

University of Nebraska - Lincoln

DigitalCommons@University of Nebraska - Lincoln

Student Research, Creative Activity, and
Performance - School of Music

Music, School of

4-2018

State of the Art: A Sampling of Twenty-First-Century American Baroque Flute Pedagogy

Tamara Tanner

University of Nebraska-Lincoln, tammytanner1106@gmail.com

Follow this and additional works at: <https://digitalcommons.unl.edu/musicstudent>



Part of the [Music Pedagogy Commons](#), and the [Music Performance Commons](#)

Tanner, Tamara, "State of the Art: A Sampling of Twenty-First-Century American Baroque Flute Pedagogy" (2018). *Student Research, Creative Activity, and Performance - School of Music*. 115.

<https://digitalcommons.unl.edu/musicstudent/115>

This Article is brought to you for free and open access by the Music, School of at DigitalCommons@University of Nebraska - Lincoln. It has been accepted for inclusion in Student Research, Creative Activity, and Performance - School of Music by an authorized administrator of DigitalCommons@University of Nebraska - Lincoln.

STATE OF THE ART: A SAMPLING OF TWENTY-FIRST-CENTURY AMERICAN
BAROQUE FLUTE PEDAGOGY

by

Tamara J. Tanner

A Doctoral Document

Presented to the Faculty of
The Graduate College at the University of Nebraska
In Partial Fulfillment of Requirements
For the Degree of Doctor of Musical Arts

Major: Flute Performance

Under the Supervision of Professor John R. Bailey

Lincoln, Nebraska

April, 2018

STATE OF THE ART: A SAMPLING OF TWENTY-FIRST-CENTURY AMERICAN
BAROQUE FLUTE PEDAGOGY

Tamara J. Tanner, D.M.A.

University of Nebraska, 2018

Advisor: John R. Bailey

During the Baroque flute revival in 1970s Europe, American modern flute instructors who were interested in studying Baroque flute traveled to Europe to work with professional instructors. They then transmitted that knowledge to their students upon returning to America, furthering the modern study of Baroque flute in America. Now, thanks to their efforts and those of academic institutions and professional organizations such as the National Flute Association, there are many opportunities in America to hear performances by dynamic Baroque flutists, to perform and compete on Baroque flute, and to learn from respected Baroque flute instructors. There are also numerous texts and methods books on Baroque flute that give single-author perspectives on learning the instrument.

There are, however, few comparisons of modern pedagogical approaches to teaching Baroque flute. Thus, through a detailed, topic-by-topic summary and comparison of eight modern American Baroque flute educators' backgrounds and pedagogical methodologies (gathered through personal interviews and observations), this document is intended to capture a snapshot of Baroque flute pedagogy in twenty-first century America, identifying common experiences, practices, and philosophies and significant differences. It is hoped that this information can serve as a resource for those interested in researching or learning to play the Baroque flute, especially those without

access to an instructor or who seek to compare pedagogical approaches. It is also hoped that this study further contributes to the increasing interest in modern Baroque flute study.

ACKNOWLEDGEMENTS

This document would not have been possible without the help and support of so many people. I would first like to thank my advisor, Dr. John Bailey, for never wasting a teachable moment. He has guided me throughout every step of my research and writing, pointing me in the right direction but always allowing me to work and explore independently. I am grateful for the innumerable lessons I have learned under his tutelage. I also wish to thank my DMA committee members, Dr. Pamela Starr, Dr. William McMullen, and Dr. Alison Stewart, whose time and efforts spent serving on my committee and editing this document are much appreciated. As for the educators who participated in my study, I must express my most sincere gratitude for selflessly donating their time to interviews, observations, and editing. It is thanks to them that my ideas became reality.

I would be remiss if I did not also include Dr. Joyce Wilson, my undergraduate flute professor, in this list. She is one of the kindest people I have met along my academic journey, and I will always remember her (sometimes undeserved) patience, sense of humor, infectious passion for music, and her mentorship. She will forever be a model I emulate in my own teaching. Finally, although it is impossible to explain everything they have done for me and the influence they have had on me, I would like to express my deepest appreciation to my parents and my husband. I would not have gotten this far in my academic career without my parents' unwavering patience, love, and support; and my husband is a model of positivity who inspires me daily to be a better person. I count myself amongst the lucky ones to know him, and I would not have gotten through the past three years without his advice and sympathetic ear. He is my everything.

TABLE OF CONTENTS

Abstract	
Acknowledgements	i
Table of Contents	ii
Introduction	1
Chapter 1. Eva Amsler	9
Chapter 2. Leela Breithaupt	19
Chapter 3. Eve Friedman	29
Chapter 4. Richard Graef	37
Chapter 5. Barbara Kallaur	47
Chapter 6. Michael Lynn	58
Chapter 7. Stephen Schultz	72
Chapter 8. Jeanne Swack	79
Chapter 9. Comparisons and Conclusions	87
Bibliography	97
Appendix A. List of Persons and Organizations Referenced in the Document	103
Appendix B. Interview Questions	108

INTRODUCTION

Baroque flute performance is a niche subfield of the flute community that is growing steadily, thanks to the efforts of various academic and professional organizations. In America, The National Flute Association (NFA) is bringing attention and opportunities to the field through Baroque flute activities at annual conventions. The NFA Historical Flutes Committee organizes Baroque flute masterclasses, competitions, presentations, and performances by top performers and pedagogues. Additionally, universities support the transmission of Baroque music and historically informed performance (HIP) through Baroque music history courses and Baroque performance practice survey courses. However, specific instruction in Baroque flute performance is uncommon, and this lack of opportunity to get hands-on Baroque flute experience is a disservice to musicians. Studying historical instruments provides performers with an internalized understanding of historical music. Flutists who learn to play Baroque music on Baroque flute have a greater appreciation of the strengths, limitations, and unique qualities of the Baroque flute that allow them to make better-informed decisions when performing Baroque music and transferring Baroque flute concepts to modern flute. Playing Baroque flute provides an exciting, educational, and rewarding musical experience unknown to many modern flutists in the US.

Despite a wealth of single-author perspectives on Baroque flute performance and pedagogy, there are no comparisons of modern Baroque flute educators' pedagogical methodologies. There is equally limited information on Baroque flute pedagogy in America. Thus, through a detailed description and comparison of multiple modern American Baroque flute educators' backgrounds and pedagogical methodologies, this

document is intended to identify common experiences, practices, and philosophies and significant differences which can then serve as a resource for those interested in researching or learning to play the Baroque flute who do not have access to an instructor or would like to compare pedagogical approaches. It is also hoped that this study further contributes to the increasing interest in modern Baroque flute study, and that it might serve as a model for investigations into the pedagogy of other instruments.

According to Ardal Powell¹ in his book *The Flute*, the early music revival was a long-developing movement, initiated as early as the latter decades of the nineteenth century and continuing to grow with the booming radio and recording industry of the early twentieth century.² The modern revival of Baroque flute study matured during the HIP movement in the 1970s,³ when, according to music historian John Butt in his article, “Authenticity,” for *Oxford Music Online*, many performers and ensembles began to experiment with authentic performances of early music. Butt defines authenticity as follows:

‘Authentic’ performance may refer to one or any combination of the following approaches: use of instruments from the composer’s own era; use of performing techniques documented in the composer’s era; performance based on the implications of the original sources for a particular work; fidelity to the composer’s intentions for performance or to the type of performance a composer desired or achieved; an attempt to re-create the context of the original performance; and an attempt to re-create the musical experience of the original audience.⁴

¹ See Appendix for biographical information on this and other persons and instrument makers referenced in this document.

