becomes a unit for constructing rhythms. Following this personal methodology, Abram ends up with four pitch charts for each instrument, which create the overlapping gestures of the beginning of his Sonata [see fig. 3.44].⁴⁸

A	B	C	D	E			
1	2	3	4	5			
					F	G	H
					8	3	5
I/J	K	L	M	N			
1	2	3	4	5			
					O	P	
					7	8	
Q	R	S	T				
1	2	3	4				
					U	V	W
					6	6	6
					X	Y	Z
					5	1	7

Fig. 3.43 Alphanumeric scheme used by John Abram

1

$\text{♩} = 108$ ($\text{♩} = 72$)

"White" note cluster in the middle of the keyboard

Chromatic cluster

Fig. 3.44 Abram, Sonata, bars 1–5

⁴⁸ Ibid.

All the elements borrowed from tradition (such as the employment of period instruments or the rhythmical ‘monotony’ typified by neoclassicist recurrent patterns) are constantly generated by numerical means and radically transformed in terms of texture and timbre by computer software:

In my compositions, I am most interested in the way that the perception of time can be altered by music. In English there is an expression, which perhaps is common in other languages as well: the pleasure of the unexpected. I think there is also a ‘pleasure of the expected’. I consider this a lot when composing and believe that there is an awful lot you can do with just these two ideas. My style is generally quite repetitive, which makes setting up an idea very easy: how long does the repeated material continue before it is abandoned or developed? If it is abandoned, what replaces it? Have we heard the replacement material before? How long does it continue? Will it be replaced by something else that we have heard before? The relative lengths of these sections of material is what makes the composition work.⁴⁹

Although contradictory at a first glance, the interaction between these various elements helps Abram to create an endless tension between opposite poles. What sounds ‘predictable’ is transformed into something new and unexpected; what is employed primarily for its novelty is converted into something that will sound eventually familiar. Within this vibrating dialectical dimension, conflicting categories such as innovation and tradition, science and emotions, hierarchy and anarchy, totalization and deconstruction, design and chance, selection and combination, depth and surface all find a new way to interconnect.

Inspired by the King’s theme from Bach’s *Musical Offering*, *Revenant* by Jocelyn Morlock is another good example of the post-modernist (re)appropriation of Baroque ideas and gestures, and their use in different stylistic contexts such as minimalism, modality and impressionism:

I don’t know if I am a postmodernist; I suppose I am wary of definitions (‘Polystylistic’, or ‘having polystylistic tendencies’ seems safer). But one of the most lovely things about writing music at this point in the 21st century is that so many styles are acceptable and can be used by the same composer, possibly even juxtaposed in one piece. Perhaps that is postmodernism – modernism is now one of

⁴⁹ Ibid.

many available styles, but not the main one (or the only one taken seriously in academic circles) in the way it would have been post WW2.⁵⁰

The piece was composed in 2002 and written for ‘Baroque flute, Baroque violin, viola da gamba and harpsichord’. The title refers to the French verb *revenir*, which means ‘to return’. *Revenant* represents the first example of a series of explicit tributes that Morlock decided to pay to the Western classical music tradition. Three years later, she composed *Music of the Romantic Era* (2005) for small orchestra. Inspired by her teacher, the late Russian-Canadian composer Nikolai Korndorf (1947–2001), she decided to employ a series of themes recalling Beethoven’s symphonies, Tchaikovsky’s ballets and Rachmaninov’s piano concertos. Later on, in 2007, she produced arrangements for flute, viola and harp of Ravel’s *Tombeau de Couperin* and *Menuet antique* and Debussy’s *Ballade*. At the opening of her trio *Asylum* (2010) for piano, violin and cello, she employed a few borrowings from Schumann’s ‘Mondnacht’ (from *Liederkreis*, op. 39). In the song cycle entitled *Perruqueries* (2013) she made extensive use of operatic quotations, while her recent orchestral piece *O Rose* (2018) draws on the fourth movement of Mahler’s Second Symphony.

As if reflected in a mirror, *Revenant* begins with the King’s theme played backwards by the solo harpsichord. The retrograde melody soon evolves into a fantasia-like improvisation before eventually resolving into a short cadenza played by the violin. The following ‘A’ section begins with a volatile melody played by the traverso, sustained by pedal notes in the violin and viola da gamba [see fig. 3.45]; the harpsichord arpeggios help to dissolve the ambiguity of the fluctuating modal ambitus, which wavers between the Aeolian (natural minor) mode on C, linked directly to the C minor tonality of the *Musical Offering*’s trio sonata) and the Lydian mode on C. The ‘B’ section presents a slow-motion canon in triple metre, composed entirely in the style of Bach; performers are invited to add improvised ornamentation in the form of *Manieren* (essential graces) or *Veränderungen* (arbitrary variations), in line with Baroque tradition:⁵¹

The essential graces are those embellishments that have a limited compass and relatively fixed form, such as appoggiaturas, turns, mordents, and shakes. They are so designated to distinguish them from

⁵⁰ Jocelyn Morlock, extract from a conversation with the author, 16 January 2019.

⁵¹ The way the harpsichord’s chords are distributed in the piece invites the performer to stretch or shorten them at will, following the idea of a basso continuo line which should be half-improvised.

the *willkürliche* [sic] *Veränderungen* (extempore or arbitrary variations), [...] which might have a wider compass and a variable form. Throughout the treatise four terms are used for ornamentation. These have been consistently translated in the following manner: *Manieren* (graces), *Veränderungen* (variations), *Verzierungen* (embellishments), *Zierrathen* (ornaments). *Manieren* is nearly always used in connexion with the small fixed graces, and *Veränderungen* in connexion with free variations. The two remaining terms apply to any type of ornamentation.⁵²

Fig. 3.45 Jocelyn Morlock, *Revenant*, bars 15–17

The following two sections, ‘C’ and ‘D’, are characterized by fast and rhythmically driving melodies. The King’s theme is disguised behind the reiteration of accentuated and strongly rhythmic patterns [see fig. 3.46], following the repetitive style of minimalist music. The section ‘E’ presents again a modal melody (the Aeolian mode on C) played, this time, by the viola da gamba, while both traverso and the violin are engaged in the creation of a subtly overdotted and vibrant pedal, enriched by trills and syncopations [see fig. 3.47].

⁵² Johann Joachim Quantz, *On Playing the Flute* (Boston, MA: Northeastern University Press, 2001).

Fig. 3.46 Morlock, *Revenant*, bars 166–170

In section ‘F’, the four instruments join forces together, creating eruptive sound masses which have a strong and colourful impressionistic flavour. The last note of each phrase is a note of the King’s theme. The piece ends with a violin solo: here, Morlock quotes once more the King’s theme in its original form, as a concluding tribute to Bach’s music.

Fig. 3.47 Morlock, *Revenant*, bars 191–196

On one hand, the quartet overall has a quite conservative profile due to the employment of tonality; only a few sections present a more modal atmosphere, especially when Morlock raises the sixth and seventh degrees in the ascending (as well as occasionally

in the descending) form(s) of the scale of Bach's *Musical Offering*.⁵³ On the other hand, the structure of the piece is more unconventional: the five sections of the pieces are interlaced together, resembling more short music sketches rather than traditional movements. A few minimalist patterns appear too, especially in the central 'C' and 'D' sections. In these two sections, Bach's material is re-worked in a repetitive fashion in the style of Max Richter and Philip Glass.

Repetitive music is a notable trend within the contemporary Canadian music scene, and Morlock is not immune to its influence, as is shown in a number of other works, such as her double cello concerto with orchestra *Aeromancy* (2011) and her flute concerto *Ornithomancy* (2013). Although far from being consistently minimalist, entire parts of her works are re-worked by means of a gradual reiteration of smaller rhythmic units.

Compared to *Revenant* and Morlock's other works for modern instruments, the music of the Canadian composer Rodney Sharman makes far more consistent use of repetitions, counterpoint and drones. But in contrast to Morlock's sequence of repetitive tonal or modal idioms, the language of Sharman is often microtonal and closer to spectral music: 'A lot of my ideas come from the resonance and properties of the instruments themselves.'⁵⁴

What is interesting in his works is the exploration of sound in all its mutable aspects, such as timbre, tempo and dynamics, far beyond traditional harmonic spectra. Sharman's works for the traverso show at best his sensitivity to timbres and almost obsessive attention to detail. Thanks to his deep knowledge of the instrument and his inventive employment of extended techniques, he is able to emphasize the traverso's extreme pitch flexibility and tender palette of colour tones.

Sharman has composed five works for the one-keyed flute, combining it with both modern and Baroque instruments: *Orestes* (1980), a chamber opera; *Erstarrung* (1984) for Baroque flute, bass clarinet, mandolin, guitar, harp, percussion, violin and double bass; *Dark Glasses* (1988) for Baroque flute, bass clarinet, piano, percussion, violin, viola, cello and double bass; *After Truth* (1994) for Baroque flute and percussion; and *Snared Harmonies*

⁵³ Through the alteration of the leading-note a semitone higher (from B flat of the Aeolian mode to B natural of the harmonic minor scale).

⁵⁴ Interview with Rodney Sharman, Robert Rowat (16 January 2018) <<https://www.cbcmusic.ca/posts/19544/rodney-sharman-vancouver-new-music-festival>> [accessed 9 January 2019].

(2017) for Baroque flute, two Baroque violins, viola, cello, bass viola da gamba and two-manual harpsichord. His interest in Early Music was sparked at an early stage of his life. Already a flautist and recorder player, he discovered the early recordings of Nikolaus Harnoncourt, which would have a strong influence on his training as a musician and composer:

If you look at my output, you'll see how many pieces have mandolin and guitar and harp together, sometimes with percussion, sometimes without, and this is a kind of replication of the beautiful continuo sounds that I heard in Nikolaus Harnoncourt's recordings in the 1970s, which had archlute, theorbo, harpsichord and Baroque harp simultaneously. And it was all layered so when they would play a figure, it would be smeared by the sounds of the three players playing approximately the same thing at slightly different times, which is also a feature of much of my music.⁵⁵

This feature is particularly strong in two of his works for the traverso: *After Truth* and the more recent *Snared Harmonies*. The first piece represents a tribute to the writings of the Canadian philosopher Mervyn Sprung: 'It was my desire through invertible counterpoint and canons of all sorts to address the pursuit of truth in art in a world where truth, at best, is a dialectic, rather than an absolute.'⁵⁶ In this work, the timbre of the traverso blends perfectly with the sound of the vibraphone. Through constant changes of metre and overlapping of rhythms, the two instruments seem to chase each other in a swirling litany, interrupted a few times by 'coloured silences', played by the maracas, chimes and rain stick.⁵⁷ The highly chromatic traverso notation is organized into four restricted pitch ranges:

- the first (from bars 1 to 35 with a reprise from bars 60 to 80) uses a chromatic scale from c' to e' [see fig. 3.48];
- the second (from bars 38 to 59) uses an enharmonic scale from g#" to a#" / bb" [see fig. 3.49];
- the third, which represents an extended version of the first (from bars 84 to 125), uses a chromatic scale from c' to f#" [see fig. 3.50];

⁵⁵ Ibid.

⁵⁶ Sharman writes in the programme notes to the piece: 'After Truth consists of two pairs of two and three-part inventions for Baroque flute, vibraphone and glockenspiel, separated by coloured silences.' <<http://rodney-sharman.squarespace.com/after-truth>> [accessed 9 January 2019].

⁵⁷ Ibid.

- and the fourth, which concludes the piece (from bar 126 to the end), uses a chromatic scale from g' to $a\#'$ [see fig. 3.51].

Musical score for Bq. Fl. and Vib. in 8/8 time, bars 7-10. The Bq. Fl. part has a circled '10' above the fourth bar. Brackets indicate intervals: 6:5, 5:3, 4:3, and 5:4.

Fig. 3.48 Rodney Sharman, *After Truth*, bars 7–10

Musical score for Bq. Fl., Vib., and Glock. in 8/8 time, bars 60-63. The Bq. Fl. part has a circled '60' above the first bar. Brackets indicate intervals: 3, 5:3, and 4:5.

Fig. 3.49 Sharman, *After Truth*, bars 60–63

Musical score for Bq. Fl., Vib., and Glock. in 8/8 time, bars 93-96. The Bq. Fl. part has a circled '95' above the third bar. Brackets indicate intervals: 3 and 5:3. Dynamics include p and p .

Fig. 3.50 Sharman, *After Truth*, bars 93–96

The image shows a musical score for three instruments: Bq. Fl., Vib., and Glock. The score is in 3/4 time and consists of four measures. The Bq. Fl. part has a melodic line with a 3:5 interval bracketed in the third measure. The Vib. part has a melodic line with 5:3, 5:4, and 3 intervals bracketed. The Glock. part has a melodic line with 3, 4:5, and 5:4 intervals bracketed. The Glock. part starts with a dynamic marking of *p*.

Fig. 3.51 Sharman, *After Truth*, bars 136–139

The vibraphone follows the traverso's line by delaying it or preceding it, often slightly exceeding its range as a shadowy projection of it. The dialogue between the two instruments is rather hypnotic due to the reiteration of close intervals and the subtle dissonances created by the chromatic notation. Such a wobbly character recalls 'Harnoncourt's layered continuo playing', as described by the young Sharman.

In *Snared Harmonies*, Sharman shows himself capable of achieving an even more destabilizing effect through the use of a microtonal language. The first and second sections of the piece are characterized by a fluctuating rhythmic pattern played by the strings in contrary motion and in arpeggios in the harpsichord; entirely consonant at the start, the line played by the strings is slowly and subtly modified by the introduction of microtonal intervals [see fig. 3.52]. It results in a distorted lullaby, often interrupted by short traverso solos, typified by a series of microtonal glissandos on the same pitch, b' [see fig. 3.53].

Moderately ♩ = 72

Flute

Violin I arco *mp*

Violin II arco *mp*

Viola pizz *mf*

Violoncello pizz *mf*

Bass Viol pizz *mf*

Harpisichord 8'+8' (coupler)

Moderately ♩ = 72

Fig. 3.52 Rodney Sharman, *Snared Harmonies*, bars 1–3

11

* fingered (see below)

poco accel. a tempo poco accel.

gliss. *gliss.*

mf 5 5 pizz 5 5

mf pizz

mf

Fig. 3.53 Sharman, *Snared Harmonies*, bars 11–14

The third and last parts of the piece are characterized by subtle microtonal dissonances overlapping each other: the reiteration of the same sonic masses gradually dissolves ‘until pitch disappears’, according to the marking on the score.

The same dualism that in *After Truth* emerged through the dialectical relationship between two different instrumental timbres is here translated into a tension between the plaintive first section of the piece and its soothing and concluding second part. As its title

suggests, *Snared Harmonies* represents an impossible attempt to grasp the elusive harmonies that are hidden in the piece: their faltering microtonal character leaves us with the final impression of an ephemeral timbre mirage.

As this section has shown, Canadian composers have been prolific in creating new music for the one-keyed flute, thanks in no small part to Elissa Poole's commitment in commissioning much of it. A variety of aesthetics have been displayed, advanced techniques employed, and different instrumental combinations used, ranging from traditional Baroque ones (such as the 'Paris quartet') to more extravagant associations with modern instruments, including the guitar and various percussion instruments. Crossovers have occurred between atonality and neoclassicism (as in the music of John Abram), or between minimalism and spectralism (including in the output of Rodney Sharman). A nostalgic leaning towards modality and tonality has emerged from the analysis of Jocelyn Morlock's *Revenant*, while the pieces created by Linda Catlin Smith demonstrate a more textural and intimate profile. Such a miscellany of aesthetics offers an accurate reflection of the stylistic pluralism that has marked the post-modernist phase within the Canadian contemporary music scene. However, it is clear that much of this repertoire never set out to sound either progressive or experimental. Such a form of musical conservatism constitutes an integral part of Canadian post-modernism, albeit without entirely subsuming it.