² Ardal Powell, *The Flute* (New Haven: Yale University Press, 2002), 246-250.

³ *Ibid*, 256.

⁴ John Butt, “Authenticity,” in *Grove Music Online, Oxford Music Online*, accessed March 5, 2018, <http://www.oxfordmusiconline.com.libproxy.unl.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000046587>.

The modern pioneers of Baroque flute were and still are primarily European. Frans Brüggen (1934-2014) was one of the most significant exponents of the early music revival. A Dutch Baroque flutist and recorder virtuoso who revolutionized popular thought on the recorder's expressive capabilities, he taught at the Royal Conservatory at The Hague and gained fame as a conductor of both period and modern orchestras. Brüggen's contemporary, Dutch flutist Frans Vester (1922-1987) taught modern flute at the Royal Conservatory at The Hague and was known for his research on performance practice in Mozart's music for wind instruments. English flutist Stephen Preston (b. 1945) is a renowned pedagogue, soloist, chamber musician, and orchestral musician, and, in 2006, he became the youngest recipient of the NFA's Lifetime Achievement Award for his work in early music. In addition to teaching individual lessons, workshops, and masterclasses, he teaches at the Royal College of Music in Manchester and Trinity College of Music (London). Belgian flutist and recorder player Barthold Kuijken (b. 1949) is one of today's important performers of Baroque flute. He studied with Frans Vester and currently teaches Baroque flute at the Royal Conservatories in Brussels and The Hague. Kuijken is an internationally renowned soloist, conductor, and pedagogue. English flutist Rachel Brown, another leading historical flutist and teacher, is a well-known soloist and orchestral player, teaches historical flutes at the Royal College of Music in London, and has numerous publications, including her book, *The Early Flute*.⁵ And finally, Ardal Powell (b. 1958), an English flutist who studied with Barthold Kuijken and Stephen Preston, is one of the most well-known modern scholars of historical and modern flutes. He published one of the flute's main resource books,

⁵Rachel Brown, *The Early Flute: A Practical Guide* (Cambridge: Cambridge University Press, 2002).

The Flute,⁶ co-founded the historical flute-making company Folkers & Powell, and co-founded and edited *TRAVERSO*, a historical flute newsletter that includes articles on the history of the flute, music facsimiles, pedagogy, HIP, primary sources, style, and much more.⁷

As Baroque flute gained popularity, flute makers began producing copies of original instruments. The most frequently copied eighteenth-century makers include Jacob Denner, Heinrich Grenser, Jacques Hotteterre, Thomas Lot, Pierre Naust, Johann Wilhelm Oberländer Sr, Johannes Hyacinthus (I. H.) and Godfridus Adrianus (G. A.) Rottenburgh, and Carlo Palanca. The most well-known modern makers who produce copies include Jean-Francois Beaudin, Boaz Berney, Folkers & Powell, Von Huene Workshop, Simon Polak, Rudolph Tutz, and Martin Wenner.

The current literature on Baroque flute performance and scholarship is extensive. There are numerous treatises, tutors, and methods books available that provide single-author perspectives on HIP, learning to play Baroque flute, and exercises to go along with pedagogical concepts (e.g., embouchure, tone production, articulation, technique, and ornamentation). Historical methods and treatises include Michel Corrette's *Méthode*, Lewis Granom's *Plain and Easy Instructions for Playing on the German-Flute*, John Gunn's *The Art of Playing the German-Flute*, Luke Heron's *A Treatise on the German Flute*, Jacques Hotteterre's *Principles of the Flute, Recorder, and Oboe*, Antoine Mahaut's *A New Method for Learning to Play the Transverse Flute*, Johann Joachim

⁶ Powell, *The Flute*.

⁷ *TRAVERSO*: Historical Flute Newsletter, Vol. 1-10, ed. Ardal Powell (Hudson, NY: Folkers & Powell, 1999). *TRAVERSO*: The Second Decade, 1999-2008, ed. Ardal Powell (Hillsdale, NY: Pendragon Press, 2009).

Quantz's *On Playing the Flute*, and Johann George Tromlitz's *The Keyed Flute* and *The Virtuoso Flute Player*.⁸ The most famous of these treatises, according to Eve Friedman in her book *Tone Development on the Baroque Flute*, include Corrette's, Hotteterre's, Quantz's, and Tromlitz's treatises, which focus on Baroque performance practice and the basics of learning to play the one-keyed flute.⁹ Modern Baroque flute tutors include Peter H. Bloom's *A Practical and Tuneful Method for the Baroque Flute*, Janice Dockendorff-Boland's *Method for the One-Keyed Flute*, Eve Friedman's *Tone Development on the Baroque Flute*, Margaret Neuhaus's *The Baroque Flute Fingering Book*, and Bill Rees's *Method for the Baroque Flute*. Like their historical counterparts, these books focus on the fundamentals of learning to play the one-keyed flute and include practical advice, exercises, and application for the modern player. Rachel Brown's book, *The Early Flute*, which includes a discussion and comparison (by topic) of primary and secondary source material on playing the Baroque flute, traces the development of the flute between 1700 and 1900, and analyzes various pieces by Baroque composers; and John Solum's book, *The Early Flute*, which discusses the early music revival and performance practice concerns, traces the development of the Renaissance, Baroque, and Classical flutes, and

⁸ Michel Corrette, *Michel Corrette and Flute-Playing in the Eighteenth Century*, trans. Carol Reglin Farrar (Brooklyn: Institute of Mediaeval Music, 1970); Lewis Granom, *Plain and Easy Instructions for Playing on the German-Flute* (London: T. Bennett, 1766); John Gunn, *The Art of Playing the German-Flute*, (reprint, Marian, IA: Janice Dockendorff-Boland, 1992); Luke Heron, *A Treatise on the German Flute*. (London: W. Griffin, 1771; facsimile edn., Buren: Frits Knuf: 1973); Jacques Hotteterre le Romain, *Principles of the Flute, Recorder, and Oboe*, trans. and ed. David Lasocki (New York: Frederick A. Praeger, 1968); Antoine Mahaut, *A New Method for Learning to Play the Transverse Flute*, trans. and ed. Eileen Hadidian (Bloomington, Indianapolis: Indiana University Press, 1989); Johann Joachim Quantz, *On Playing the Flute*, trans. Edward R. Reilly (New York: Free Press, 1966); Johann George Tromlitz, *The Keyed Flute*, trans. and ed. Ardal Powell (Oxford: Clarendon Press, 1996; New York: Oxford University Press, 1996); Johann George Tromlitz, *The Virtuoso Flute Player*, trans. and ed. by Ardal Powell (Cambridge: Cambridge University Press, 1991).

⁹ Eve Friedman, *Tone Development on the Baroque Flute* (Abroath, GB: Prima la musica!, 2014).

discusses and compares primary sources; are useful to researchers and performers alike. There are further source comparisons in Friedman's *Tone Development on the Baroque Flute* and in Melody Holmes Schaeffe's thesis, "Flute Pedagogy of the Eighteenth and Nineteenth Centuries: A Comparative Study of the Flute Treatises of Hotteterre, Corrette, Quantz and Boehm."¹⁰ Friedman gives a brief overview of treatises by Hotteterre, Corrette, Quantz, Devienne, Tromlitz, Gunn, and others, while Schaeffe gives background information on the authors, the treatises, and the development of the flute before comparing the authors' opinions by topic (posture, embouchure, articulation, ornamentation, and more). Finally, *TRAVERSO*, Powell's newsletter featuring material on flute history, repertoire, HIP, and historical flute happenings; and *EMAg*, *The Magazine of Early Music America*, a journal on early music-related topics including early music happenings, book and recording reviews, pedagogy, instrument makers, and artists,¹¹ both serve as invaluable early music and historical flute resources.

This document will summarize and compare backgrounds and pedagogical methodologies of eight American Baroque flute pedagogues: Eva Amsler, Leela Breithaupt, Eve Friedman, Richard Graef, Barbara Kallaur, Michael Lynn, Stephen

¹⁰ Peter H Bloom, *A Practical & Tuneful Method for the Baroque Flute* (Somerville, MA: Peter H. Bloom, 1989); Janice Dockendorff-Boland, *Method for the One-Keyed Flute: Baroque and Classical* (Berkeley, Los Angeles, London: University of California Press, 1998); Friedman, *Tone Development on the Baroque Flute*; Margaret Neuhaus, *The Baroque Flute Fingering Book*, 2nd ed., ed. Ardal Powell (New York: Folkers & Powell, 2002); Bill Rees, *Method for Baroque Flute* (Commerce, TX: B. Rees, 1988); Brown, *The Early Flute*; John Solum, *The Early Flute* (Oxford: Clarendon Press, 1992); Melody Holmes Schaeffe, "Flute Pedagogy of the Eighteenth and Nineteenth Centuries: A Comparative Study of the Flute Treatises of Hotteterre, Corrette, Quantz, and Boehm" (MA thesis, San Jose State University, 1989), accessed February 28, 2018, http://0-scholarworks.sjsu.edu.library.unl.edu/cgi/viewcontent.cgi?article=4191&context=etd_theses.

¹¹ "EMAg, The Magazine of Early Music America," Early Music America, accessed March 9, 2018, <https://www.earlymusicamerica.org/magazine/>.

Schultz, and Jeanne Swack. The featured educators were chosen from an initial group of approximately twenty people who had made significant contributions to the Baroque flute field through performing, teaching, and/or researching. Of these twenty people, approximately thirteen responded, three of whom were unable to participate. And finally, two of the remaining participants withdrew, yielding a total of eight. Pedagogical topics discussed include educational background, primary occupation, lesson format, embouchure, sound production, technique, repertoire, phrasing, ornamentation, preferred instrument makers and models, and teaching Baroque music on modern flute. Information on the methodologies of these teachers was gathered via personal video call interviews¹² and observations¹³ of their private Baroque flute lessons and courses. Chosen for their impressive resumes and efforts in the Baroque flute field, the featured educators are a diverse group of highly-educated and skilled individuals. They come from a variety of educational and musical backgrounds. They perform as soloists, chamber musicians, and in orchestras, they are founders of ensembles, companies, and educational programs, they have published articles and books, and they hold teaching positions in American universities or maintain flourishing private studios. These educators thus provide a well-rounded snapshot of modern American Baroque flute pedagogy in the twenty-first century.

Chapters one through eight will be devoted to each of these educators in alphabetical order and will be organized into three major sections: a brief biography, Baroque flute background, and pedagogical methodologies, the latter two of which will

¹² See Appendix B for interview questions.

¹³ A detailed integration of the observations into the document was beyond the scope of this project but will be included in greater detail in future research.

summarize the interviews with the educators. Chapter nine will conclude the document with a detailed topic-by-topic comparison of the educators' methodologies, using information from the interviews and observations to trace commonalities and differences and begin to uncover what comprises modern American Baroque flute pedagogy.

CHAPTER 1

EVA AMSLER

Biography

Eva Amsler has had an extensive career as a performer, teacher, and scholar. She received her Teacher's Diploma in Primary School Teaching at the Teacher Training College in Aarau, Switzerland; her Bachelor of Music from Bern, Switzerland; her Teaching Diploma in Flute Teaching from the Music Teachers' Association in Zürich, Switzerland with Günter Rumpel; and her Artist Diploma in Flute Performance from the University Freiburg im Breisgau, Germany with Aurèle Nicolet. She also studied modern flute privately with André Jaunet in Zürich and observed masterclasses and took lessons on Baroque flute with Barthold Kuijken, Marc Hantai, Claire Gennewein, and Na'ama Lion. Amsler was a member of Sinfonieorchester St. Gallen for 20 years and now is principal flutist with The Tallahassee Symphony Orchestra. With The Dorian Consort, Amsler plays Baroque music on modern flute, and with Bach Parley she plays Baroque flute. She has also performed with *Camerata Zürich*, *Deutsches Bachorchester*, *Landesorchester Vorarlberg*, *Südwestdeutsche Philharmonie*, and *Aargauer Sinfonieorchester*. Amsler is Professor of Flute at Florida State University College of Music and was previously Professor of Flute, Chamber Music, and Flute Pedagogy at the State Conservatory of Music in Feldkirch, Austria. Amsler's research focuses on four main areas: the transition from Baroque to Classical style, extended flute techniques and

contemporary music, pedagogy, and body awareness for musicians and communication skills.¹⁴

Baroque Flute Background¹⁵

Amsler recalls the early years of the HIP movement, joking that when she first heard period-instrument recordings, she marveled at their foreign sound. Her curiosity was piqued, though, as she had always had an interest in Baroque music and had sung in a choir that frequently performed *a capella* Renaissance and Baroque music. Thus, when a colleague from the St. Gallen Sinfonieorchester brought her a 1920s wooden flute, she fell in love with the sound and began practicing. At the time, she was rehearsing and performing with two harpsichord players who, she discovered, were great resources for early music performance, and she remembers going to them with many questions. She also recalls the difficulty of bridging the initial gap between modern and Baroque flute; there are so many issues of performance practice, such as learning to approach music through dance elements and beat hierarchy, using the air differently than on modern flute, and employing articulation and agogic accents as expressive tools, that it was a challenging road until she was “on the other side” and finally felt she could be expressive. When she was around forty years old, she finally purchased a Baroque flute from Rudolf Tutz. She remembers she had booked a Baroque recital for a very short time after purchasing the instrument, unaware of how different the flute would be to play than modern flute, from the cross fingerings to the sound and intonation. She instead had to use her wooden Boehm flute for the recital!

¹⁴ Eva Amsler, curriculum vitae, November 1, 2017, accessed October 11, 2017, <http://www.fsu.edu/cvdb/EAMSLER.rtf>

¹⁵ Eva Amsler, interview by Tamara Tanner, WebEx interview, February 12, 2018.

Years later, Amsler came to the US and began teaching at FSU. Her predecessor, Charles DeLaney, had required students to take one semester of Baroque flute and one semester of recorder. Amsler kept this requirement, marveling at how quickly her students picked up the new instruments. She remembers thinking that if her students could do it she could too, so she became a “beginner with her students” and took the FSU beginning Baroque flute course, taught by one of Amsler’s teaching assistants, Tammara Phillips, who was an experienced Baroque flutist. She also took a few semesters of the FSU Baroque Ensemble taught by Karyl Louwenaar and Valerie Arsenault, foremost because her two colleagues were experts in HIP, but also because the weekly rehearsals were a great motivator to practice regularly and hard. Amsler practiced with dedication for a couple of years and took a two-month sabbatical in Europe during which she observed Mark Hantai and Bart Kuijken and studied with Liane Ehlich. Back in Tallahassee, Amsler took lessons with visiting Baroque flutists such as Christopher Krueger, Colin St. Martin, and Na’ama Lion. She recalls the hardest part about studying Baroque flute was not the understanding of HIP, as she was already very familiar with Baroque music style from modern flute, but rather learning to play the new instrument with a good sound, as expression is reliant not upon the air (as with modern flute) but on different tools such as articulation, consonance and dissonance, and much more.