No matter how advanced its techniques or how daring its exploration of new sounds, the music presented in this section was clearly born out of a high degree of fidelity to the idiosyncrasies of period instruments. The variety of this repertoire is balanced by a deep and sincere respect for each instrument and musical style imported from the past. The resulting colourful mosaic may lack consistency but it reflects positively the overall heterogeneous attitude of Canadian society towards cultural diversity. With its long tradition of peaceful cohabitation between citizens of different origins and multilanguage communities, and its respectful attitudes towards minorities of any kind, Canada was famously the first country in the world to adopt an official policy on multiculturalism (in the 1988 Canadian Multiculturalism Act). In contrast to those national schools more fully embedded in the late-modernist tradition, the Canadian contemporary music scene has not forced idioms and instruments from the past to bend themselves to any strong avant-garde music tradition. Nevertheless, such an unconstrained free play of ideas carries risks, those of a dearth of identity or even a certain naivete. What one commentator might call 'polystylistic', another

could dub 'mannerist', and what might seem fresh and unconventional on first hearing could eventually come to seem simply puerile and even caricatural.

3.5 Misconceived works: the risk of caricature and exoticist cliché

From a strictly organological point of view, the most conspicuous discrepancies between the traverso and the ‘modern’ flute concern its material and key system – or lack of it. The one-keyed flute was manufactured with a wide variety of wood species from box wood to palisander, and from ebony to granadilla. A few fancy models existed in ivory and crystal too. Although wood has always been an option, the Boehm 1847 flute began being produced with the most resistant and resonant materials that late nineteenth century modernity had to offer, including silver, gold and platinum. More recently, a variety of polymer alloys have also been employed to create brand new types of colourful and highly resistant plastic flutes.

Although material has a significant impact on sound colour, the internal structure of the bore and headjoint constitutes the main feature responsible for producing the sound. While the conical bore of simple system flutes – from one-keyed Baroque specimens to later romantic multi-keyed instruments – remained unchanged for over two hundred years (with the headjoint being the larger piece and the foot the thinner), the Boehm revolutionary flute patented in 1847 brought a dramatic change with regard to the instrument’s internal shape. Following systematic experimentation and new acoustic discoveries, the body of the ‘modern’ flute moved from being conical in bore to cylindrical, and the headjoint became ‘parabolic’.⁵⁸ In the 1950s Albert Cooper improved the embouchure hole, by cutting it in a new way that changed the timbre of the instrument even more radically, enabling it to become more consistently in tune when pitched at A440.

Another significant divergence between the traverso and the ‘modern’ flute is directly linked to the key system. Compared to previous simple system flutes (from the early eighteenth century) and late Romantic conical flutes, the 1847 cylindrical Boehm flute possesses much bigger holes and a system of open keys, including a close-standing G sharp key over an additional G sharp tone hole. Indeed, as the name suggests, the so-called one-keyed flute has merely one key.⁵⁹ During the eighteenth and nineteenth centuries, additional closed-standing keys were added alongside the original six open holes, with the intent of giving the instrument a more equal chromatic scale. Nevertheless, adding extra keys was not

⁵⁸ Recent studies have proved that its taper is in fact more complex than a truncated cone.

⁵⁹ The traverso has always had only one key with the exception of the Quantz flute, which presents two keys at the foot of the flute, one for E flat and another for D sharp.

meant to replace the use of open holes but to rather integrate it: therefore, several fingerings could be employed to play the same note, and the choice between one fingering and another was based on the slight difference in perceived timbre and pitch and on their relative ease when playing fast passages or ornaments, such as trills and mordents. For instance, to play c' on a simple system multi-keyed flute, flautists in the nineteenth century could choose from ten different fingerings; nine different fingerings were at their disposal for g'', eight for f'' and f#'', seven for c', b', c#'', e'' and c''', and so on.

The predominance of equal temperament from the second half of the nineteenth and beginning of the twentieth centuries made the employment of all these alternative fingerings worthless; indeed, Boehm's solution seemed to offer the optimally efficient key system for guaranteeing 'pure intonation, evenness of tone, facility of operation and secure speaking of the highest as well as the lowest notes'.⁶⁰ Boehm's cylindrical flute was so innovative as to cause 'sharp divisions among flautists, composers, and conductors not merely over the fingering and mechanism of the instrument but over its tone and very character'. This dispute lasted for more than a hundred years before the Boehm model eventually took over and established itself worldwide. Its revolutionary workmanship, profile and structure resulted in a radical change of its timbre too, creating controversy: Richard Wagner disliked the Boehm cylindrical flute so much as to dub it a 'cannon', persuading Rudolf Tillmetz, the Munich principal flautist, to revert to the conical ring-key flute. Richard Strauss, on the other hand, favoured the Boehm flute, and Gustav Mahler worked with Boehm flautists such as Wilhelm Popp, Emil Prill, Wilhelm Tieftrunk and Ary van Leeuwen.⁶¹ Rudall, Rose & Carte, later Rudall Carte (founded in London in 1822), was one of the world's great flute-making companies at the turn of the last century. It recognized the importance of Boehm's innovations and helped improve the design of the instrument, spreading it worldwide.⁶²

The traverso's complete emancipation from the modern flute has not been an easy task to accomplish. This instrument has too often been regarded as simply 'old-fashioned' or 'exotic', a sort of undeveloped prototype of the Boehm flute to be exploited for its uneven temperament and through the use of Baroque effects such as the *flattement*. Within the

⁶⁰ These were the characteristics that Boehm wanted to achieve with his own flutes. See Ardal Powell, *The Flute*, p. 165.

⁶¹ Powell, *The Flute*, p. 199.

⁶² Robert Bigio, *Rudall, Rose & Carte: The Art of the Flute in Britain* (London: Tony Bingham, 2011).

constantly evolving contemporary repertoire for the traverso, far too many compositions have still been intrinsically conceived with a modern flute mindset, showing the composer's lack of interest in the specific features of the one-keyed flute. One example of a long series of 'misconceived' works is one that Elissa Poole commissioned in 1990, a piece entitled *Lo spazio stellato si riflette in suoni*, for amplified flute and percussion, by the Italo-Australian composer Claudio Pompili. The piece was originally conceived for the one-keyed flute and later reworked by Elissa Poole on the eight-keyed flute owing to its extreme chromatic phrasing [see fig. 3.54]: 'it jumped around to an extraordinary degree, very high to very low, and the passagework was not at all easy for fingering – so much of it in the highest part of the range expected to speak clearly.'⁶³

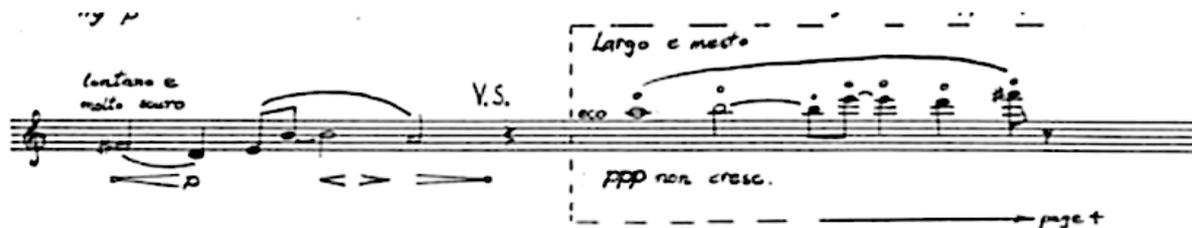


Fig. 3.54 Claudio Pompili, *Lo spazio stellato si riflette in suoni*, excerpt

Acknowledging the limits of a musical instrument does not necessarily mean the rejection of novelty per se. Rather, such limitations offer composers the unique opportunity to confront further challenges, advancing the very process of 'experimentation' that represents one of the most interesting aspects of working alongside a performer.

Before composing *Lo spazio stellato si riflette in suoni*, Pompili had produced another piece for traverso, entitled *Lo specchio del fiore* (1988), which demonstrated on the whole a more careful approach to the instrument. This earlier piece invites the one-keyed flute to mimic Japanese sonorities. On the one hand, the absence of keys on the instrument and the instability of its pitch and woody sound make the traverso a suitable vehicle for recalling 'exotic' timbres from the far East, through an interesting display of linear and evocative 'proto-melodies' (as the composer likes to call them). On the other hand, however, the

⁶³ Elissa Poole, extract from a conversation with the author, 6 May 2015.

piece's fast juxtaposition of dense musical arabesques entirely ignores the instrument's lack of the refined key-system needed to facilitate the execution of such rapid chromatic passages.

Next to Pompili's Japanese-inspired work, John Thow's *To Invoke the Clouds* is a further example of such an Orientalist post-modernist trend. The piece, written in 1995 in honour of Luciano Berio's seventieth birthday for traverso and live electronics (and later revised for solo traverso or, alternatively, two traversos or modern flutes without live electronics), is inspired by the rainmaking rituals of Native Americans tribes. An LP record of a Hopi flute tune from the beginning of the twentieth century constituted the inspiration for the Prelude of the work.⁶⁴ Thow transposed the traditional tune one octave higher and developed it into a more complex melody enriched by chromatic scales, embellishments, *flattements* and microtones. The latter are produced by a few alternative fingerings, marked by the composer as follows: 'O' which stands for the twelfth harmonic (obtained by overblowing), 'N' for the traditional fingering and 'X' which indicates a quarter-tone, to not be adjusted in tuning. The use of the *flattement* is also classified according to the frequency of its oscillations: regular *flattement*, *peu de flattement* (which consists of a weak and slow oscillation), *flattement moyen* (providing a moderate and constant oscillation) and *flattement vite* (which refers to a rapid and constant oscillation). But these extended techniques, instead of becoming means of emancipation or idiomatic writing, paradoxically reinforce a rather rudimentary form of 'decorative' Orientalism. Thow's need for a quick exotic stimulus leads him to mistake the 'pastness' of the traverso for a place 'of romance, exotic beings, haunting memories, landscapes and remarkable experiences'.⁶⁵ Like Pompili's *Lo specchio del fiore*, Thow's *To Invoke the Clouds* has failed to transform the idiomatic features of the Baroque flute into new 'grammatical paradigms'.⁶⁶ Once more, the charm of the unfamiliar is doomed to vanish, leaving behind nothing worth remembering.

The works presented in this section represent unidiomatic and, in all, somewhat demeaning attempts to justify the contemporary employment of the traverso by virtue of its seductive and extravagant traits. In the cases of both Pompili and Thow, the one-keyed flute is exploited for its superficial characteristics (namely its unstable tuning, airy sounds and

⁶⁴ Linda H. Pereksta, 'Twentieth-Century Compositions', p. 37.

⁶⁵ Edward Said, *Orientalism* (London: Penguin Books, 2003), p. 1.

⁶⁶ György Ligeti, 'Rhapsodische, unausgewogene Gedanken über Musik, besonders über meine eigenen Kompositionen,' *Neue Zeitschrift für Musik*, 153/1 (January 1993), p. 28.

woody timbre). A predictable use of particular extended techniques seems to challenge the instrument with such puerile questions such as: 'what do you want to be when you grow up?' Unfortunately, the only answer we hear coming from the traverso is: 'when I grow up, I want to be an indigenous flute!'

3.6 My own commissions, from neo-neo Baroque pastiches to algorithmic compositions

Back in 2014, I began commissioning new works for my instrument, trying to persuade the most creative minds I knew to create something specifically tailored for the traverso and a few of its travelling companions, including the Baroque violin, the viola da gamba and the harpsichord, which constitute the core of my ensemble Europa Ritrovata.

As a practitioner on both modern and period flutes, I have had to become accustomed to changing techniques and styles when switching from one instrument to another, and from one repertoire to another: these considerations affect sound projection, resonances, harmonics, colour tones and fingerings, as well as performance practice. When asking composers to write for the traverso, I likewise expect them to adapt their compositional strategies with the same degree of flexibility and open-mindedness. I do not want them to take the easy route, by simply falling back on those features of traverso writing that have already been extensively explored: dark and woody sounds, the opaque and fragile timbres produced by fork fingerings and unequal temperament (the differences between enharmonic, chromatic and diatonic intervals). Nor am I expecting the passive use of conventional (*di d'Il*) double tonguing and finger vibrato, already so commonly employed in the practice of early and contemporary music. What I expect from composers is to fully acknowledge the traverso's original aesthetic context, not necessarily in order to restrict themselves to working within it, but rather to challenge and expand it.

As a result, the works I have commissioned have explored a wide range of different instrumental combinations, from solo to orchestral writing. The interaction with other period instruments proves, for instance, how perfectly balanced the sound of a so-called 'Paris quartet' is: it is no coincidence that many contemporary composers continue the late-Baroque tradition of writing for traverso, Baroque violin, viola da gamba and harpsichord as it originated in France at the court of Louis XIV. At the same time, pre-recorded and live electronics are able to lead the sound of the traverso and its Baroque travelling companions towards unimaginable soundscapes, encouraging composers to go beyond preconceived boundaries.

3.5.1 *Baroccorico*, an American re-make of a Baroque suite

Albert Behar is a New York based composer of film and concert music whose interests lie in the intersection of acoustic and electronic music. In 2014 he created *Baroccorico* for my ensemble Europa Ritrovata, consisting of two traversos, Baroque string orchestra and harpsichord. Divided into five movements, this work can be considered a contemporary re-make of a Baroque French suite. Behar's language is predominantly tonal, and strongly influenced by the repetitive music of Steve Reich and Philip Glass: *Baroccorico* is no exception in that respect. The title is a combination of three different words: 'Barocco' which is Italian for 'Baroque', 'Rococo' the art style that follows Baroque, and 'cocorico' which is French for 'cock-a-doodle-do'. Central to this piece is the use of Baroque ornamentations such as trills, turns and mordents. Far beyond their decorative purposes, ornaments become the load-bearing structures of the whole piece:

Baroccorico came out of my love of Baroque ornamentation. Although the austere repetitions of minimalist music have a place in my heart, I've always found something magical about the trills and frills of Bach, Rameau, etc. My big question to Gemolo before I started composing the piece was, 'Is ornamentation just decoration, or does it serve a deeper musical purpose?' He answered yes, mordents and trills are the adjectives of Baroque grammar, completely inseparable from the rest of the notes they describe. I began to wonder if it was possible to create a piece completely out of ornaments. It would be a bit like baking a cake made entirely of frosting. I began my research with Bach's table of ornaments (below). The main motive of the piece is 'Doppelt – Cadence und Mordant' which has a beautiful symmetry and contains both a trill and a mordent.⁶⁷

The first movement, 'Presto', starts with the harpsichord playing a very simple and chromatic melody whose final trill does not resolve as expected onto the tonic. The tension created by the trill at the moment of its natural resolution is then stretched out extensively, throughout the first two movements: almost without a break, the harpsichord's trill continues for more than eight minutes. Before finding its own resolution at the end of the second movement, 'Moderato', the tireless long ornament is gradually transformed into a sparkling drone on top of which the orchestra intervenes with repetitive and rhythmically incisive gestures [see fig. 3.55].

⁶⁷ Albert Behar, Introduction to *Baroccorico* (manuscript).

12 BAROCOCORICO | II. Misterioso | Score $\text{♩} = 40$

FL.

FL.

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fig. 3.55 Albert Behar, *Baroccorico*, II: Moderato, bars 45–46

The third movement ‘Allegro’ is constructed as a gigue and sustained by another type of long drone, this time produced by the tremolos in the violas and cellos. On top of this long-drawn-out pedal, the two flutes chase each other, followed by the pizzicato strings [see fig. 3.56].

35

FL.

FL.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco flautando

pp

pizz

p

f

p

f

p

f

p

f

Fig. 3.56 Behar, *Baroccorico*, III: Allegro, bars 35–41

The fourth movement is an ‘Andante’ for strings, set up as a chromatic canon and interrupted every now and then by the emergence of a few rapid gestures and melodies, echoing previous movements.