Amsler feels her teachers were critical to her development as a musician and teacher. She explains that they focused on fundamentals, helping her develop a solid playing foundation in all aspects of flute playing, including musicality and phrasing. This helped her learn efficient practice from an early age. Her instructors emphasized the importance of thoroughly grasping style, technical issues, and musical expression before

rushing too quickly into challenging repertoire. She was also influenced by Rumpel's holistic approach to flute teaching, and Nicolet's "incredible musicianship," beautiful sound, and approachable personality. Like Nicolet, she feels all her teachers were "very human," which profoundly impacted her approach to performing and teaching.

Amsler's teaching philosophy is diverse and holistic, focusing on keeping the "human being in the middle of teaching;" authenticity; body awareness; honing interpersonal communication skills; and, mostly for graduate students, entrepreneurship and flute pedagogy. She also focuses on fostering a solid foundation in technical, musical, and stylistic fundamentals; and reinforces the importance of making one's love of musical expression the driving force behind all musical endeavors. Amsler began studying body awareness as a teenager and pursued the Feldenkrais Method and Alexander Technique after a bout of tendonitis in her early twenties. Today, she feels body awareness plays a big role in Baroque music as so much of Baroque music is related to dancing and beat hierarchy. She observes that a physical and emotional understanding of Baroque music helps facilitate ease while performing. She also feels the basic mechanics of learning to play the Baroque flute increase body awareness, as one will have to learn to control the air, hold the instrument, execute tricky cross fingerings, and form the optimum embouchure. Playing the Baroque flute feels entirely different than playing modern flute, Amsler contends. Along these lines, Amsler strives to always keep the student as a human being at the center of her teaching. Using the body as an instrument and maintaining good balance will help make it easier to play, perform, practice, and even to think and feel. She encourages students specifically to feel their

feet, as that awareness is grounding and thus helps posture and breathing, which in turn improve sound, technique, and musical expression.

Amsler also considers the question of authenticity in all music, and feels Baroque flute playing has influenced her entire life philosophy in that regard. She explains that performances of Baroque music are often referred to as “authentic playing,” as they center around the goal of creating an authentically-historical performance; thus, one needs to ask the question, “What does authentic mean?” One should be aware that there is authentic flute playing, but also ponder the true definition of authenticity in that context. Amsler also communicates the importance of making mistakes over striving for perfection; it is crucial never to forget that the driving force behind all musical endeavors is one’s passion for musical expression. Music is like a language, and one needs to be precise and clear to communicate effectively. Amsler feels this approach helps students find their authentic selves, and with that, what they truly love doing in life. Amsler also helps students learn interpersonal communication skills, fostering a “family atmosphere” in which trust and respect help build confidence and allow students to perform at their best.

Pedagogical Methodology

To help her students warm up on Baroque flute, Amsler takes a reflective, meditative approach. She says that on Baroque flute, one must find his or her “best way to sound” since every note is different. She encourages picking one note, one’s “favorite note of the day,” and finding the note’s optimal sound on that specific day, a technique Amsler learned from Na’ama Lion. From there, one should “go with the air,” the embouchure, the lips, and “find the best way to sound that day.” We don’t do that on

modern flute, Amsler explains, because it is easier to play on such a technically-perfect instrument. This process involves grounding, centering, taking in where one is physically, checking in with the body and mind, and asking if one is really in tune with the Baroque sound. She also advocates doing scales for intonation. Amsler adds that most of her students are graduate students who already have a solid foundation in technique exercises and warm ups.

Amsler's three Baroque flute courses, one beginner and two advanced, have a loose structure. In the beginner course, which usually consists of no more than five people, they follow Boland's *Method for the One-Keyed Flute*¹⁶ with the goal of gaining enough proficiency to play a Telemann Fantasia by the end of the semester. The advanced courses are far more research oriented, because as a Baroque player one is also a researcher. One must also seek out music besides the common repertoire, such as music that was only published many years ago or recently-discovered music. It is also helpful to read treatises, like Quantz or C.P.E. Bach, and newly-published books and articles on all early music related topics. In class, they focus their research efforts on one topic per semester, ranging from articulation, national style, sound, dance, and many more topics relevant to the time period. This ensures students leave the course with a deep understanding of the chosen topic. If dances were the semester topic, for example, every student would be required to research and present two dances, and then they would learn pieces by composers from different countries such as Telemann (Germany) or Hotteterre (France) that feature dances and/or dance influence. Everyone is also required to read a

¹⁶ Boland, *Method for the One-Keyed Flute*.

book, such as Kuijken's *The Notation is Not the Music*,¹⁷ write a reflection, and discuss it in class. In the advanced class, the repertoire they cover is dependent upon the students' various levels, with everyone learning at least one piece to play in an end-of-semester recital. They learn chamber music and have listening assignments based on class topics. The school has seven Baroque flutes at the students' disposal, including a Grenser copy and flutes by von Huene and Simon Polak.

Amsler does not have to spend much time teaching her students fundamentals since she typically works with more experienced modern flutists, but she feels gaining technical proficiency on Baroque flute is a similar process to modern flute in that one needs to practice scales, intervals, and other finger exercises. She also helps students hold the instrument; she explains that it sits slightly higher on the left index fingers and the lower lip (like the piccolo), and monitors students carefully to make sure they don't get tendinitis or similar injuries due to the more spread-out finger position. To teach articulation, Amsler avoids discussing intricate patterns, instead helping students do "normal tonguing" with slight variations. She builds upon what they already know, since they all come from a modern flute background and are often leery of complex articulation patterns. "It's hard!" she acknowledges. She doesn't want to discourage students, so she tries to help them sound like they are doing different articulations and to understand when to apply different patterns. She also encourages students to play exercises from Quantz's

¹⁷ Barthold Kuijken, *The Notation is Not the Music* (Bloomington: Indiana University Press, 2013).

*Solfeggi pour la flute traversière: avec l'enseignement*¹⁸ and *King Frederick the Great's Flute Book: 100 Daily Exercises*.¹⁹

Amsler observes that for her Baroque flute students, most of whom come to her with a solid basis in Baroque style, teaching ornamentation is more a question of showing them how to practice and helping them gather the courage to go outside of the box and improvise ornaments “on the spot.” They often start with a slow movement of a sonata in which they add safer ornaments like cadential trills and learn to improvise small cadenzas. Each class ends up being different, since her students all come to her with different proficiencies. She also encourages practicing Quantz’s exercises, studying bass lines and harmonies, and listening to how great performers ornament pieces.

When approaching phrasing, Amsler focuses on language and rhetoric. Baroque phrasing is like punctuating a sentence, including where to place a comma or an exclamation point. Additionally, Baroque flute has a small dynamic range, so one must work with what the instrument can offer. She encourages students to express the music through articulation, dissonance and consonance, and phrase shaping, but not with crescendos and diminuendos. They must choose dynamic colors: she suggests to her students that they write degrees of *forte* or *piano* (e.g., “*forte* minus” or “*piano* plus”), helping them decide if they want to play loudly or softly. Dynamics can *support* the phrase, Amsler continues. Phrasing must be like breathing; one must choose color, dynamic, and articulation to further expression. It also helps to consider harmonic

¹⁸ Johann Joachim Quantz and Friedrich August II, *Solfeggi pour la flute traversière: avec l'enseignement*, ed. Winfried Michel and Hermien Teske (Winterthur: Amadeus Verlag, 1978).

¹⁹ Frederick the Great, Johann Joachim Quantz, and Erwin Schwarz-Reifilingen, *King Frederick the Great's Flute Book: 100 Daily Exercises* (Wiesbaden: Breitkopf & Härtel, 1900s).

progression and main melodic voice. Then, one can express the musical intention through sequences, rhetorical gestures, step dynamics, dissonance and consonance, beat hierarchy, and articulation. Listening to different languages in music is also very helpful, Amsler says, and feels that her vocal background has strongly influenced this philosophy. For a long time, Amsler remembers, when she taught Baroque music to young students she ended up focusing on the mechanics of Baroque style. One day, though, she experimented with a different approach. She wanted students to dance a Menuet, then a March, and finally a Gigue before ever trying to play the music. She thought just feeling the hierarchy of the beat in their bodies as they marched might help, so she chose a CD of French Overtures for them to listen and dance to. As the group was dancing, she let one person play and was fascinated to notice the student started intuiting the style, including a straight sound with beat hierarchy and varied articulation, without needing excessive verbal instruction. “We still do that!” Amsler explains. “When the whole group is dancing like that...the movement in the room is so strong that the students go with it as they play!”

When teaching Baroque music on modern flute, Amsler thinks the biggest difference is that the sound is more driven by air. She helps students play with an open, lively sound, encouraging vibrato only when it happens organically. She suggests playing as “Baroque” as one can on modern flute, and that if one plays in an authentic style, it often feels easier to play compared to more Romantic interpretations. Furthermore, if playing feels easier, expression comes easier. Bridging the gap between the old and the new by playing Baroque music on modern flute is one of Amsler’s specialties, and she

says she truly enjoys playing Baroque music on both the modern flute and the Baroque flute.

With respect to recommending Baroque flutes for her students, she suggests they purchase an instrument pitched at A=415 because that is what FSU owns and is also the most common pitch level. Amsler likes flutes by Simon Polak, whose instruments are generally inexpensive and easier to play. She personally plays on two flutes by Tutz.

CHAPTER 2

LEELA BREITHAUPT

Biography

Leela Breithaupt received her Bachelor of Music and Master of Music from the Peabody Institute of The Johns Hopkins University where she studied with major American flute pedagogue Robert Willoughby. She also received an Artist Diploma (Konzertexamen) from the *Universität der Künste* Berlin (Berlin University of the Arts) where she studied with Karlheinz Zöllner. Breithaupt has performed on Baroque and modern flute in North America, Europe, and Asia. She plays with and is director of the Baroque trio, *Les Ordinaires*,²⁰ and is a member of the Indianapolis Baroque Orchestra (IBO) (Indianapolis, IN) and Bourbon Baroque (Louisville, KY).²¹ She has also appeared with New York Baroque, the North Carolina Baroque Orchestra, and the Indianapolis Symphony Orchestra (ISO). Her discography includes *The Lully Effect* (Naxos) and *The Versailles Revolution* (Naxos) with the Indianapolis Baroque Orchestra; *Inner Chambers: Royal Court Music of Louis XIV* (Naxos) and forthcoming *Birth of the Flute: Songs with and without Words* (Naxos 2019) with Les Ordinaires; and *The Vanishing Nordic Chorale* and *Beethoven Tänze & Menuette* with the Bavarian Chamber Philharmonic.²² Breithaupt has also authored a series of articles for *Flute Talk Magazine* on Baroque flute

²⁰ Leela Breithaupt, "Les Ordinaires," Leela Breithaupt, accessed March 6, 2018, <https://www.leelabreithaupt.com/les-ordinaires>.

²¹ Leela Breithaupt, "Bio," Leela Breithaupt, accessed March 6, 2018, <https://www.leelabreithaupt.com/bio>.

²² *Ibid.*

and HIP. In addition to her active career as performer and scholar, Breithaupt hosts a series of workshops entitled “Go Baroque! Masterclasses.”²³

Baroque Flute Background²⁴

Breithaupt credits her first exposure to Baroque flute to Robert Willoughby. In the 1970s, while teaching at Oberlin, he became interested in Baroque flute and took a sabbatical semester to study with Frans Brüggen, Frans Vester, and Barthold Kuijken in Europe. Years later, after Willoughby had retired from Oberlin and taken on a smaller studio at Peabody, he began introducing Breithaupt to Baroque performance practice through the study of Baroque music, particularly Bach sonatas. As a freshman in college, Breithaupt was already interested in playing the Baroque flute, and Willoughby encouraged her to take lessons from one of his doctoral students, James Lyman, who had followed Willoughby from Oberlin. Breithaupt also joined the Peabody Baroque Ensemble and learned to play tenor recorder. She met like-minded people during this time and delved deeper into early music. Concurrently, she was playing modern flute in multiple ensembles and enjoying the entire spectrum of repertoire, from early music to newly-composed music. Breithaupt pursued Baroque flute throughout her undergraduate degree and recalls that she was already very happy to have Baroque flute as part of her life and identity.

After graduation, Breithaupt decided to go to Europe to learn other styles of playing the flute. Thus, she made the decision to study with Karlheinz Zöllner for her Artist Diploma. Zöllner, who had just retired from the Berlin Philharmonic, connected

²³ Ibid.

²⁴ Leela Breithaupt, interview by Tamara Tanner, WebEx interview, December 7, 2017.

Breithaupt with other musicians in the area who were also interested in early music including Wolfgang Böttcher, the principal cellist of the Berlin Philharmonic, who performed viola da gamba with Breithaupt on one of her Artist Diploma recitals. Zöller also selected Breithaupt to perform J. S. Bach's St. John Passion with Zöller and members of the Berlin Philharmonic. Although these opportunities laid the groundwork for further explorations into the early music world, Breithaupt played solely on her modern flute during her time in Germany and missed Baroque flute considerably. After two years, Breithaupt returned to the US to pursue a Master of Music degree with Willoughby at Peabody. She also pursued Baroque flute wholeheartedly, studying with Colin St. Martin at Peabody.

When she and her husband relocated to Bloomington, Breithaupt was put into contact with local flutists Karen Moratz and Barbara Kallaur. Moratz and Kallaur introduced Breithaupt to the local modern and Baroque music scene in central Indiana, including the IBO under the direction of Barthold Kuijken. Breithaupt has played with the Indianapolis Baroque Orchestra since 2008. Additionally, Breithaupt's "Go Baroque! Masterclasses" began when Kallaur asked Breithaupt to co-teach a masterclass in which they talked to modern flutists about HIP. It was met with great enthusiasm, so Breithaupt pursued the idea further. To explain her passion for this project, Breithaupt says she feels her niche in the flute community is that of modern and Baroque flutist. While many flutists consider themselves primarily one or the other, Breithaupt feels she has a strong foundation in and ample performance experience on both instruments. This gives her the advantage of knowing how modern flutists approach Baroque flute and how to better bridge the two worlds. To provide this service to the flute community, she created the Go

Baroque! Masterclasses workshop series. She has since given masterclasses at Ball State University, Butler University, Interlochen Arts Academy, Rice University, DePaul University, University of Houston, NFA conventions, the New York Flute Fair, and the San Francisco Conservatory, among others.