The last movement in D major is a Rondó, characterized by a simple ABA structure. In it, a number of ascending and descending fast scales are played by two instrumental groups set against each other: flutes and strings [see fig. 3.57].

Fig. 3.57 Behar, *Baroccorico*, V: Allegro assai, bars 54–56

In the last part of the movement, Behar transforms one of the couplets into a frantic accentuated habanera, which anticipates the grand finale of the piece. At the end, a series of quotations from the first movement reappear, altered and decomposed as in a distorting mirror.

Albert Behar’s *Baroccorico* appears unconcerned with innovation or, indeed, any attempt to advance the state of musical discourse. Yet the work’s unorthodox use of repetitive musical patterns, which undermine any tendency towards four-square rigidity, could arguably be described as ‘post-minimal’ and its form as irregular and non-linear, while its arabesque-like flourishes reference potentially not only the Baroque itself but also the self-conscious

archaisms of post-modern architecture.⁶⁸ His explicit use of tonality, along with references to eighteenth-century ornamentations and genres (such as the rondo and the gigue), suggest a foundation in tradition while stretching individual elements of that tradition (the eight-minute trill, for instance) way beyond their normal boundaries. The incorporation of a few elements of novelty (including the repetition of rhythmical patterns in line with minimalism) are possible only at the price of keeping his aesthetics coherent with a light-hearted and fairy-tale-ish atmosphere. As in much of Behar's film music, *Baroccorico* invites the audience into a cartoonish postmodern universe in which the distinction between 'low' and 'high' art, entertainment and 'serious' music becomes meaningless.

⁶⁸ For a discussion of the usefulness of the term 'post-minimal', see Jonathan W. Bernard, 'Minimalism, Postminimalism, and the Resurgence of Tonality in Recent American Music', *American Music*, 21/1 (2003), 112–33.

3.5.2 Joachim Brackx's meditative music

As a professional Early Music singer, whose repertoire ranges from late fifteenth century Flemish music to the French and Italian Baroque, the Belgian composer Joachim Brackx cultivates a strongly improvisational and modal quality in his output. One of the main characteristics of Brackx's music is the presence of a generous degree of 'controlled aleatoricism'. The musical material selected by the composer is organized into a series of boxes on the page; inside each box the intervals and rhythms can be played freely by the performer in the absence of any predetermined order. The different performers have only to communicate with each other to determine when to move simultaneously from one box to another. These dynamic and unpredictable real-time interactions are at the very core of all Brackx's music. As he explains,

The core idea that I explore in both 'In sacred silence' and 'Imagination does not exist', as well as in most of my recent compositions, is the reshaping of the relationships between the performers in order to achieve a performance as ritual with an emphasis on presence and awareness. Instead of fixing the relationships between the musicians, as traditionally notated music does, in the different aspects of music, the temporal, the harmonic, the melodic, the textural, I have created a very simple notation system that focusses on creating possibilities instead of restrictions. The result is that performers listen to each other with increased focus, as the relationships between them and their actions shape the music in real time.⁶⁹

Composing for early instruments comes as a natural consequence of this unrestricted approach to the music's notation:

I have also chosen to work mostly with musicians who usually focus on early music, for two reasons: the first is that these musicians are used to creating music from scores with few instructions, the second is that I do not want to use equal temperament as it sounds uninteresting to me after years of performing in all kinds of more colourful tunings. An added bonus is that the delicacy of early instruments suits my aesthetic much more than more modern instruments.⁷⁰

⁶⁹ Joachim Brackx, extract from a conversation with the author, 2 June 2019.

⁷⁰ Ibid.

In 2014, I commissioned from Brackx a transcription of *In Sacred Silence* for two traversos, alto and viola da gamba. The piece was originally composed in 2011 for two voices and based on poetry by the Belgian choreographer Ivan Schauvliege. The piece has a very calm and meditative character. The language is modal, and it employs different scales such as the Lydian in F and the Phrygian in D.

The second piece I commissioned from Brackx was a trio for traverso, violone and voice, entitled *Imagination does not exist* (2015). The text is an English translation of a poem by the fourteenth-century Persian poet Hāfez, which celebrates earthly love and the beauty of the human body. The notation of the piece is divided into eleven boxes, beginning with a meditative instrumental introduction to the song [see fig. 3.58]. In its attempt to depict the different moods of the text, the music varies its character, from soothing and melancholic gestures (‘You should come close to me tonight wayfarer’ or ‘Whatever you can do in a dream / or on your mind-canvas...’) [see fig. 3.59] to more hectic and sensual episodes (‘When I start shouting in the middle of the night / because I can’t bear all this joy’ or ‘Gently shaking soft animals from trees and burrows / into my lap’) [see fig. 3.60].

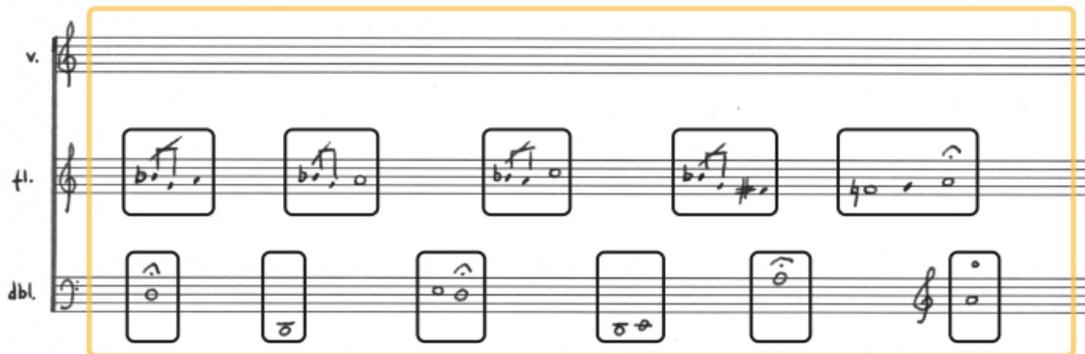


Fig. 3.58 Joachim Brackx, *Imagination does not exist*, opening



Fig. 3.59 Brackx, *Imagination does not exist*, score extract

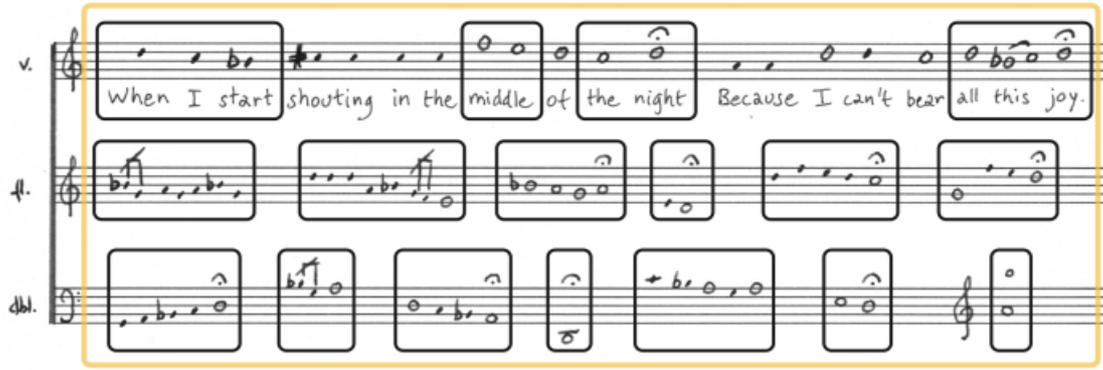


Fig. 3.60 Brackx, *Imagination does not exist*, score extract

The music of Brackx makes highly idiomatic use of the traverso and other period instruments. His meditative and modal language does not push them too far into the realm of new sounds and experimental techniques. Nevertheless, the aleatory aspects of the form force the performer to be constantly imaginative and to respond immediately to the aural stirrings from the other musicians. At the opposite pole from those types of contemporary music that insist on highly detailed and prescriptive notation, Brackx's main intention is to create a dimension of freedom for the performers, allowing them to detach themselves from the printed score and rely more on their intuition and improvisational skills.

3.5.3 The traverso with live and pre-recorded electronics

The first of the pieces I commissioned for traverso and electronics is entitled *Clio*. It was written in 2015 by the Italian composer Giovanni Sparano. It is part of a cycle of solo works, each of which is dedicated to a different Greek muse.⁷¹ Inspired by the flute music of the Italian composer Salvatore Sciarrino, the non-conventional score presents a series of fragments, each of which has a precise duration [see fig. 3.61]. The length of the piece is pre-determined, lasting exactly 4 minutes and 55 seconds.

Although the composer has overall control of the parameter of time, a very limited degree of aleatorism is applied with regard to the spatial relationship between the rhythmic gestures contained in each fragment. The piece is best performed with the help of a timer.

⁷¹ Sparano had already composed *Urania* for mechanical organ solo and *Tersicore* for guitar solo (both 2014).

The image shows a musical score extract for Sparano's 'Clio'. It consists of three measures of music on a single staff. The first measure is marked with a dynamic of *f* and includes a 'flz.' (flutter tonguing) instruction. The second measure starts with a dynamic of *mf* and includes a 'flz.' instruction, a tempo change from 'lento' to 'rapido', and a dynamic of *f*. The third measure starts with a dynamic of *f* and includes a 'flz.' instruction, ending with a dynamic of *ff*. There are also some performance markings like 'alterna' and a sequence of dots below the staff.

Fig. 3.61 Sparano, *Clio*, score extract

Clio (sometimes written as Kleio), the daughter of Zeus and Mnemosyne, is one of the nine Muses, often dubbed the Muse of history. Sparano's piece presents a cyclical structure: it begins with a soft and subtle transition from a series of whispering effects to the production of pitched sound on the instrument, passing through a more elaborate and virtuosic middle section and ending as it started, by going back to gentler and more noise-like effects.

Sparano employs a relatively broad palette of extended techniques, including harmonics, flutter tonguing, slap tonguing, whistle tones, overblowing, singing and playing, quarter-tones and an extremely wide range of dynamics, amplified by the live electronics. The latter manipulates the sound of the traverso by employing four main devices: frequency filter, wavelet distortion, granulator, and sound equalizer of the electro-acoustic space. The four devices interact not only with the traverso but between each other as well.

In 2018, I commissioned a second piece with electronics, entitled *Sun Bleached*, from the Greek sound artist and composer Thanos Polymeneas Lontiris. This time the work is written for the 'Paris' quartet of traverso, Baroque violin, viola da gamba and harpsichord, and the electronics are pre-recorded. Lontiris's main musical interests have always been in computer-aided composition and multimedia performance. Although a significant part of his music is created with the aid of a computer, the final compositional result always bears the mark of his own personal creative interventions, which serve to enlarge the palette of sounds, dynamics and rhythmic patterns to as great a degree as possible.

Sun Bleached is Lontiris's first composition for historical instruments. In order to generate the basic set of intervals for this work, he used a process known as the 'infinity

series’, created by the Danish composer Per Nørgård. The ‘infinity series’ is a process for serializing melodies, harmonies and rhythms which has the potential for infinite change, as its name suggests. It is based on an integer sequence (not unlike the Fibonacci series) which is subjected to a constant variation: the last few intervals of the sequence are responsible for the following variation (for instance by ascending or descending a tone or semitone). This process can continue generating melodies, harmonies and rhythms by itself until the composer decides to interrupt it. Statistically speaking, a fairly tight grip around the starting range is always retained, and big leaps tend to be followed by leaps in the opposite direction. The overall feeling achieved is to be floating around the same pitch area, even though the continuous motion of the series leads us gradually further from the original integer sequence.

The interaction between contemporary technology and old instruments presents us with an unpredictable series of unusual timbres:

I thought of looking for a way to use them in as possible the exact opposite way that they were used back in the Baroque time. Instead of looking for their inherited beauty (in terms of sound, such as the beautifully resonant viola da gamba chords etc.) I was looking for a sort of ugliness and roughness and through that, magically I achieved a different type of beauty, a beauty more relevant to our time, or at least the aesthetics of our time. A very rough and uneasy beauty.⁷²

The ‘rough and uneasy beauty’ pulled from the four chosen period instruments is amplified and made even edgier by the electronics. All the material for the electronics is derived directly from the acoustic instruments and later processed by a computer, transforming the quartet into a sort of octet, as if the acoustic instruments were playing with their own electronic reflections. As often praised by Taruskin, such a desterilized kind of beauty lies at the very core of certain strains of historical performance practice, as in the case of Nikolaus Harnoncourt’s early renditions of the music of Johann Sebastian Bach, which fosters a ‘crooked’ and uneasy aesthetics whose timbres, ‘phrasings and tempos’ were not gotten ‘off the rack’.⁷³

Central to the piece is Lontiris’s notion of time, whether his use of the ‘infinity series’ or the paradoxical employment of instruments ‘from another time’:

⁷² Thanos Polymeneas Lontiris, extract from a conversation with the author, 21 February 2018.

⁷³ Richard Taruskin, *Text and Act* (New York, Oxford: Oxford University Press, 1995), p. 317.

The element of time also structurally is apparent at the lack of rhythm at the beginning and end to the very rhythmic part in the middle as a sort of complete opposite notions, yet part of the same developmental continuum. However, the element of time becomes apparent (to me at least) only the moment we add the electronics. [...] Time also in terms of sound appears in the title as well: 'sun bleached', the idea of a sea drifted object found on the sea-shore, a piece of wood that looks like bone or a bone that looks like piece of wood. A relic. My partner when she listened to it said that it is like a 'squid bone', and that's exactly what I was after. An object calcified from sun and salt. An object upon which time has passed ruthlessly. Roughing it up, making it a fossil.⁷⁴

At the beginning of the piece a few paper sheets are placed between the strings of both the violin and the viola da gamba, specifically positioned over the middle strings and below the outer ones. The wind-effect created by the striking of the violin and viola da gamba bows on the paper is echoed by the traverso whistle tones on tone d [see fig. 3.62]. With the exception of the low register pedal played by harpsichord, the effect produced by the remaining three instruments is that of a series of sonic waves that emerge from and dissolve into absolute silence.

⁷⁴ Ibid.

The image shows a musical score for four instruments: Flute, Violin, Viola, and Hpsd. (Harp). The score is for bars 6-8. The Flute part has a sequence of notes with a dynamic marking of *f* and a box above it that says "Keep playing until the 5th beat of the bar". The Violin and Viola parts have similar sequences of notes with a dynamic marking of *f* and a box below them that says "Keep playing until the 5th beat of the bar". The Hpsd. part has a sequence of notes with a dynamic marking of *f* and a box below it that says "Keep playing until the 5th beat of the bar".

Fig. 3.62 Thanos Polymeneas Lontiris, *Sun Bleached*, bars 6–8

The second section of the piece asks the strings to vary their playing from ordinary position to *sul ponticello*: this technique produces a series of random harmonics and noisy effects, not entirely controllable by the player. Something similar is required of the traverso. The players are asked to start blowing from a certain distance while moving the instrument slowly towards themselves: as soon as they hit a specific interval, they have to turn the instrument away from themselves and continue blowing. The noisy effect of these two techniques combined together is occasionally interrupted by the emergence of random harmonics [see fig. 3.63].

Fig. 3.63 Liontiris, *Sun Bleached*, bars 16–18

The resulting unfocused timbres, oscillating uncertainly between pitch and noise, create an unstable and wobbling sonic mass in which the traditional timbres of the instruments are made almost unrecognizable.

The third section develops the idea of creating sound *ex nihilo* and presents a series of fragmented melodic gestures popping out from the electronic drone: a series of effects such as harmonics, flutter tonguing, pizzicato and striking of the bow serve to twist and disfigure the otherwise traditional timbres of the instruments.

The use of the ‘infinity series’ becomes particularly evident in the following rhythmical fourth section, introduced by an agitated and percussive series played by the harpsichord [see fig. 3.64]. After a short solo, the other three instruments join the harpsichord, intervening with short and rhapsodic gestures that serve to colour the otherwise monotonous timbre of the harpsichord. This cadential section has a character that contrasts with the rest of the piece.