Breithaupt was floored by the overwhelmingly positive feedback she received after each masterclass. She also observed the lack of pushback from modern flutists who she thought might resist what used to be perceived as a “weak, out of tune, inferior” instrument. On the contrary, she has been greeted with enthusiasm, curiosity, and ready acceptance of Baroque flute and HIP. Through guiding others in exploration of Baroque music and Baroque flute, Breithaupt feels she helping to break down barriers that exist between modern flutists and HIP. Breithaupt is also contributing to HIP through a series of articles published in *Flute Talk Magazine* that address Baroque performance practice issues such as beat hierarchy, varied articulation, micro-dynamics, and more. Breithaupt feels it is important for Baroque flutists to embrace the modern flute community. So, she structures her articles to be playful and inviting to encourage collaboration and learning, and to avoid HIP coming across as intimidating or “off-putting.” Through the alliance and acceptance of two complementary worlds, Breithaupt contends that flutists can change flute history.

Breithaupt is also active with the NFA. She is the coordinator of the triennial Baroque Artist competition and masterclass and is part of a pilot program that connects beginning Baroque flutists with a rental instrument (provided by historian and flutist Betty Bang-Mather from her personal collection and repurposed by Michael Lynn of

Oberlin) and a teacher. Breithaupt is one of the program's teachers. Breithaupt was also recently appointed Interim Executive Director of Indy Baroque Music.

As an educator, Breithaupt gives credit to her own educational background for various aspects of her teaching personality and methodology. Breithaupt explains she has adopted many of the ways that Willoughby thought about music, especially the way he encouraged his students to consider pieces' phrase construction and harmonic anchors. She recalls Willoughby asking, "Where does this phrase begin and end?" as she was learning a Bach Sonata as a freshman. She says he would then wait for an answer, and that "he could wait for a long time!" She understands now that he was making his students think independently and become their own teachers, which is something she tries to instill in her own students. She also learned to read French violin clef from facsimiles Willoughby had acquired in Europe. She feels reading from facsimiles in the original French violin clef makes it easier to have a direct connection to the music, as it is not "whitewashed," but instead is its own language. From Zöller, she learned to pay close attention not only to her part, but to the entire score and the interrelation between the parts.

Breithaupt also openly acknowledges Kuijken as one of the biggest influences on her playing and teaching, despite only having studied with him officially for one week at a summer festival in Hungary. Breithaupt says since starting the IBO, she has absorbed as much of what Kuijken says in rehearsals as she can, including issues of phrasing, articulation, beat hierarchy, and more, and has adapted these ideas for her own use. She recalled organizing Kuijken's masterclasses in the US for a few years, and through that experience having the invaluable opportunity to observe his teaching. Finally, Breithaupt

cites her undergraduate theory teacher and master's teaching assistant supervisor, Vern Falby, as a major influence. According to Breithaupt, Falby believes that music theory could be a practical tool for performers to internalize and understand music's construction; this knowledge can greatly inform interpretation and performance. Breithaupt took this holistic viewpoint to heart and always considers music's theoretical backbone when learning a piece, encouraging her students to do the same.

Pedagogical Methodology

Breithaupt, who is not affiliated with a university, is frequently sought out for private lessons in person and via video call. Because of this unstructured lesson format in which she might only see a student once, twice, or a handful of times, she tries to meet students at their current level and avoids imposing a rigid structure on their lessons. For her own and students' warm-ups, Breithaupt has adapted concepts from modern flute to Baroque flute but does not advocate for a strict routine. With beginners, Breithaupt works through tone stability and facility exercises, such as slurring octaves (slur and crescendo through lower register pitches to the octave above in half notes, then diminuendo to a whole note, *al niente*). This helps with control, intonation, and facility. She credits this routine to Beatrice Keram, her high school teacher in Poughkeepsie, NY, who was a student of Joseph Mariano. She also advocates for flutter-tongued scales on Baroque flute and modern flute to open the throat, as the act of flutter-tonguing lowers the larynx and raises the soft palate, similarly to proper singing technique. Breithaupt feels this openness in the throat creates a lovely ringing tone quality.

Breithaupt does not teach etudes on Baroque flute, as she feels practicing tricky excerpts from repertoire is sufficient. She does spend significant time focusing on

articulation, though, as she feels this is one of the areas that differs the most from Baroque flute to modern flute. On Baroque flute, articulation should be used as a “palate of expression” rather than a necessity, so varied articulations must become second nature. Breithaupt also concentrates on tongue stops to add clarity in phrasing, especially on repeated notes. Breithaupt feels tongue stops can add so much to one’s phrasing that she has begun implementing the technique in her modern flute playing. For articulation exercises, Breithaupt refers students to the articulation chapter in Quantz’s treatise and teaches a warmup of her own creation in which scales are played with the articulation “Ti di ti di ti di...” over an unequal swung eighth note rhythm. This simple exercise allows students to take away the focus on technique and concentrate solely on the articulation. She also teaches the ambiguous *did’ll* articulation explained as follows by Quantz in his treatise:

The word *did’ll*...is articulated in it should consist of two syllables. In the second, however, no vowel is present; hence it must be pronounced *did’ll* rather than *didel* or *dili*, suppressing the vowel which should appear in the second syllable. But the *d’ll* must not be articulated with the tip of the tongue like the *di*. To articulate *did’ll*, first say *di*, and while the tip of the tongue springs forward to the palate, quickly draw the middle portion of the tongue downward a little on both sides, away from the palate, so that the wind is expelled on both sides obliquely between the teeth. This withdrawal of the tongue will then produce the stroke of the second syllable *d’ll*...”²⁵

Breithaupt approaches *did’ll* articulation as more of a percussive tongue stroke toward the front of the mouth in which air can escape on either side of the tongue, rather than the modern flute double-tongue that strikes farther back in the oral cavity. She advocates that

²⁵ Quantz, *On Playing the Flute*, 79.

Baroque flutists think of articulation as an expressive tool that is as essential as tone quality and note shape.

Tone quality is another concept Breithaupt makes sure to address, utilizing many interesting teaching tools similar to vocal technique and partially adapted from teaching techniques of Wilbert Hazelzet. To help students with the throat expansion targeted in the flutter-tongued scale warm-up, Breithaupt has created what she calls a “croaking exercise” in which she has her students emit a low, sustained croaking sound that allows their larynx to drop and simultaneously lift their soft palate as if yawning. She also asks students to “grab notes with their lips” rather than push air out, and to pretend like they have a beak on their nose to help them focus their airstream forward. She makes sure students are creating space between their molars to allow for optimum resonance. Due to the noncontinuous nature of her lessons, one concept Breithaupt typically avoids discussing at length is embouchure. She prefers leaving embouchure up to her students’ regular teachers and instead tries to make suggestions that will allow faster progress, such as postural changes. Above all, Breithaupt believes that tone cannot be a single concept. One must have multiple tone colors stored in his or her bank of expressive tools. She reflects that in the US there is often a misconception that Baroque flute should sound soft and airy, but Breithaupt doesn’t believe this is the case. To stress that Baroque flute can also produce a gorgeous, full, resonant sound, she encourages her students to pretend that they are playing their modern flute. She says the issue of Baroque flute tone quality is part of her mission: she is “working against ‘supposed to sound’” to help modern flutists understand that Baroque flute, just like modern flute, is capable of producing its own beautiful sound, albeit through different techniques.

To approach ornamentation, Breithaupt relies on primary sources. Breithaupt recalls that several years ago, when she was exploring ornamentation, she asked Barthold Kuijken for his thoughts on the subject. Kuijken replied by saying he goes directly to primary sources to deduce composers' intentions. Breithaupt heeded his advice, often looking to the first movements of Telemann's Methodical Sonatas, which include both the simple and ornamented versions of the melodic line for direct comparison. She suggests playing and learning these written ornaments and storing them in a mental catalogue of possibilities for later use, in the same way jazz musicians listen to great performers, transcribe their solos, and store parts of them for use in other pieces. She also studies texted vocal airs by Jacques Hotteterre, Michel Blavet, and Michel Pignolet de Montéclair, using these to teach seventeenth-and-eighteenth-century vocal ornamentation. She also believes that learning the inflections of the French language gives one a greater understanding of how to inflect and ornament seventeenth-and-eighteenth-century French music. For more information on ornamentation, she recommends Hotteterre's Suites, which include ornamentation instructions, and Montéclair's treatise.

To teach fingerings, Breithaupt does not use one set guide, but often refers students to the website "Old Flutes" for basic fingerings.²⁶ After students are technically sound, she approaches fingerings on a "case-by-case basis," and advises using the fingering that works best to fluently express the music. To help students having trouble with a technically difficult passage, she teaches practicing rhythmic permutations rather than slowing the music down. She feels this forces awareness of connections between

²⁶ "Fingering Charts," Rick Wilson, accessed March 15, 2018, <http://www.oldflutes.com/index.htm>.

notes more so than simply playing a passage at a reduced tempo. Breithaupt noted that another common issue she addresses, as it is typically foreign to modern flutists, is micro-dynamics (beats within a measure having different dynamic levels), which go hand-in-hand with beat hierarchy and articulation. For optimal expression of phrasing and dynamics, Breithaupt encourages familiarity with Baroque dances to better understand and internalize tempi, gesture, metric patterns, and articulation.

When Breithaupt advises students seeking to purchase a flute, she first suggests establishing a relationship with a geographically close builder. She then stresses the importance of not choosing an instrument just because it plays like a modern flute on which all notes sound uniform. Nothing was uniform or “square” in the Baroque Era, Breithaupt argues, so why would we want that now? Rather, she encourages students to find an instrument that can showcase different tonalities’ unique qualities. She also insists that students try an instrument before they buy it. Baroque flutes, according to Breithaupt, are even more different from one another than modern flutes due to the variety of time periods and national styles influencing the original flutes that the Baroque flutes were copied after. She suggests looking at the repertoire to be played and the qualities of one’s own playing, then finding a flute that has the flexibility to fit those needs. She says many want to play on copies of flutes by Palanca because they have an even, robust sound, but she feels choosing an instrument for its evenness cheats the player of the special opportunity to learn what the Baroque flute can teach.

CHAPTER 3

EVE FRIEDMAN

Biography

Dr. Eve Friedman received her Bachelor of Music from The University of Illinois at Urbana-Champaign, her Master of Music from Boston University, and her Doctor of Music in Baroque flute from the Early Music Institute at Indiana University where she studied with Alexander Murray, Doriot Anthony Dwyer, and Barbara Kallaur, respectively.²⁷ She also studied modern flute at Indiana University with Kathryn Lukas. Friedman holds multiple teaching positions, including at Temple University²⁸ and Drexel University²⁹ in Philadelphia, PA, and at Rowan University in Glassboro, New Jersey.³⁰

Friedman maintains an active professional life outside of teaching. She serves on the NFA's Historical Flutes Committee, helping coordinate Baroque flute events and giving Baroque flute presentations at the annual conventions. Her doctoral dissertation which she turned into a book, *Tone Development on the Baroque Flute*, includes a discussion of treatises and her own original exercises and is intended for both students and teachers. The book is the only modern methods book for Baroque flute completely devoted to improving tone quality. Friedman also plays with her husband in their chamber group, The Halcyon Duo. Friedman has performed with Tempesta di Mare, American Bach Soloists, Tafelmusik, the Washington Bach Consort, and American Bach

²⁷ Demetra Baferos Fair, "Flutists' Family Tree: In Search of the American Flute School," (DMA doc., The Ohio State University, 2003), 272.

²⁸ "Faculty," Temple University, accessed March 6, 2018, <https://www.temple.edu/boyer/about/people/faculty.asp>.

²⁹ "Eve Friedman," Drexel University, accessed March 6, 2018, <http://drexel.edu/westphal/about/directory/FriedmanEve/>.

³⁰ "Eve Friedman," Rowan University, accessed March 6, 2018, <https://academics.rowan.edu/cpa/music/faculty/friedman-eve.html>

Soloists.³¹ She has also recorded with *Tempesta di Mare* and was a finalist in the 2004 NFA Baroque Artist Competition.³²

Baroque Flute Background³³

Friedman began playing modern flute in a New Jersey public school and pursued it further in college. During her master's degree, she took a chamber music course taught by the internationally-renowned keyboardist, Mark Kroll, in which they played Baroque music on modern instruments. He placed her in a chamber ensemble in which they played a trio sonata by J.S. Bach. Friedman was fascinated by how differently the music sounded because of Kroll's coaching on Baroque style. She recalls exclaiming, "Wow! It finally really sounds like Bach." Kroll agreed and encouraged her to consider pursuing Baroque flute. As she was living in Boston at the time, there was plenty of opportunity to hear quality Baroque flute playing, so she went to hear Na'ama Lion in concert. Friedman spoke to Lion after the performance, and accepted Lion's offer to come try her collection of historical flutes. She remembers achieving an easy, natural sound on Baroque flute despite never having played before. She had been "bit by the bug," and knew she wanted to pursue Baroque flute. However, she was still working toward her MM on modern flute, so she temporarily put Baroque flute on the back burner. While teaching in New York after graduation, Friedman decided to purchase her own Baroque flute. Upon finding and speaking with a maker, it was recommended she contact accomplished Baroque flutist Sandra Miller at State University of New York at Purchase (SUNY

³¹ "Eve Friedman," Rowan University, accessed March 6, 2018, <https://academics.rowan.edu/cpa/music/faculty/friedman-eve.html>.

³² "Competition Winners Search Results," The National Flute Association, accessed March 6, 2018, <http://www.nfaonline.org/Annual-Convention/Competitions/Winners-List-Search.aspx>.

³³ Eve Friedman, interview by Tamara Tanner, Webex interview, January 30, 2018.

Purchase). She connected with Miller, who helped Friedman purchase her first Baroque flute from Folkers & Powell. Friedman studied with Miller for a year and decided to pursue Baroque flute full time. Thus, she began searching for doctoral programs in early music and discovered IU's program. Friedman was accepted into the school and became the first person to graduate from IU with a DM in Baroque flute performance.