Fig. 3.64 Liontiris, *Sun Bleached*, bars 48–50

As if coming full circle, the piece concludes with a group of interlaced harmonics and multiphonics, left resonating until the harpsichord’s ‘last word’: a fishing-line attached to a

low string of the instrument is pulled by the player and left to resonate until the end. The resin applied beforehand to the fishing-line serves to create the friction necessary to produce a distorted drone effect. This technique is borrowed directly from *VIRIBVS VNITIS* for toy piano and harpsichord (2014) by the Austrian composer Karlheinz Essl Jr. Muted by the removal of the mechanism and the plucking of the strings with the hands, *Sun Bleached* concludes with a series of compulsive and repetitive chords played until the last sounds dissolve (*diminuendo al niente*) into the primordial silence.

The use of technology has never been in conflict with the practice of period performance. As John Butt emphasizes, even ‘historicist movements like HIP are not part of an *ancien régime*’, antithetical to new practices.⁷⁵ Since its birth, HIP has surrendered without resistance to the recording industry’s charms, using all the latest achievements of modern technology to disseminate its practice to the largest possible audience. It come as no surprise that the employment of electronics (whether live, as in the case of *Clio*, or pre-recorded, as was the case in *Sun Bleached*) has offered further opportunities to broaden the palette of effects on period instruments. The work of both Sparano and Lontiris testifies to the compatibility of technology with an idiomatic and well-informed use of the traverso. Nevertheless, in this case the composers’ ‘horizons of expectations’ are radically different.⁷⁶ If, on the one hand, Sparano has focused on more textural and micro-dynamic aspects (such as highly detailed notation with regard to timbral effects and extremely accurate timing), Lontiris has favoured a more thematicist approach, integrating experimental techniques with melodic phrasing and a quadripartite classical structure. Sparano has been particularly adventurous in translating the array of advanced techniques normally used on a modern flute into something compatible with the idiosyncrasies of the one-keyed flute: the use of electronics amplifies subtle timbral effects that would otherwise have remained inaudible, and certain ‘fragilities’ of the instrument (including its unstable tuning, woody timbre and airy sound) are modified, distorted and exacerbated through a controlled manipulation of features such as frequency, timbre and the spatialization of the sound. Such a fascination for the ‘rough’ sound of period instruments is somehow in line with what Butt calls ‘distressed restoration’, a typical feature, for instance, of Harnoncourt and Leonhardt’s approaches to the

⁷⁵ John Butt, *Playing with History* (Cambridge: Cambridge University Press, 2002), p. 39.

⁷⁶ *Ibid.*, pp. 89–90.

performance practice of Bach's cantatas, as exemplified in their recordings from the early 1970s.⁷⁷ Neither has Lontiris renounced a detailed search for micro-granular effects on the traverso, at the same time remaining attentive to the need to assign a macro-level structure to his piece. In complete contrast to Sparano's fragmentariness and extreme control over the parameters of time and space, he has favoured a more traditional four-part cyclical subdivision, assigning the performers more artistic freedom with regard to their interaction with the electronics. If one wanted to borrow John Butt's terminology, it could be said that Sparano's work belongs to the category of 'active intention' while Lontiris's output closely approximates that of 'passive intention'. In both cases, the use of electronics has represented a turning point in the development of a new repertoire for the one-keyed flute: it has provided a new way in which to overcome previous post-modernist clichés (quotation, pastiche, reversion to past genres etc.) and to present the traverso no longer as a simple 'Baroque' instrument but as an instrument of today in its own right.

⁷⁷ 'In the Harnoncourt / Leonhardt complete recording of Bach cantatas, Harnoncourt, in particular, capitalised on the unfamiliarity of the old instruments and the players' relative lack of experience (together with the boys' voices and their lack of a fully formed adult technique) to produce a version of Bach that seemed to restore the wear and tear of history.' Butt, *Playing with History*, p. 193.

CONCLUSION

Grasping contemporaneity in all its complexity and volatility is indeed one of the most difficult tasks for a scholar to be confronted with. Finding an up-to-date and appropriate new critical vocabulary, adequate to the task of depicting and interpreting the variegated and non-linear artistic products of our present time is ultimately beyond anyone's reach. In the course of this research, I have been confronted with a multiplicity of languages that have forced me to face the impossibility of drawing definitive conclusions. In a repertoire characterized by such an abundance of micro-narratives, it has indeed been a challenge to find common denominators between one composition and another. As I have tried to demonstrate across a multiplicity of examples, the traverso's contemporary literature does not offer us one compact aesthetic: the range of genres covered in the preceding chapters ranges from anti-modernist stances (such as those contained in Jocelyn Morlock's *Revenant* and Albert Behar's *Baroccorico*) to daring and experimental works (including Thanos Polymeneas Liontiris's *Sun Bleached* and Giovanni Sparano's *Clio*), passing through the irreverent and light-hearted music of Jukka Tiensuu, the neo-impressionistic pastiches created by Jacqueline Fontyn and the microtonal outputs of composers such as Rodney Sharman and Masahiro Arita.

Within such a rich stylistic variety, my investigation has attempted to draw attention to tendencies that appear more prevalent than others. I have focused on composers who have opted for an idiosyncratic language and shown themselves able to tackle the specific idiomatic characteristics of my instrument. On the one hand, I have stressed the importance of electronics and advanced techniques as a way of broadening the traverso's sonic vocabulary; on the other hand, I have highlighted the important role that HIP has played in shaping performance practice on period instruments in the context of contemporary music. The post-modern reversion to Renaissance and Baroque genres and the lifting of quotations from historical repertoires have been integrated with an ornamental use of vibrato, a taste for pure tunings, and a preference for strongly rhetorical and non-extemporary phrasing – all characteristics inspired by the historically informed performance practice of the last few decades. But it is the ongoing and unpredictable character of my journey which, I believe, needs ultimately to be highlighted in my conclusion. This investigation has unveiled more inconsistencies than consistencies, echoing the plurality of aesthetics I have come across: the atomization of stylistic cohesion, a common sense of self-referentiality and historical

relativism, along with a sprinkling of irreverence and sarcasm. Some, but by no means all, of these features might permit themselves to be aligned with post-modern tendencies.

Many of the works analysed in this dissertation have combined atonality with tonality and modality, replacing the compact stylistic unity commonly associated with modernism with a miscellany of multiple systems. Other compositions have made extensive use of quotations from the music of the past, evoking the Wittgensteinian possibility of a ‘language-game’ which can radically transform the ‘meaning’ of a specific musical motif each time the aesthetic context and the environmental ‘rules’ vary. Indeed, one of the first things that has emerged in the study of this repertoire for the traverso has been the high degree of subjectivity which separates the aesthetic of one composer from that of another. The lack of a shared and common vocabulary has left room for different compositional techniques, cross-contamination between genres and eventually a sense of almost endless possibilities.

Another prevalent feature of this repertoire is a renewed form of expressiveness: contemporary composers have often employed instruments of the Baroque as means with which to reconnect with the *Affektenlehre* tradition of the eighteenth century. Their search for a refined palette of sound possibilities has sought to provoke a series of ‘rationalized emotional states’. Often, when interviewed, Jacqueline Fontyn proudly stresses the importance of expressiveness and feelings as the main content of her music, dismissing as arcane the modernist attitude of belittling the ‘affects’.¹ Jukka Tiensuu too employs a consistent inventory of ‘effects’ to produce specific emotional reactions in his listeners: for instance, the use of large glissandos in *Tiet/Lots* gives an impression of instability and inebriation, while the employment of ‘echoes’ in *Musica ambigua* recalls the imitative device used in the Baroque era to create strong dynamic contrasts. The borrowing of elements from the past does not necessarily set out to recreate the *Affektenlehre* tradition as it used to be. The expressive potential of such bundles of ‘Early Music’ signifiers can be both reinvigorated through the interaction of extended techniques and decontextualized from their original (strictly tonal) environment.

The resumption of a few modernist strategies, including the technique of ‘collage’, constitutes another recurrent feature of such a repertoire. The term ‘collage’, coined by George Braque and Pablo Picasso, has been seamlessly employed from the early 1900s, adopted first by European cubists and surrealists and later disseminated and adapted

¹ Jacqueline Fontyn, *Nulla dies sine nota*, p. 148.

worldwide in the era of pop and digital art. Indeed, collage has also become an essential feature of post-modern art: concepts such as hybridity and pastiche/assemblage have opened ‘windows on ideas of culture and being as dynamic rather than static’ in line with the post-modern attempt to challenge ‘modernist concepts of identity based on notions fixed cultural essences’.² With regard to music, the process of fragmentation through the juxtaposition of quotations from a variety of different musical sources represents one of the main hallmarks of the contemporary *traverso* repertoire. This technique has been employed by Hans-Martin Linde in *Anspielungen* and Jocelyn Morlock in *Revenant*.

A further common thread between modernism and post-modernism can be found in the relationship both *isms* establish with technology. Compared to modernism, usually branded as a movement which professed an absolute faith in the products of technological advancement, post-modernism has dealt with technology with a higher degree of ambiguity: it has called into question the positivistic relationship between technological and social progress, valued the right to think critically about the dehumanizing speed of innovation, and challenged the sanctity of ‘modern’ products through the restoration of values and practices from a pre-industrial era. As Butt observes, technology has helped HIP to broaden its ‘access to forgotten repertoires’ and allowed ‘unstable or nearly unplayable instruments to be heard to their best’.³ In post-modern times, finding shelter in the good old days of a pre-modern world is not necessarily in contradiction with technological progress: ‘the interest in past music and practices, far from signifying a failure in the present condition, might actually reflect the luxurious possibilities opened up by modernity’.⁴ Although post-modernism has been often regarded as an antonym of modernism, it is nonetheless not a synonym for anti-modernism. The substantial difference between modernist and post-modernist attitudes towards technology lies in the degree of compliance they establish with it, ranging from the most utopian alienation (anti-modernism) to a willingly creative excitement (accelerationism, in both its left-wing and its right-wing manifestations).⁵ In the case of HIP, technology has been exploited as a means to spread Early Music products around the globe, often ending up

² David A. Gall, ‘Fragments of What? Postmodernism, Hybridity and Collage’, *Journal of Art for Life*, 5/1 (2014) <<https://journals.flvc.org/jafl/article/view/84271>>.

³ John Butt, *Playing with History* (Cambridge: Cambridge University Press, 2002), p. 127.

⁴ *Ibid.*, p. 12.

⁵ Alex Williams and Nick Srnicek, ‘#ACCELERATE MANIFESTO for an Accelerationist Politics’, *Critical Legal Thinking*, 14 May 2013 [accessed 5 February 2015].

favouring rather modernist – therefore ‘inauthentic’ to the contingent conditions of the past – sound experiences:

- a solipsistic ‘antisocial’ listening which is at odds with the ‘collective’ historical listening of the past;
- a fetishization of performances through the recording and editing process typical of the recording industry;
- an illusion of ‘originality’ and ‘authenticity’ in a culture overwhelmed by ‘copies and virtual reality.’⁶

Meanwhile technology itself, in a world dominated by new media and networked communication, has played a pivotal role in the successful dissemination of such tendencies as:

- the annihilation of hierarchical truths, through an ever-growing and unvetted spreading of post-factual opinions, which has eroded the difference between the real and the simulated, facts and fabrications;⁷
- the dramatic relativization of cultural heritage which isolates and absolutizes different cultural traditions, creating a sense of enmity between ‘dominant’ and ‘dominated’ cultures and eventually dubbing any form of cross-contamination and exchange as a form of ‘cultural appropriation’ and colonialism;⁸
- the appeals of oversimplified and ready-made emotional states (the use of emoji, likes buttons and hashtags) which generates a dangerous form of ‘relatability’ on social media.⁹

In spite of their different – and even opposite – approaches towards technology, any attempt to define modernism and post-modernism as two opposite categories of style (with their own specific and peculiar features) has either failed or shown how ineffective, ambiguous and narrow such definitions tend to be – as was seen in the first chapter. Rather than two diverse aesthetic phenomena, these two *isms* are often two sides of the same coin. Alastair Williams

⁶ Hillel Schwartz, *The Culture of the Copy: Striking Likenesses, Unreasonable Facsimiles* (New York: Zone Books, 1996); cited in John Butt, *Playing with History*, p. 40.

⁷ Jean Baudrillard, *The Intelligence of Evil* (London: Bloomsbury Academic, 2013).

⁸ Alexander Adams, *Culture War: Art, Identity Politics and Cultural Entryism* (La Verge: Ingram Book Company, 2019)

⁹ Bret Easton Ellis, ‘Bret Easton Ellis, in the Cult of Likeability’, *New York Times*, 8 December 2015 <<https://www.nytimes.com/2015/12/08/opinion/bret-easton-ellis-on-living-in-the-cult-of-likability.html>> [accessed 11 March 2020].

describes post-modernism as a ‘corrective to modernism instead of its replacement’: a variation on the theme which undoubtedly helped ‘modernism to become a more inclusive and flexible aesthetic’.¹⁰ The influence of ‘post-modern’ ideas on modernist trends led Charles Jencks to coin the term ‘critical modernism’ to identify a new phase of late-modernism in which inclusiveness and expressiveness gained the upper hand over orthodoxy and elitist stiffness.

If it is true that a renewed enthusiasm for the traverso has emerged in such a post-modern context, the question that now arises is whether the music created over the last few decades – during which the use of technology has had more of a key role – can still be dubbed merely ‘post-modern’. Is this research into new sounds and the extension of the traverso’s sound by means of electronics evidence of a radical form of late-modernism, to use the language of Jencks? Have works such as Sparano’s *Clio* (2015), Liontiris’s *Sun Bleached* (2018) and Henderickx’s *On the Road* (2020) genuinely broadened the post-modern soundscape of the traverso? Is the use of advanced technology and the further refinement of extended techniques compatible with respecting the performance practice of an instrument manufactured in the pre-industrial era? Is furthering the techniques and sounds of a period instruments such as the traverso compatible with an idiomatic approach, even when employed ‘against’ what is considered the ‘traditional’ nature of the instrument? Are those challenges necessarily unidiomatic, or can they be used to trace unexpected new paths?

The main question I wish to confront in this conclusion is whether we are on the brink of a fresh phase in the development of the traverso literature and if so, how this new phase could be defined.

The vocabulary employed to describe the current state of the art still betrays a strong attachment to twentieth-century pre-packaged ideologies. Terms such as post-postmodernism, trans-postmodernism, critical modernism, meta-modernism or critical realism are amongst those favoured so far.¹¹ Their increasing employment amongst scholars

¹⁰ Alastair Williams, ‘Between Modernism and Postmodernism: Structure and Expression in John Adams, Kaija Saariaho and Thomas Adès’, in *The Routledge Research Companion to Modernism in Music*, ed. Björn Heile and Charles Wilson (Abingdon and New York: Routledge, 2019), p. 327.

¹¹ ‘Post-postmodernism’ refers to Jeffrey T. Nealon, *Post-Postmodernism or The Cultural Logic of Just-In-Time Capitalism* (Stanford, CA: Stanford University Press, 2012); ‘trans-postmodernism’ is used in Slavist Mikhail Epstein, Alexander Genis, Alexander, Slobodanka Vladiv-Glover, *Russian Postmodernism: New Perspectives on Post-Soviet Culture* (New York: Berghahn Books, 1999); critical modernism is associated with the American cultural theorist, landscape designer and architectural historian Charles Jencks; meta-modernism is employed in

presents us with a multiplicity of self-conscious and self-critical new types of ‘modernisms’. Their subtle and often self-referential differences are difficult to reconcile. Prefixes such as ‘post’, ‘trans’ and ‘meta’, as well as even more assertive adjectives such as ‘critical’, suggest a continued longing for newness and a need to go beyond what have been previously accepted as established facts. At the same time, affixing them to stems such as ‘modernism’, ‘realism’ and the already prefixed ‘post-modernism’ reveal our deep attachment to the categories of the past and a rather lazy attitude towards a future, which remains difficult to foresee. With regard to ‘post-Postmodernism’ the English landscape and garden designer Tom Turner has affirmed: ‘as post-Postmodernism is a preposterous term, we must hope for something better [...] The Postmodernist age of “anything goes” is on the way out. Reason can take us a long way, but it has limits. Let us embrace post-Postmodernism – and pray for a better name.’¹² Robert L. McLaughlin employs the same term with scepticism: ‘*Post-postmodernism* is a clumsy term, but it is nevertheless appropriate to these authors who work within a culture and aesthetic constructed by postmodernism from which they seek to break out.’¹³

Post-postmodernists point the finger at post-modernism mainly for its disregard of common values and open hostility to grand metanarratives. Under attack especially are:

- post-modern cultural relativism, which is often perceived as immoral and politically dangerous;¹⁴
- what Bradley Campbell and Jason Manning call ‘victimhood culture’, defined as a condition in which ‘people are intolerant of insults, even if unintentional, and react by bringing them to the attention of authorities or to the public at large’;¹⁵

Andre Furlani, *Guy Davenport: Postmodernism and After* (Boston: Northwestern University Press, 2007) and in Timotheus Vermeulen and Robin van den Akker, ‘Notes on Metamodernism’, *Journal of Aesthetics and Culture*, 2010. The term ‘critical realism’ is associated with the late English philosopher Roy Bhaskar (1944–2014).

¹² Tom Turner, *City as Landscape: A Post Post-Modern View of Design and Planning* (London and New York: Taylor & Francis, 1995), p. 10.

¹³ Robert L. McLaughlin, ‘Post-Postmodernism’, in *The Routledge Companion to Experimental Literature* (London and New York: Routledge, 2012), p. 213.

¹⁴ Christopher Norris, *What’s Wrong with Postmodernism: Critical Theory and the Ends of Philosophy* (Baltimore: Johns Hopkins University Press, 1990).

¹⁵ Bradley Campbell and Jason Manning, ‘Microaggressions and Moral Cultures’, *Comparative Sociology*, 13/6 (2014), p. 31.

- the shallow and self-reflecting experience of the internet and social media as the source of new waves of fanaticism, narcissism and anxiety in societies (especially amongst young people);¹⁶
- the cult of likeability.¹⁷

‘Irony’ has been one of the most successful post-modern instruments for relativizing absolute truths and casting doubts on the authority of common sense. ‘Humour’ has also provided a keen insight into the collective psyche and been used as an effective means to lampoon and debunk the leading figures and trends of mainstream society, eventually revealing the vices and contradictions of the elites. But as ‘irony’ has turned towards some of the micro-narratives that post-modernism itself has fathered, its practice has slowly become controversial: certain minority groups which first employed it as an instrument of emancipation are now the same who condemn its use because it is not in line with their principles or political agendas. Meanwhile ‘victimary thinking’ has begun to prevail over freedom of thought and speech, and the cult of likeability has spread amongst different generations, ‘stamping out passion and silencing the individual’, and causing the post-modern thirst for ‘diversity’ to dry out into conformity.¹⁸ Such a relativization of values and ideas has also reverberated across the artistic field, bringing the audience to the verge of rather dangerous attitudes: the typically post-modern ‘anything-goes’ relativism and indifference to quality. The risk of post-modernism here is to promote ‘an inert juxtaposition’ of a variety of different styles, ideas and influences which eventually leaves little space for critical ‘discrimination’ on artistic matters.¹⁹

Post-modernism has shown itself able to desecrate the tyranny of absolute truths, enabling the expression of a multiplicity of viewpoints and offering emarginated individuals – and groups – a historic opportunity to gain equality. But at the same time, its extreme fringes have paradoxically twisted and dangerously altered several of their own liberal and progressive principles. For instance, the idea that piecing together a collective imaginary and system of values can only be the result of a patronizing and totalitarian mindset has led Western liberal societies to face an increasing social disintegration and to experience a

¹⁶ Jean M. Twenge, W. Keith Campbell, *The Narcissism Epidemic: Living in the Age of Entitlement* (New York: Atria Paperback, 2009)

¹⁷ Bret Easton Ellis, *White* (London: Picador, 2019).

¹⁸ *Ibid.*, p. 121.

¹⁹ Charles Wilson, ‘Times Like the Present’, p. 275.

degenerated form of multiculturalism. Instead of benignly co-existing and integrating with one another, as any healthy form of *interculturalism* would advocate, dishomogeneous groups have grown apart and enmeshed their individual members in oppressive and totalizing microbubbles. In line with this principle, post-modernism has dangerously conceived ‘human rights’ not as universal – and therefore applicable to each individual, no matter their societal, cultural or religious background²⁰ – but as floating variables which are part of a ‘value pluralism’ and depend on each micro-group’s tenets. Collective rights not only risk to threaten individuals who dare to object the collective orthodoxy of the group they belong (e.g. apostates and atheists who wish to disaffiliate themselves from the religion of their community), but they also undermine inalienable principles of Western liberal societies. The consequence of such ‘regressive’ thinking – although dressed in ‘progressive’ clothing – is that the multiplicity of ‘micro-narratives’ is now used to justify refuting any sort of reciprocal interaction in name of cultural relativism. Actors hence feel entitled to abdicate their own share of critical thinking and satire in the name of an ‘intolerant form of tolerance’.²¹ Their initial meritorious defence of the most defenceless and vulnerable members of society is transformed into a shallow form of narcissism and their ‘micro-narratives’ degenerate into ‘micro-regimes’.

Indeed, humour alone is not capable of offering valuable alternatives and long-lasting solutions to any of the problems arising from such a constant multiplication of radicalized and antagonistic groups. Irony might make us more aware of our own flaws and encourage us to detach ourselves from absolute perspectives, whether those of old-fashioned grand metanarratives or regressive micro-narratives; but irony will eventually fail to save us from the ills and contradictions of our time. As the Canadian composer Cecilia Livingston has claimed: ‘Some say that postmodernism’s great legacy is humour, that humour is the one thing it does not touch. But this is wrong: postmodernism has only one kind of humourless

²⁰ Matteo Gemolo, ‘La sinistra si suicida in nome del multiculturalismo: intervista a Cinzia Sciuto’, *Gli Stati Generali*, 11 October 2018 <<https://www.glistatigenerali.com/diritti-umani/questione-islamica/la-sinistra-si-suicida-in-nome-del-multiculturalismo-intervista-a-cinzia-sciuto/>> [accessed 25 March 2020]. See also Kenan Malik, *The Quest for a Moral Compass: A Global History of Ethics* (London: Atlantic Books, 2014) and Elham Manea, *Women and Shari’a Law: The Impact of Legal Pluralism in the UK* (London and New York: I. B. Tauris & Co, 2016).

²¹ The use of the term ‘regressive’ associated with the left has been promulgated by Maajid Nawaz, while ‘cultural relativism’ is greatly discussed in Michel Onfray, *Théorie de la dictature* (Paris: Robert Laffont, 2019). A good example of a satire on such topics is present in Titania McGrath (pseud. Andrew Doyle), *Woke: A Guide to Social Justice* (London: Constable, 2019); the ‘tolerance paradox’ is famously discussed in Karl Popper, *The Open Society and Its Enemies* (London: Routledge, 1945).

humour at its disposal: a sort of bitter, biting irony, for it has already savaged the truths at the heart of any joke and has rendered them meaningless.’²²

It is, therefore, moving away from such a dry and nihilistic post-modern irony that late-modernist artists have found themselves in need to develop new strategies in order to respond to the aesthetic questions which the new century has posed, namely:

- how to go beyond the parodistic and shallow exaggeration of past experiences, values and systems;
- how to avoid the atomization of past ideologies which has led to the creation of a chaotic post-modern constellation of opposed and belligerent micro-interests;
- how to resituate the products of a specific pre-industrial era into a seemingly timeless and borderless post-postmodern musical continuum without falling into the ‘evolutionary’ trap of twentieth-century modernism;
- how to surpass self-referential aesthetics based on one artist’s individual sensibility and, instead, promote a set of norms to be collectively embraced.

A post-postmodern process of ‘relocating’ past objects and practices into a contemporary dimension cannot be dubbed ‘ahistorical’ in the sense of neoclassical anachronism nor ironically defined as ‘post-historical’, as it was in Eco’s metaphor on post-modernism and Barbara Cartland’s escapism. Composers of the twenty-first century can hardly break free from historical awareness, forced to learn the lessons of HIP; at the same time, they can no longer rely exclusively on historical quotations and ironic pastiches to build bridges between ‘new’ and ‘old’, unless their intent is to become an involuntary caricature of their own tired and bitter post-modern cousins. On the contrary, the twenty-first century ‘relocation’ of past objects and practices can be conceived as ‘non-historical’. While it cannot *not* assume the relativization of historical contexts inherited by HIP in its overtly post-modernist phase, at the same time it can now strive to transcend the historicist dimension of HIP, by thinking ‘tradition’ and ‘innovation’ as synonyms and not antonyms and by going beyond the detached and self-referential ironic deconstruction of the past. Unlike the ironic post-modernists, late-modernist (or post-postmodernist) composers have intensified and expanded certain idiosyncratic aspects of old instruments and past practices without necessarily relying

²² Cecilia Livingston, ‘A Leap of Faith: Composing in the Wasteland of Postmodernism’, *Tempo*, 64 (2010), p. 38.

on historical techniques or references to period aesthetics. Prevalent characteristics of HIP – which once constituted only the trademark of the ‘historically informed sound’ – have now entered the realm of contemporary music too. Besides making the Early Music movement recognizable and ‘authentic’ to a large audience, a select number of habits have slowly evolved into a fixed set of norms to be applied often regardless of their historical context, including:

- ‘the familiar swelling and sighing of the *messa di voce*’ to produce an exquisite effect of dynamic tension, praised by Giulio Caccini as ‘the foundation of Passion’ and by Domenico Corri as ‘the soul of music’;
- the use of unequal articulation to create a subtle effect of grace and fluidity;
- the use of lower standardized pitches (e.g. A = 415 or 392) to offer a darker and less piercing sound quality compared to modern orchestras;
- the use of auxiliary notes to execute trills, often followed by a resolution;
- a straight non-vibrato instrumental tone to counter the endless fluctuation of pitch that is characteristic of modern playing;
- the chin-off technique for upper strings, which is consistent with the iconographic evidence from the sixteenth and seventeenth centuries.

What contemporary composers have often done is to extrapolate such rules from their ‘allegedly’ original context and relocate and transform them in order to find new idioms and practices that could inspire a genuine change in aesthetic: even when instruments from the past ‘not designed with the same stability and dependability as their more modern equivalents’²³ are retrieved, ‘art remains about creating what does not already exist’.²⁴ Over the last four decades, the use of past instruments such as the traverso have furthered such a creative exploration toward newness. And newness of any kind is never ‘created *ex nihilo* or in a vacuum. It is differentially defined, and therefore predicated inevitably on a stocktaking of the past.’²⁵ Even the use of modern technology has become ‘historically aware’ of necessity, and the employment of advanced techniques ‘authentic’ from the singular perspective of period instruments: ‘idiomaticity’ as a key to ‘innovation.’

²³ John Butt, *Playing with History*, p. 129.

²⁴ Charles Wilson, ‘Times Like the Present’, p. 275.

²⁵ *Ibid.*, p. 276.

We are indeed at the very beginning of a new and promising phase which will necessitate much in the way of evolution and expansion. My hope for this dissertation is that it might be just one useful instrument in the hands of all those performers, scholars and composers whose desire is to continue on such a path. The traverso's past is indeed no longer a foreign country, while its future is a land yet to conquer.

APPENDIX I – Catalogue

Traverso solo, duets, traverso ensembles (with or without electronics)

1. Arita, Masahiro, *Legende* for traverso (unpublished, 1979)
2. Azarova, Svitlana, *Un cortado por Michel* for traverso and tape (unpublished, 2006) [composed for Maja Miro-Wisniewska]
3. Barsky, Murray M., *Yueta* for traverso (unpublished, 1989) [composed for Na'amy Lion]
4. Beeson, Jack Hamilton, *Fantasy, Ditty and Fughettas* for two traversos (or modern flutes) (New York: C. F. Peters Corporation, 1998)
5. Bisschops, Merijn, *Antipode III* for traverso and tape (unpublished, 2010) [composed for Marten Root]
6. Blass, Noa, *Seven Bagatelles* for modern flute, traverso (or violin) (Kfar Saba: TAV Music Publication, 1994)
7. Caspar, Johannes Walter, *Durchscheinende Etüde I/a version I* for traverso (unpublished, 1990/91)
8. Chaigne, Jean Pascal, *L'épaisseur d'un cri* for traverso (unpublished, 2012).
9. Cornicello, Anthony, *Chiaroscuro* for traverso (London: Tetractys, 2017)
10. Driessen, Miranda, *Tijdglas* for traverso and tape (unpublished, 2009) [composed for Maja Miro-Wisniewska]
11. Driessen, Miranda, *Gejaagd (door de wind)* for traverso and tape (unpublished, n.d.)

12. Dufeutrelle, S., *Couleur neige* for traverso (Mionnay: Notissimo Editeur, 2002)
13. Eberhardt, Dorothée, *Von Zeit...zu Zeit* for traverso (unpublished, 2013)
14. Elmsly, John, *Weep Not for Me (Stilledream K.)* for traverso and electronics (Wellington: New Zealand Music Centre, 2008)
15. Frew, Steven Laurence, *Karura* for traverso (London: Tetractys, n.d.)
16. Gaunt, Ben, *Enheduanna's Séance* for traverso (London: Tetractys, 2019)
17. Hansson, Mats O, *Palimpsest* for traverso *d'Amour* (London: Tetractys, 2019)
18. Harizanos, Nickos, *Onwards to Primitiveness* for traverso (London: Tetractys, 2017)
[composed for Carla Rees]
19. Henderickx, Wim, *On the Road* for traverso and electronics (unpublished, 2019)
[adapted from 2011 trumpet version; dedicated to Matteo Gemolo]
20. Höstman, Anna, *Fern* for traverso (unpublished, 2013)
21. Komorous, Rudolf, *The Necklace of Clear Understanding* for traverso (Toronto: Canadian Music Centre, 1986)
22. Krieckeberg, Dieter, *Künstler-nekropole Kassel, zum Grabmal Rune Miels* for traverso (unpublished, 2017)
23. Laderman, Ezra, *Epigrams and Canons* for two traversos (New York & Oxford: Oxford University Press, 1993)
24. Lauten, Elodie, *Orange, from The Deus Ex Machina Cycle* for traverso (unpublished, 1998)

25. Linde, Hans-Martin, *Anspielungen* for traverso (or modern flute) (Mainz: Schott, 1990)
26. Lombardi, Daniele, *Asa nisi masa* for traverso (unpublished, n.d.)
27. Luening, Otto, *Three Fantasias* for traverso (Aylesbury: Bardic Edition, 1988)
28. Lunn, Ben, *Three Songs d'amour* for traverso d'Amour (London: Tetractys, 2017)
29. Jabłoński, Maciej, *Będe pamiętać* for three traversos and electronics (unpublished, 2012)
30. McDonald, John, *Self-Referential Solo no. 1* for traverso (unpublished, 1989)
[composed for Na'amy Lion]
31. McDonald, John, *Orison* for traverso (unpublished, 1990) [composed for Na'amy Lion]
32. McDonald, John, *Duettino* for two traversos (unpublished, 1990) [composed for Na'amy Lion and Wendy Willis]
33. Medioni, Guillaume, *Ayr* for traverso (or modern flute) (Paris: Notissimo, 2003)
34. Medioni, Guillaume, *Caccia* for two traversos (or modern flutes) and live electronics (Paris: Notissimo, 2004)
35. Méfano, Paul, *Instantanées* for traverso (Paris: Edit. Mus. Européennes n.d.)
36. Michel, Winfried, *Cartoline* for traverso (Wiener: Mieroprint, 1990)
37. Negreiros, Vasco, *Traverso poema* for traverso (Lisbon: AvA Musical Editions, 2013)
38. Oliva, Michel, *River Swoon* for traverso and electronics (London: Tetractys, 2015)
39. Oliveira, Sérgio Roberto, *About Birds and Humans* for traverso (unpublished, 2006)

40. Oliveira, Sérgio Roberto, *Faces* for two traversos (New York: Falls House Press, 2001)
41. Paniconi, Lorenzo, *Elevazione II* for traverso (unpublished, 2019)
42. Pompili, Claudio, *Lo specchio del fiore* for traverso (unpublished, 1998)
43. Powning, Graham, *The Ashtray on the Motorbike* for traverso (Sydney: Australian Music Center Editions, 1999)
44. Purves-Smith, Michael, *Sequences* for traverso (unpublished, 1986) [composed for Susan Prior]
45. Redhead, Lauren, *12 Fragments* for traverso (London: Tetractys, 2018)
46. Rees, Carla, *Prelude to a Fantasia* for traverso (London: Tetractys, 2017)
47. Rens, Jean-Marie, *Mémoires* for traverso and *traverso obligé* (unpublished, n.d.)
48. Reiner, Thomas, *Oblique* for traverso solo (Sydney: Australian Music Center Editions, 1994)
49. Rimmer, John, *Other Flute* for amplified traverso (Wellington: New Zealand Music Centre, 2002)
50. Rodet, Louis, *Prélude* for traverso (unpublished, 2007)
51. Rolin, Etienne, *Shadows of Telemann* for traverso (Alsace-Lorraine: Question de Tempéraments, 1998)
52. Rosaz, Jean Christophe, *Dreamer on a Landscape* for traverso (Strasbourg: Editions François Dahlmann, 2013)

53. Schidlowksy, Leon, *Arabesque* for traverso (or recorder) (Jerusalem: Israel Music Institute, 1991)
54. Searle, Iredale Oliver, *Faith, Hopes and Charity* for traverso (London: Tetractys, 2017)
55. Seyfrit, Michel, *Pages from My Diary* for traverso (New York: ACA, 1990)
56. Smith, Linda Catlin, *La Celine* for traverso (unpublished, 1984)
57. Sparano, Giovanni, *Clio* for traverso and live electronics (unpublished, 2015) [commissioned by Matteo Gemolo]
58. Thomas, Jo, *Less* for traverso and live electronics (unpublished, 2004)
59. Thow, John, *Six Duets* for two traversos (or modern flutes) (Nashua, NH: Falls House Press, 2001)
60. Thow, John, *To Invoke the Clouds* for traverso (or two traversos or modern flutes) (Berkley, CA: Fallen Leaf Press, 1995)
61. Tipp, Devon, *Heila* for traverso (London: Tetractys, 2018)
62. Waters, Simon, *AfterImage* for traverso and live electronics (unpublished, 1993)
63. Yoshinaka, Atsushi, *Fuë* for traverso (unpublished, 1989) [composed for Na'amy Lion]
64. Yoshinaka, Atsushi, *Rondo ichigo milk* for two traversos (unpublished, 1990) [composed for Na'amy Lion and Wendy Willis]

65. Zahubska, Paulina, *Illusion* for traverso and electronic media (unpublished, 2005)
[composed for Maja Miro-Wisniewska]

Chamber music

66. Abram, John, *The Rocky Moon* for traverso and prepared guitar (unpublished, 1986)
67. Abram, John, *Aeneid Music* for traverso, log drum, prepared guitar and tape
(unpublished, 1988)
68. Abram, John, *Sonata* for traverso, Baroque violin, viola da gamba and harpsichord
(unpublished, 1992)
69. Abram, John, *French Curves* for traverso, Baroque violin, viola da gamba and
harpsichord (unpublished, 2002/3)
70. Arcuri, Serge, *Les mécaniques célestes* for traverso, Baroque violin, viola da gamba
and harpsichord (unpublished, 2002)
71. Baker, Michael J., *Bird in Hand* for traverso, vibraphone and pre-recorded tape
(Toronto: Canadian Music Centre, 1990)
72. Barksy, Murray M., *Ouverture* for two traversos and viola da gamba (unpublished,
1990)
73. Bisschops, Merijn, *Antichthones* for traverso, viola d'amore and harpsichord
(unpublished, 2011)
74. Brackx, Joachim, *In Sacred Silence* for 2 traversos, viola and viola da gamba
(unpublished, 2013) [composed for Matteo Gemolo]
75. Brackx, Joachim, *Imagination Does Not Exist* for voice, traverso and violone
(unpublished, 2015) [composed for Matteo Gemolo]

76. Butterfield, Christopher, *Flamingo Limo* for traverso and vibraphone (Toronto: Canadian Music Centre, 1988) ['in memory of Patricia Bourne']
77. Cameron, Allison, *Gibbous Moon* for traverso, Baroque violin, viola da gamba and harpsichord (unpublished, n.d.)
78. Ceuleers, Willem, *Triosonate nr. 4 in e minor* opus 475 for traverso, treble (alto) recorder in G, cello and harpsichord (unpublished, 1998)
79. Ceuleers, Willem, *Triosonate nr. 8 in D Major* opus 648 for traverso, voice flute (recorder in D), gamba and harpsichord (unpublished, n.d.)
80. Charron, D., *Flattements d'aïlles* for 5 traversos (unpublished, 2002)
81. Cojacaru, Dora, *Venedig* for soprano, traverso, cello and harpsichord (unpublished, 2005) [composed for Ensemble L'Arcadia]
82. Cojacaru, Dora, *De doinit* for traverso and harpsichord (unpublished, 2003)
83. Cojacaru, Dora, *Im Garten* for soprano, tenor, traverso, Baroque cello and harpsichord (unpublished, 2007)
84. Duhamel, Antoine, *Flûte, flûte, flûte, ô my Lord: fantaisie pour trois flûtistes et sept instruments* for 3 flutes, 1 alto flute, 1 bass flute, piccolo and traverso (Paris: Notissimo, 1985)
85. Elphinstone, Michael, *Concerto in re maggiore* for three traversos and continuo (unpublished, 1997)
86. Fontyn, Jacqueline, *La fenêtre ouverte* for traverso (or modern flute), viola da gamba (or cello) and harpsichord (or piano) (Ernen: Musica Mundana Musikverlag, 1996)
87. Fox, Christopher, *The Science of Freedom* for traverso, Baroque violin, percussion, harpsichord and viola da gamba (unpublished, 1990) [composed for Elissa Poole and Les Coucous Bénévoles]

88. Friebel, Tamara, *Instant Memory Trace I or learning to breathe* for traverso, harpsichord and live electronics (unpublished, 2011)
89. Galanti, Antonio, *Passacaglia ciacconata* for traverso and harpsichord (unpublished, 2014)
90. Goeb, Roger, *Solar Paintings* for traverso and harpsichord (unpublished, 1989) [composed for John Solum]
91. Hannah, Roland, *Baroque Variations* for traverso (or Baroque violin), Baroque alto and harpsichord (unpublished, n.d.)
92. Johnson, F., *Morrigan* for traverso, harpsichord and live electronics (unpublished, 2000) [composed for Eleanor Dawson]
93. Konecny, Matthias, *Get High Tonight* for traverso (or recorder) and harpsichord (written for The Roentgen Connection) (unpublished, 2011)
94. Kõrvits, Tonu, *The Bird Almighty* for mezzo, traverso, cello and harpsichord (unpublished, 2007)
95. Kriেকেberg, Dieter, *Sarabande* for traverso, viola da gamba and harpsichord (unpublished, 1996)
96. Kriেকেberg, Dieter, *Skalen* for traverso (or recorder), soprano viol, alto viola da gamba, bass viola da gamba and violone (unpublished, 2014)
97. Kriেকেberg, Dieter, *Staccato und Legato* for traverso and theorbo (unpublished, 2017)
98. Kriেকেberg, Dieter, *Tod und Verklärung* for traverso and harpsichord (unpublished, n.d.)
99. Kriেকেberg, Dieter, *Variationen über 'Souterliedeken'* for traverso (or recorder), viola da gamba (or bassoon) and simple pedal harp (unpublished, n.d.)
100. Matuszewski, Filip, *Shades* for traverso, Baroque violin, viola da gamba and harpsichord (unpublished, 2001)

101. Maute, Matthias, *Rouge* for traverso, viola da gamba, Baroque guitar and lute (unpublished, 2004)
102. McDonald, John, *Timecrevice: Pedal Point* for traverso and viola da gamba (unpublished, 1990) [composed for Na'amy Lion]
103. Morlock, Jocelyn, *Revenant* for traverso, Baroque violin, viola da gamba and harpsichord (unpublished, 2002) [composed for Ensemble Voltaire]
104. Nowak, Lionel, *Suite* for traverso and harpsichord (unpublished, 1989)
105. Polymeneas, Lontiris Thanos, *Sun Bleached* for traverso, Baroque violin, viola da gamba and harpsichord (unpublished, 2018) [composed for Europa Ritrovata]
106. Pompili, Claudio, *Lo spazio stellato si riflette in tuoni* for traverso and percussion (unpublished, 1990)
107. Pompili, Claudio, *Il chiosco del limpido autunno* for traverso, marimba and two percussionists (unpublished, 1993)
108. Rens, Jean-Marie, *Temps illusoire* for traverso and harpsichord (unpublished, 1994)
109. Risher, Tim, *Arounds* for traverso, Baroque guitar, theorbo and viola da gamba (unpublished, 2005)
110. Shakarian, Roupén, *Out in Left Field* for traverso, viola da gamba, archlute and theorbo (unpublished, 2003) [composed for Baroque Northwest Ensemble]
111. Sharman, Rodney, *Erstarrung* for traverso, bass clarinet, mandolin, guitar, harp, vibraphone, violin and double bass (Toronto: Canadian Music Centre, 1984)
112. Sharman, Rodney, *Dark Glasses* for traverso, bass clarinet, percussion, piano, violin, viola, cello and double bass (Toronto: Canadian Music Centre, 1988)
113. Sharman, Rodney, *After Truth* for traverso and percussion (unpublished, 1994)

114. Sharman, Rodney, *Snared Harmony* for traverso, string orchestra and harpsichord (unpublished, 2017)
115. Smith, Linda Catlin, *Grey Broken* for soprano, traverso and harpsichord (unpublished, 1982)
116. Smith, Linda Catlin, *Versailles* for traverso, Baroque violin, viola da gamba and harpsichord (unpublished, 1998)
117. Smith, Linda Catlin, *Garland* for traverso, harpsichord and string quartet (unpublished, 2004)
118. Strizich, Robert, *Further Reflections* for traverso, Baroque violin, Baroque cello and harpsichord (unpublished, 2016)
119. Strizich, Robert, *Threnody* for traverso, Baroque violin, Baroque cello and harpsichord (unpublished, 2016)
120. Strizich, Robert, *Tombeau* for traverso and harpsichord (Berkley, CA: Fallen Leaf Press, 1996)
121. Strobl, Bruno, *Überschneidungen* for traverso, violone and harpsichord (unpublished, n.d.)
122. Stulgińska, Agnieszka, *Prześwity* for traverso, recorder, two Baroque violins, Baroque viola, Baroque cello, harpsichord and improvising double bass (unpublished, 2015) [composed for Silva Rerum Arte]
123. Szwed, Katarzyna, *On the Lyrical* for traverso, shvi and live electronics (unpublished, n.d.) [composed for Maja Miro-Wiśniewska]
124. Tiensuu, Jukka, *Musica ambigua* for traverso (or recorder), Baroque violin, viola da gamba and harpsichord (Helsinki: Finnish Music Information Centre, 1998)

125. Tiensuu, Jukka, *Tiet/Lots* for traverso (or recorder), Baroque violin, viola da gamba and harpsichord (Helsinki: Finnish Music Information Centre, 2003)
126. Underhill, Owen, *The Celestial Machine* for traverso, violin, viola da gamba and harpsichord (unpublished, n.d.) [composed for Elissa Poole]
127. Virtaperko, Olli, *Tre små stycken* for traverso, Baroque guitar and Baroque cello (Helsinki: Finnish Music Information Centre, 2000)
128. Voseček, Šimon, *Kaulquappen* for traverso and harpsichord (unpublished, 2011)
129. Warren, Betty, *Consort* for traverso and harpsichord (unpublished, n.d.)

Orchestral

130. Baculewski, Krzysztof, *Chansons romanesques et frivoles I* for voice and period band (unpublished, 1998)
131. Behar, Albert, *Barococorico* for two traversos, period string orchestra and harpsichord, New York (unpublished, 2015) [composed for Europa Ritrovata]
132. Błażejczyk, Wojciech, *Concerto per strumenti antichi e suoni moderni* for period band and electronics (unpublished, 2013) [composed for the International Early Music Festival of Julitta Sleńdzińska, Białystok, Poland]
133. Ceuleers, Willem, *Concerto grosso n. 3 in B* opus 650 for six flutes, traverso, two oboe d'amore, two violins, two violas, two cellos, bass and harpsichord (unpublished, 2005)
134. Cowie, Edward, *The Soft Complaining Flute* for female chorus and traverso (London: United Music Publishing, 2003)
135. Fukuoka, N., *De Tempelberg* for period band (unpublished, 2016) [composed for Paul Dombrecht and Il Fondamento]

136. Hatzis, Christos, *Farewell to Bach* for period band (traverso, treble recorder, oboe, oboe d'amore, bassoon, two solo violins, strings 3.3.3.2.1, harpsichord) (unpublished, 1998)
137. Ioakeim, N., *The Falling Soldier* for voices and period band (unpublished, 2016) [composed for Paul Dombrecht and Il Fondamento]
138. Karmanov, P., *Twice a Double Concerto* for double band (modern at 440hertz and Baroque at 415hertz) (unpublished, 2009)
139. Malmquist, B., *Concerto* for double bass and period band (unpublished, n.d.)
140. Musgrave, Thea, *Journey into Light* for soprano, woodwinds, 2 horns and strings (London: Novello, 2005)
141. Place, David F., *Concerto* for traverso and period chamber band (unpublished, 1984) [composed for Michael Lynn and Ars Musica]
142. Sacré, Gillis, *Illion* for period band (unpublished, 2016) [composed for Paul Dombrecht and Il Fondamento]
143. Sharman, Rodney, *Orestes* for period band (unpublished, 1980)
144. Szwed, Katarzyna, *Nowe anioły* for eight period instruments and the space of Saint Mary's Basilica in Gdansk (unpublished, 2014) [composed for Silva Rerum Arte]
145. Tamimi, Samir Odeh, *Apocalypse Arabe I* for period band (unpublished, n.d.) [composed for B'Rock]
146. Tavener, John, *Eternity's Sunrise* for soprano and period band (London: Chester Music Ltd, 1997) [composed for the Academy of Ancient Music]
147. Tiensuu, Jukka, *Mora* for period band (Helsinki: Finnish Music Information Centre, 2012)
148. Tiensuu, Jukka, *Innuo* for period band (Helsinki: Finnish Music Information Centre, 2017)

149. Van Parijs, Annelies, *And You Must Suffer: Epiloog* for period band (unpublished, n.d.) [composed for B'Rock]
150. Van Tijmen, Tol, *Les larmes de Jacqueline* for period band (unpublished, 2016) [composed for Paul Dombrecht and Il Fondamento]
151. Virtaperko O., *Ambrosian Delights*, Concerto for knifonium and period band (Helsinki: Finnish Music Information Centre, 2012/3)

APPENDIX II – Personalia

John Abram (b. 1959)

John Abram is a Canadian composer of English birth. He took composition lessons with Roger Marsh and Peter Dickinson at Keele University, also studying the recorder with Alan Davis; he later studied composition with Vic Hoyland, Bernard Rands, and Boguslav Schaffer. Abram created Infinite Music, a software program for composing and performing in real time which generates material from analysis of midi input, either live or pre-recorded. He collaborates with Elissa Poole and her period-instrument ensemble Les Coucous Bénévoles, for which he has composed pieces such as the *Sonata* (1996) for traverso, Baroque violin, viola da gamba and harpsichord and *French Curves* (2002–3).

Masahiro Arita (b. 1949)

Masahiro Arita is a Japanese flautist and composer. In 1972 he graduated from Toho Gakuen School of Music and was awarded First Prize at the Mainichi Music Competition. As a performer, he collaborated with the Orchestra of the Eighteenth Century, La Petite Bande, and Trevor Pinnock's English Concert. As a composer, Arita aims to transcend the boundaries between period and modern instruments, employing a wide spectrum of extended techniques, including flutter tonguing, microtones, glissandos and percussive effects. He has also appeared as guest conductor with the Kyoto Symphony Orchestra, the Kyoto Chamber Orchestra and the Kitakyushu Hall Ensemble.

Albert Behar (b. 1991)

Born in Los Angeles, Albert Behar is currently based in New York as a composer of film and concert music, working with both acoustic and electronic sounds. Behar has created music for Oscar shortlisted films, including *Love in the Time of March Madness*. Behar's concert music has been commissioned by the Kronos Quartet and Europa Ritrovata, and has been performed at Carnegie Hall, the Kennedy Center, and Cité de la Musique.

Bruno Bartolozzi (1911–1980)

Born in Florence, Bruno Bartolozzi was an Italian composer and pioneer in the development of extended techniques for wind instruments. He studied composition with Luigi Dallapiccola and was one of the founders of Schola Fiorentina, an association of students and teachers of

the Florence Conservatoire, which included, among others, Carlo Prospero and Sylvano Bussotti. From the early 1960s he began exploring extended techniques for wind instruments, including multiphonics for the flute. His book *New Sounds for Woodwinds* was published in 1967.

Pierre Boulez (1925–2016)

Pierre Boulez was a French composer, conductor, writer and founder of several musical institutions, including IRCAM. Born in Montbrison, he studied at the Conservatoire de Paris with Olivier Messiaen, and privately with Andrée Vaurabourg and René Leibowitz. He played a pivotal role in the development of integral serialism, open form and the electronic transformation of instrumental music in real time. He conducted world-leading orchestras such as the New York Philharmonic, the Berliner Philharmoniker and the BBC Symphony Orchestra. In 1976 became the inaugural director of the Ensemble Intercontemporain, continuing his collaboration with them for several decades. In his public lectures at the Collège de France (1976–95) he emerged as an outspoken critic of the Early Music movement.

John Butt (b. 1960)

Born in Solihull, John Butt is a conductor, organist, harpsichordist and scholar. Since 2001 he has been the Gardiner Chair of Music at the University of Glasgow and music director of the Dunedin Consort. As a guest conductor Butt has appeared with several period- and modern-instrument orchestras, such as the Philharmonia Baroque Orchestra, the English Concert, the Scottish Chamber Orchestra and the Orchestra of the Age of Enlightenment. His publications include *Playing with History: The Historical Approach to Musical Performance* (2002) and *Bach's Dialogue with Modernity: Perspectives on the Passions* (2010).

Joachim Brackx (b. 1975)

Born in Ostende, the Belgian composer Joachim Brackx studied at the Royal Conservatory in Ghent with Godfried-Willem Raes. During his studies, he concentrated on experimental music and the use of electronics and computer software. As a composer, he has received commissions from ensembles and institutes including the United Culture Factories, Champ d'Action, Europa Ritrovata and the recorder quartet Carré. He is also a choral singer, active in professional choirs such as Currende and Collegium Vocale Gent.

Willem Ceuleers (b. 1962)

Born in Watermael-Boitsfort, Willem Ceuleers is a Belgian organ player and composer. He has performed as a singer, organist and harpsichordist across Europe, Japan and the USA with period-instruments ensembles such as Currende, La Petite Bande, Il Fondamento, Collegium Vocale Gent and Capilla Flamenca. He has received commissions from the Nederlands Kamerkoor, the Huelgas ensemble and VRT Klara. As a composer, he writes regularly for period instruments in a late-Baroque style, inspired by the German music tradition of composers such as J. S. Bach and G. P. Telemann.

Edward Cowie (b. 1943)

Born in Birmingham, Edward Cowie is an English composer, author, natural scientist, and painter. He studied composition from 1964 with Alexander Goehr, and later with Witold Lutosławski in Poland. He was commissioned by the BBC for the 1975 Proms (*Leviathan*), and has conducted several renowned groups, including the BBC Northern Symphony Orchestra, the BBC Singers and the ABC Symphony Orchestra of Sydney. In 2004 he composed *The Soft Complaining Flute* for traverso and six female voices, in which he made use of Stephen Preston's improvisational system of ecosonics.

Robert Dick (b. 1950)

Born in New York, Robert Dick is a flautist, teacher, and author, as well as a composer, whose musical style varies from classical music to electronics and jazz. He is the inventor of the 'glissando headjoint', a custom-made flute headjoint that allows the player to achieve whammy bar effects. He is the author of several books on extended techniques, among them *Circular Breathing for the Flutist*, *The Other Flute: A Performance Manual of Contemporary Technique* and *Tone Development through Extended Techniques*. His compositions include *Flying Lessons: Six Contemporary Concert Etudes* (1984).

Eugène Arnold Dolmetsch (1858–1940)

Eugène Arnold Dolmetsch was a French-born musician and instrument maker who spent much of his working life in England. He was a leading figure in the twentieth-century revival of Early Music. In particular, he is considered responsible for rediscovering the school of English composers for viola da gamba consort and the revival of the recorder, as both as a

concert instrument and an instrument accessible to amateur performers and schoolchildren. In 1937 he received a British Civil list pension, and a year later he was created a Chevalier of the Légion d'honneur by the French government.

Laurence Dreyfus (b. 1952)

Laurence Dreyfus is a Boston-born American musicologist, cellist and viola da gamba player. He studied the latter with Wieland Kuijken at the Brussels Royal Conservatoire. He taught at Yale University (1982–9), the University of Chicago (1989–90) and Stanford University (1990–93), before moving to England in 1992 to become professor first at King's College London and the Royal Academy of Music, and later at the University of Oxford where he remained until his retirement in 2015. He is a noted scholar of both J. S. Bach and Richard Wagner, and in 2002 was elected Fellow of the British Academy. He founded the viol consort Phantasm, which won *Gramophone* awards for their recordings of Purcell's Fantasies in 1997 and consort music by Orlando Gibbons in 2004.

Karlheinz Essl (b. 1960)

Born in Vienna, Karlheinz Essl is an Austrian composer, performer, and teacher. He studied composition with Friedrich Cerha, electro-acoustic music with Dieter Kaufmann, and double bass and musicology at the Hochschule (now Universität) für Musik und darstellende Kunst in Vienna (MDW). Between 1990 and 1994 he was composer in residence at the Darmstädter Ferienkurse für Neue Musik, and in 1992–93 he worked on a commission at IRCAM in Paris. From 1992 to 2016 he was the music curator of the Essl Collection in Klosterneuburg (Vienna). Since 2007 he has been professor of composition for electro-acoustic and experimental music at MDW.

Jacqueline Fontyn (b. 1930)

Born in Antwerp, Jacqueline Fontyn is a composer, pianist and music educator. She initially studied composition with Marcel Quinet in Brussels. In the 1950s she started making periodic visits to Paris, where she met Max Deutsch, Marcel Mihalovici and Darius Milhaud. During the same period, she studied music analysis with Olivier Messiaen. She has received numerous awards including the Prix de Rome, the Oscar Esplanada prize (1962 in Alicante, Spain) and the Prix Honegger (1988). She is a member of the Royal Academy of Sciences,

Poetry and the Fine Arts of Belgium. She is also a member of the Belgian Royal Academy and in 1993 was made a baroness in recognition of her artistic contributions.

Sir John Eliot Gardiner (b. 1943)

Sir John Eliot Gardiner is an English conductor. After graduating in history from King's College, Cambridge, Gardiner continued his musical studies at King's College London under Thurston Dart and in Paris with Nadia Boulanger. He founded the Monteverdi Choir (1964), the English Baroque Soloists (1978) and the Orchestre Révolutionnaire et Romantique (1989). Gardiner has recorded over two hundred and fifty albums with these and other ensembles, initially for Deutsche Grammophon and Philips Classics and later for his own label Soli Deo Gloria. In 2013 he published his first book entitled *Bach: Music in the Castle of Heaven*. The following year he became President of the Bach-Archiv Leipzig.

Paul Goodwin (b. 1956)

Paul Goodwin is a British oboe player and conductor. Born in Warwick, he studied oboe with Janet Craxton at the City of London School and the Guildhall School of Music, composition and music history at the University of Nottingham, and conducting in Helsinki with Jorma Panula. He was principal oboist of the English Concert and the London Classical Players, making many solo and concerto recordings. He conducted the Academy of Ancient Music and the English Chamber Orchestra, winning the prestigious Handel Prize of the City of Halle (Saale) in 2007, in recognition of his performances of works by George Frideric Handel.

Konrad Hünteler (b. 1947)

Konrad Hünteler is a German flautist and conductor. After studying with Hans-Jürgen Möhring, Günther Höller, Aurèle Nicolet, and Hans-Martin Linde, he began his professional career as a flautist, playing with the Collegium Aureum, London Classical Players, and Orchestra of the Eighteenth Century. Since 1991 he has held the post of artistic director of the Camerata of the Eighteenth Century. As a chamber musician, he has performed with Anner Bylsma and Bob van Asperen. He has been a flute professor at the Münster division of the Detmold Academy of Music since 1979. He is the dedicatee of Hans-Martin Linde's *Anspielungen*.

Rudolf Komorous (b. 1931)

Rudolf Komorous is a Czech-born Canadian composer. Born in Prague he studied composition with Pavel Bořkovec at the Academy of Performing Arts, winning the International Music Artist Competition in Geneva in 1957. Between 1959 and 1961 he taught at the Beijing Conservatory. His works are often influenced by Chinese and Japanese traditions and include *Twenty-Three Poems about Horses* (1978), based on the poetry of Li He, the opera *No no miya* (1988) in which he used elements of Noh theatre, and the *Li Ch'ing Chao Madrigals* (1985).

Barthold Kuijken (b. 1949)

Barthold Kuijken is a Belgian flautist and recorder player, brother of the cellist and viola da gamba player Wieland Kuijken and the violinist Sigiswald Kuijken. For many years he collaborated with Collegium Aureum and La Petite Bande. His repertoire ranges from Baroque music to early nineteenth-century music, and he has recorded for labels such as Accent and Philips. In 2007 he received his doctorate from the Vrije Universiteit in Brussels, later publishing a book, based on his dissertation, entitled *The Notation is not the Music: Reflections on Early Music Practice and Performance* (2013).

Ezra Laderman (1924–2015)

Born in Brooklyn, the American composer Ezra Laderman studied composition in New York with Stefan Wolpe and Miriam Gideon. He later moved to Columbia University to study with Otto Luening. He was commissioned by several orchestras including the Philadelphia Orchestra, the Louisville and Chicago symphony orchestras and the New York Philharmonic. In 1993 he was commissioned by the flautist John Solum for a piece for two traversos, which he entitled *Epigrams and Canons*.

Wanda Landowska (1879–1959)

Born in Warsaw, the Polish-French harpsichordist Wanda Alexandra Landowska was one of the first internationally acclaimed personalities to bring then unknown works for the instrument by Bach, Couperin and Rameau before a large audience. Several new works were written for her, including Manuel de Falla's *El retablo de maese Pedro*. Falla subsequently wrote a harpsichord concerto for her, and she was the dedicatee of Francis Poulenc's *Concert*

champêtre. Landowska recorded extensively for the Victor Talking Machine Company (later RCA Victor) and the Gramophone Company (later EMI).

Hans-Martin Linde (b. 1930)

Hans-Martin Linde is a noted flute and recorder virtuoso born in Iserlohn, Germany. Alongside a successful career as a performer, he is also a conductor and composer. Before composing for the one-keyed flute, Linde gained recognition for his innovative contributions to the recorder repertoire, including *Trio* (1960, for recorder, modern flute and harpsichord, inspired by Quantz's *Trio sonata* in C), *Music for a Bird* (1968, for solo recorder), *Amarilli, mia bella* (1970, inspired by Johann Jacob van Eyck's variations on the eponymous aria by Caccini) and *Märchen* (1973, for a single player on soprano, alto, tenor and bass recorders).

Thanos Polymeneas Lontiris (b. 1980)

The Greek composer Thanos Polymeneas Lontiris was born in Athens. He initially studied double bass at the Rotterdam Conservatory, before moving to electronic music composition, which he pursued first at the Institute of Sonology (Royal Conservatory of The Hague) and then at IRCAM and at the University of Sussex, where he obtained a PhD in Music composition. His interests include algorithmic composition and the use of computer software such as Supercollider and MaxMSP. Since 2011 he has lectured at various English universities, including Brighton, Falmouth and Sussex. He now also teaches at the music department of the Ionian University, Corfu.

Otto Luening (1900–1996)

Born in Wisconsin to German parents, Otto Luening moved at the age of twelve to Munich, where he attended at the State Academy of Music. He studied composition with Ferruccio Busoni and Philipp Jarnach at the Municipal Conservatory of Music in Zurich and at the University of Zurich. He returned to the USA in 1924 and taught at the Eastman School of Music. His 'tape music' includes *A Poem in Cycles and Bells*, *Gargoyles* for violin and synthesized sound, in which he demonstrated the early potential of synthesizers and special editing techniques.

Joyce Mekeel (1931–1997)

Joyce Mekeel was a composer, harpsichordist, teacher, anthropologist, and sculptor, born in New Haven. She studied at the Longy School of Music, the Paris Conservatoire and Yale University. Her teachers included Nadia Boulanger and Earl Kim. At Yale she studied harpsichord with Gustav Leonhardt and music theory with David Kraehenbuehl. Many of her works are conceived for theatre or dance. Mekeel's output includes solo instrumental works, chamber music, orchestral and vocal music. In 1983 she composed *The Shape of Silence*, in which she pioneered the technique of singing while playing on the flute.

Markku Luolajan-Mikkola (b. 1957)

Markku Luolajan-Mikkola is a Finnish Baroque cellist and viola da gamba player. Born in Helsinki, he studied cello with Arto Noras at the Sibelius Academy, viola da gamba with Wieland Kuijken and Baroque cello with Jaap ter Linden at the Royal Conservatory of The Hague. He has made more than forty solo and chamber music recordings on labels including Alba, Channel Classics and Decca. He has won several awards including British *Gramophone* Awards, the Finnish Emma Award and the French Diapason d'Or and Choc du Monde de la Musique. Always interested in contemporary music, he has commissioned works from several composers including Jukka Tiensuu's *Musica Ambigua*.

Jocelyn Morlock (b. 1969)

Born in St Boniface, Manitoba, Jocelyn Morlock is a Canadian composer and pianist. She initially studied piano performance at Brandon University with Robert Richardson and later composition with Gerhard Ginader, Pat Carrabré, Stephen Chatman, Keith Hamel, and Nikolai Korndorf. Morlock's music has received numerous awards including the 2003 Prairie Region Emerging Composers competition of the Canadian Music Centre, the Mayor's Arts Awards Emerging Artist (2008), and Juno Nomination for Classical Composition of the Year in 2011. In 2002–3 she composed *Revenant* for traverso, Baroque violin, viola da gamba and harpsichord. Between 2014 and 2019 Morlock worked with the Vancouver Symphony Orchestra as their first female Composer-in-Residence.

Vasco Negreiros (b. 1965)

Born in Oeiras, Vasco Negreiros is a Portuguese composer and conductor. At the age of ten he emigrated to Brazil, where he began to study the piano. He later moved to Germany and

graduated in composition at the Staatliche Hochschule für Musik in Karlsruhe. Since 1992 he has been a teacher of Choral Direction at the Antigua International Music Festival in Daroca (Spain). As well as a conductor, he is a composer, lecturer and teacher. Since 1997 he has been a Visiting Assistant Professor at the University of Aveiro, where he directs the Vocal Ensemble, a group exclusively dedicated to Early Music.

Frederick Neumann (1907–1994)

Frederick Neumann was a scholar and violinist who specialized in seventeenth- and eighteenth-century music. Born in Bielitz, Austro-Hungary, he was naturalized American in 1943. He taught violin at the University of Richmond and he was concertmaster of the Richmond Symphony. He received grants from the American Philosophical Society, the Guggenheim Foundation, the American Council of Learned Societies, and the National Endowment for the Humanities. He published several articles and books on the topic of ornamentation and the historically informed performance practice, including *Ornamentation in Baroque and Post-Baroque Music: With Special Emphasis on J.S. Bach* (1978) and *Ornamentation and Improvisation in Mozart* (1986).

Per Nørgård (b. 1932)

Per Nørgård is a Danish composer. Born in Gentofte, he studied with Vagn Holmboe at the Royal Danish Academy of Music in Copenhagen, and later with Nadia Boulanger in Paris. As a student of composition, he was captivated by the Nordic styles of Jean Sibelius, Carl Nielsen and Vagn Holmboe. In the 1960s he began exploring the modernist techniques of central Europe, which led him to create a serial compositional system based on the ‘infinity series’. He made use of this technique in pieces such as *Voyage into the Golden Screen*, in his Second and Third Symphonies, *I Ching*, and other works of the late 1960s and 70s.

Sir Roger Norrington (b. 1934)

Sir Roger Norrington is an English conductor. Born in Oxford, he studied first at Cambridge and then at the Royal College of Music. From 1969 to 1984 he was music director of Kent Opera. In 1978 he founded the London Classical Players, of which he remained musical director until 1997, making influential period-instrument recordings of, amongst other repertoire, the Beethoven symphonies, Berlioz’s *Symphonie fantastique* and Wagner overtures. He was also the music director of the Orchestra of St Luke’s (1990–94) and the

principal conductor of the Camerata Salzburg (1997–2006) and the Stuttgart Radio Symphony Orchestra (1998–2011).

Sergio Roberto de Oliveira (b. 1970)

Sergio Roberto de Oliveira was born in Rio de Janeiro. He is one of the most active and most widely performed composers within the Brazilian contemporary music scene. His music has been performed by the Quarteto Radamés Gnattali, Música Nova, and the Quarteto Colonial. His output includes more than a hundred works for various ensembles. He is a member of the Latin Academy of the Arts and Science of Recording.

Vito Palumbo (b. 1972)

Vito Palumbo is an Italian composer, who began his studies in composition at an early age at the Accademia Chigiana, Siena. He then undertook a postgraduate degree at the Accademia Nazionale di Santa Cecilia in Rome, studying with Azio Corghi, where he received a scholarship awarded personally by Luciano Berio. Palumbo has received commissions from, amongst the others, the Philharmonia Quartett Berlin, the Academie de France, the Foundation Enescu, the Montpellier International Festival and the Barockmuseum Salzburg.

Claudio Pompili (b. 1949)

Born in Gorizia, Italy, Claudio Pompili is a composer and music consultant. In 2004 he was interim Executive Director of Nexus Multicultural Arts Centre Inc (NMAC), Adelaide. Between 1998 and 2001 he was Associate Professor at the University of Wollongong (UOW), and CEO/Director of the Wollongong Conservatorium of Music (WCM). From 1987 to 1997 he was a member of the academic staff at the University of New England (UNE) Department of Music, becoming Head of Music Department and a Senior Lecturer. He is interested in music notation, computer-assisted composition, performance, music printing, film music, video art and theatre.

Elissa Poole (b. 1951)

Born in Vancouver, Elissa Poole is a Canadian traverso player specializing in contemporary music. She obtained a BA in Fine Arts from Pennsylvania State University (1972), a MA and a PhD from the University of Victoria (1984). After a period in Australia as an artist-in-residence at the University of New England, Armidale, New South Wales, she returned to

Canada and since 2000 has taught at the University of Victoria. She is a founding member, with harpsichordist Colin Tilney, and artistic director of Les Coucous Bénévoles, a period instrument ensemble specializing in music of the eighteenth century and the present day. She is one of the most prolific traverso player in commissioning new works for the instrument. She is also a founding member, with percussionist Richard Sacks, of Strange Companions.

Stephen Preston (b. 1945)

Born in Skipton, England, Stephen Preston is a flautist who has specialized in the early and contemporary repertoire on period flutes, as well as a choreographer and conductor. He has performed as a soloist with leading bands on period instruments including the Academy of Ancient Music and the English Concert. He lectures and teaches at the Royal College of Music, the Royal Academy of Music, the Royal Northern College of Music, Trinity College of Music and the Guildhall School of Music and Drama. In 2005 he was awarded a doctorate by the University of Plymouth for a dissertation entitled ‘Birdsong as a Basis for New Techniques and Improvisational Practice with the Baroque Flute’.

Carla Rees (b. 1976)

Carla Rees is a British low flutes specialist. She is Artistic Director of Rarescale, a contemporary chamber music ensemble. She teaches at Royal Holloway, University of London, and has given masterclasses at universities and colleges including the Royal Academy of Music in London and the Juilliard School. She has recorded many CDs for different labels (including for Rarescale records) and has given premiere performances of over two hundred new works. She plays the traverso and has commissioned new music for this instrument too.

Jean-Marie Rens (b. 1955)

Jean-Marie Rens is a Belgian composer. He studied at the Royal Conservatoire of Brussels with Jean-Claude Baertsoen and Marcel Quinet, the latter becoming his principal teacher of composition and orchestration. He then continued his studies with Olivier Messiaen, Pierre Boulez and Tōru Takemitsu. His works have been commissioned by ensembles including Musique Nouvelle, the RTBF orchestra, the Liège Philharmonic Orchestra and the National Orchestra of Belgium. He has also composed for period instruments, including the harpsichord and the traverso.

Federico Maria Sardelli (b. 1963)

Born in Livorno, Federico Maria Sardelli is a noted Italian conductor, historian, composer, musicologist, and flautist. In 1984 he founded the ensemble *Modo Antiquo*. He is also the main conductor of the *Accademia Barocca di S. Cecilia* (Rome) and guest conductor of the *Orchestra Filarmonica di Torino*, *Maggio Musicale Fiorentino* and *Orquestra de la Comunitat Valenciana*. He is a member of the Scientific Board of the *Istituto Italiano Antonio Vivaldi*, at the *Fondazione Giorgio Cini* in Venice, for which he has published several essays and monographs, including *Vivaldi's Music for Flute and Recorder* (Ashgate Publishing, 2007) in the translation of Michael Talbot.

Salvatore Sciarrino (b. 1947)

Born in Palermo, Salvatore Sciarrino is one of the best-known living Italian composers. He has been commissioned by several renowned institutions and orchestras, including *Teatro alla Scala*, *RAI*, *Biennale di Venezia*, *Brussels La Monnaie*, *Amsterdam Concertgebouw* and the *London Symphony Orchestra*. Sciarrino has won many awards, including that of *Prince Pierre de Monaco* (2003) and the prestigious *Feltrinelli Prize* (2003). His music employs often isolated pitches, explores different methodologies of sound production (including multiphonics and percussive effects) and makes reference to pre-existing repertoires.

Rodney Sharman (b. 1958)

Born in Vancouver, Rodney Sharman is *Composer-in-Residence of New Music for Old Instruments for Early Music Vancouver* and a flautist. He writes for classical music ensembles, cabaret, opera and dance. Sharman was awarded *First Prize* in the 1984 *CBC Competition for Young Composers* and the 1990 *Kranichsteiner Prize* at the *Darmstadt Ferienkurse für Neue Musik*. Always interested in Early Music, he studied the recorder and, as a composer, has created several works for the traverso.

John Solum (b. 1935)

Born in Wisconsin, John Solum is an American flautist, author and educator. He plays both modern flute and traverso. More than twenty composers have written works for him, including Aaron Copland who composed *Duo* for flute and piano in response to Solum's request to create a work in memory of his teacher William Kincaid. He recorded extensively

for MSR Classics and EMI. He was co-founder of the Connecticut Early Music Festival, serving as artistic director for 17 years. He has published editions of eighteenth- and nineteenth-century flute music for Oxford University Press, and in 1995 wrote *The Early Flute*, one of the first books in modern times to focus exclusively on period flutes from the Renaissance to the Classical era.

Linda Catlin Smith (b. 1957)

Born in New York, Linda Catlin Smith is a Canadian composer. She studied composition at the University of Victoria (Canada). Her music has been performed and recorded by leading ensembles and orchestras, including the BBC Scottish Symphony Orchestra, Tafelmusik and the California Ear Unit, and soloists such as Eve Egoyan, Elinor Frey, Philip Thomas, Colin Tilney and Jamie Parker. In 2005 her work *Garland* (composed for Tafelmusik) was awarded Canada's prestigious Jules Léger Prize. In September 2019 the *Guardian* selected her Piano Quintet (2014) as one of the best classical music works of the twenty-first century. She has been commissioned to write new music for the traverso by Elissa Poole.

Giovanni Sparano (b. 1978)

Born in Feltre, Giovanni Sparano is an Italian composer. He obtained his diploma in Composition and New Technologies at the Benedetto Marcello Conservatoire of Venice, under the guidance of Corrado Pasquotti and Paolo Zavagna. His compositions have been performed at the Venice Music Biennale, EMUfest in Rome, and Gran Teatro la Fenice. As an electronic performer he has participated in the Venice Biennale, Art Night Venice, and the SMC Conference. He was also a founding member of the Son Ensemble. His scores are published by ARS Publica and the Gran Teatro la Fenice Foundation in Venice.

Robert Strizich (b. 1945)

Born in Berkeley, Robert Strizich is an American composer. He studied composition with Robert Erickson, Jean-Charles François, Will Ogden, Bernard Rands and Roger Reynolds, obtaining a PhD in composition at the University of California, San Diego. He has composed music for solo instruments, instrumental ensembles, voices, orchestra and various electroacoustic media. Always interested in the sounds of Early Music, he has composed also for traverso, viola da gamba and harpsichord. He explores new instrumental possibilities, including microtones, and is interested in the spatialization of sound.

Paweł Szymański (b. 1954)

Born in Warsaw, Paweł Szymański is one of the most internationally renowned of living Polish composers. He studied composition with Włodzimierz Kotoński, Roman Haubenstock-Ramati and Tadeusz Baird. His music makes frequent references to the music of the past, using sound material from the Baroque and the Classical period to be reprocessed and recomposed, employing a range of different techniques, from improvisation to strict algorithmic ones. His works have been performed by several ensembles and orchestras, including the Silesian String Quartet and the Katowice Radio Symphony Orchestra.

Richard Taruskin (b. 1945)

Born in New York, Richard Taruskin is an American musicologist, music historian, and critic, who has written about the theory of performance, Russian music, fifteenth-century music and nineteenth- and twentieth-century music. He directed the Collegium Musicum of Columbia University and played the viola da gamba with the Aulos Ensemble. In 1987 he became professor at the University of California, Berkeley. Taruskin has written extensively for lay readers, especially for *The New York Times*, and has been one of the most prominent commentators on the Early Music movement. He has criticized its more dogmatic views on historicist ‘authenticity’, relaunching a debate on its relevance within modernism.

John Tavener (1944–2013)

Born in Wembley, London, Sir John Kenneth Tavener was an English composer. He is known for his extensive output of religious works, including *The Protecting Veil*, *Song for Athene* and *The Lamb*. He was educated in composition at the Royal Academy of Music, studying with Lennox Berkeley. Originally inspired by the liturgy of the Russian Orthodox tradition, he moved towards a more universalist spirituality. Inspired by a poem of William Blake, *Eternity's Sunrise*, his first and only piece for period instruments, was composed in 1996 for the Academy of Ancient Music and the soprano Patricia Rozario.

Jo Thomas (b. 1972)

Born in London, Jo Thomas is a British composer. She won the Prix Ars Electronica Golden Nica in Digital Music and Sound Art for her work *Crystal Sounds of a Synchrotron*. Her work has been recorded for labels such as Holiday Records, Entr'acte NMC and Naxos

records. She has been commissioned by the PRS Women Making Music Fund and the Britten Pears Trust Fund. As a sound designer, her output is often improvisational and makes use of live electronics.

John Holland Thow (1949–2007)

Born in Los Angeles, John Holland Thow was an American composer. He studied composition with Adolph Weiss, a pupil of Schoenberg, and Frank Salazar. He continued his studies at Harvard with Earl Kim and Leon Kirchner, where he obtained his PhD in composition in 1977. A few years earlier, in 1973, he travelled to Rome to study composition with Luciano Berio, who would become one of his main influences. During that time he also studied with Luigi Dallapiccola and Franco Donatoni. Thow produced a series of works featuring unusual instrumental combinations, including *Musica d'amore* (a trio for oboe d'amore, viola d'amore and harp), *Three Echoes* (written for the five-hole Lakota Sioux flute), *Three Pieces for Carillon* and *Six Duets* for Baroque flutes.

Jukka Tiensuu (b. 1948)

Born in Helsinki, Jukka Tiensuu is a Finnish composer, harpsichordist, pianist and conductor. He assimilated his first avant-garde notions from Paavo Heininen, one of the fathers of Finnish modernism, at the Sibelius Academy. He later moved to New York to study at the Juilliard School of Music, then to Freiburg, where he became a student of the Swiss composer Klaus Huber and the English composer Brian Ferneyhough. He eventually arrived in Paris, where he completed his studies at IRCAM. Just as Tiensuu's repertoire as performer is broad, extending from the late Renaissance to the contemporary, his compositional output extends from works for folk instruments to choral and orchestral compositions, and from pieces for accordion ensemble or clarinet orchestra to electronic and computer music.

Owen Underhill (b. 1954)

Owen Underhill is a Canadian composer, flautist and conductor. He is currently a professor of music at Simon Fraser University, British Columbia. He studied analysis at the Darmstadt Ferienkurse für Neue Musik in 1978, and computer sound synthesis at MIT in 1979. As a flautist he has been an active contributor to the new music scene on the West Coast, and he was also co-music director of Western Front New Music (1982–3) and artistic director (1987–2000) of the Vancouver New Music Society.

Jos Van Immerseel (b. 1945)

Born in Antwerp, Jos Van Immerseel is a Belgian harpsichordist, pianist and conductor. He studied organ, piano and harpsichord at the Antwerp Conservatory under Flor Peeters, Eugène Traey and Kenneth Gilbert. He created the Collegium Musicum Antwerp, developing his interest in Renaissance and Baroque music. He later expanded his interests to the Classical and early Romantic eras. He established the period instrument ensemble Anima Eterna in 1987, with which he has since performed and recorded a good deal of twentieth-century music (Debussy, Ravel, Poulenc and Gershwin).

Alexander Nicolaas Voormolen (1895–1980)

Born in Rotterdam, Alexander Nicolaas Voormolen was a Dutch composer, son of the soldier and politician Willem Voormolen. He studied piano with Willem and Marinus Petri and composition with Johan Wagenaar in Utrecht. At a young age he was impressed by French-oriented compositions and eighteenth-century dance forms (see for instance *Suite de Clavecin*, 1921). Later he focused on a Dutch style using folk songs and composing neo-classical and neo-romantic works, including the variation cycle *De Drie Ruitertjes* (1927) and the overture *Viva Carolina* (1931).

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