Friedman credits her teachers with influencing her in numerous ways, both consciously and subconsciously. Murray encouraged his students to be independent, as did Kallaur, who Friedman remembers "never spoon fed." Friedman followed in their footsteps, preferring students to initiate ideas and always striving to be very specific with helping them figure out what is going on in the music. She explains that she is also physically oriented, much as Dwyer was. She recalls Dwyer being "very into posture" and breathing mechanics, teaching awareness of the sternum, openness in the shoulders, and postural freedom. Friedman also received a physically-oriented education from Murray, a certified Alexander teacher. From Miller, Friedman learned about intuition in early music. As Friedman explains, Miller "is innately musical and not afraid to apply that to playing Baroque flute." Miller has also taught *solfège*, so playing by ear is an integral part of her pedagogy. Friedman feels she has learned huge amounts from her students as well, particularly her adult students.

In addition to her university teaching, Friedman teaches Baroque flute students privately. Her studio is currently comprised of adult amateurs and professional modern flutists, although Friedman notes that she does not limit her studio to these types of students. At the core of Friedman's teaching philosophy is helping students take control of their learning. Generally, Friedman wants her students to question, not just "sit and

listen.” She wants students to discover things for themselves, and she has found if students can verbalize understanding of a concept they can execute on that understanding. Friedman also focuses on posture and helping students understand that “less is more in terms of effort.” Students should have fun, Friedman contends, so she carefully chooses what to focus on in lessons. Additionally, she spends ample time working with students to find their best tone production and quality. She finds it helpful to play for and with her students and teaches using a combination of playing and explaining.

Pedagogical Methodology

Regarding lesson structure, Friedman feels she is in a unique position since adult amateurs and professional modern flutists are capable of choosing their own repertoire (with some guidance). She explains that she guides the lesson’s general schedule, e.g., playing a scale and then working on tone, or deciding when they will play duets or sight read. However, since her students generally have specific repertoire in mind, Friedman will offer suggestions but always take her students’ ideas into consideration. Friedman adds that some students will get stuck on one nationality’s repertoire, so in that case she feels it is her job to direct their attention elsewhere. Teaching adults, Friedman explains, is like never having a blank slate; “They have all kinds of ideas.” Friedman acts as a guide, helping them refine and build upon their ideas. Sometimes, students will come to her having been thrown into a Baroque flute performance, so Friedman’s job is to give them what she calls a “crash course” on the piece they were given, despite their lack of experience. Her lesson structure is not based on a certain curriculum; it is more tailored to real-world situations and her students’ goals.

Friedman has multiple approaches to help students gain a solid foundation of playing fundamentals. For articulation, she has them read primary sources and play the given examples. One of the biggest “ah-hah” moments for her students, Friedman says, comes when doing scales with different articulations. The variety often transfers to their modern playing, too. Friedman teaches students how to observe guidelines, understand that every author had a unique way of describing articulation, and feel how language affects articulation. To avoid homogeneity, Friedman writes some articulations in her students’ music when necessary. She also plays passages for her students without telling them what syllables she used and then asks them to imitate, thereby forcing them to listen critically. Friedman teaches Quantz’s *did’ll* articulation³⁴ to all her students, noting that if an amateur student has trouble executing this articulation, she has found “an unequal modern double tongue” to be a reasonable solution.

For a fingering guide, Friedman is partial to Quantz’s fingering chart as it was the first one she personally used, but feels fingerings really depend on the person and the flute. She also uses Neuhaus’s *The Baroque Flute Fingering Book*.³⁵ When choosing between multiple fingering options, Friedman encourages using one’s ear to decide what fingering works best for the situation. Friedman teaches flexibility; fingerings, she argues, are tightly connected to intonation, which is connected to tone quality. She also teaches adjustment through vowel shapes, tongue position, and minor head and lip movement. For finger exercises, she uses Boland’s *Method for the One-Keyed Flute*,³⁶ Quantz’s *Caprices*, and with more advanced students, Alison Melville’s *Shadowing*

³⁴ See page 24 for detailed description of *did’ll* articulation.

³⁵ Neuhaus, *The Baroque Flute Fingering Book*.

³⁶ Boland, *Method for the One-Keyed Flute*.

Bach,³⁷ an exercise book for modern and historical flute based on Bach's orchestral writing, including the St. John Passion and the St. Matthew Passion. Friedman also requires students learn scales, arpeggios, and scales in thirds.

To teach tone production, Friedman highlights the difference between Baroque and modern flute. She recalls Kallaur frequently mentioning resonance, which Friedman admits is difficult to find. The Baroque flute should sound as though it emanates from everywhere rather than have a harsh, overly-focused sound. In *Tone Development on the Baroque Flute*, Friedman explains the importance of understanding that covered and bright notes require different "blowing techniques," a principle that serves as the basis for her tone studies.³⁸ For pitch and color adjustment, she encourages experimenting with the oral cavity vowel shape and rolling the flute in and out. Her tone studies center around maintaining pitch and color while changing dynamic level, in addition to staying physically relaxed for optimum tone and pitch flexibility. Friedman advocates using select tone exercises from her book for daily warmups.³⁹

For ornamentation, Friedman helps students execute and apply ornaments appropriately, encouraging a great deal of listening to historical recordings, even when teaching modern flutists. Friedman also likes to help students learn ornaments by adding them categorically. For example, Friedman has students work through a phrase adding only one category of ornaments (e.g., appoggiaturas, turns, etc.). Then they go back and switch ornaments, adding in another category of ornaments. Eventually, they go through and find a "nice mixture" of different ornaments. Friedman has found that some people

³⁷ Alison Melville, *Shadowing Bach* (Pipistrelle Music, 2014).

³⁸ Eve Friedman, *Tone Development...*37.

³⁹ *Ibid*, 38-45.

find it helpful to physically write ornamentation ideas or suggestions into their music as a way to learn how to improvise them in the future.

When teaching Baroque phrasing, Friedman finds inequality of sound amongst keys to be a primary concern. According to Friedman, a frequently propagated falsehood is that of Baroque flute being unequal from one note to another. The truth, rather, is that keys are unequal and have different characters. Instead of inequality from note to note, entire keys are unequal and within those keys, there are certain “characters that will influence all notes.” Friedman also addresses the basic concepts of a slur meaning *diminuendo*, that certain beats have more importance than others, the implications of dance rhythm, and rhetoric.

When discussing dynamics, Friedman considers that the lack of information in a score can be confusing to a beginner. From the earliest notated music in Europe until the end of the Renaissance Era, dynamics were not given, so Baroque music generally has little dynamic indication. Friedman’s philosophy on dynamics is that “more air equals more sound, but more air and faster air aren’t the same thing.” Thus, she asks students to differentiate between more and faster air by having them do a *messa di voce* on long tones with a tuner while keeping the pitch constant. Friedman feels vowel shape plays into pitch accuracy as well.

When discussing purchasing an instrument, Friedman laments that it is harder to try Baroque flutes before purchasing than it is modern flutes. With modern flutes, one can order instruments in the mail, try them out, and send them back, but this system does not exist for Baroque flutes. So, Friedman suggests students go to conventions and try instruments from a variety of makers. If a student is only going to own one flute, she

recommends purchasing an A=415 flute, as it is the most practical and widespread pitch in HIP. Friedman advocates for flutes by Cameron and Berney but feels there are plenty of other great makers as well and that the most important thing is to try before purchasing. Friedman plays on an A=415 Naust copy by Berney.

Friedman, who plays and teaches modern flute in addition to Baroque flute, feels strongly that modern flutists also need to know Baroque music and that her hands-on Baroque flute experience helps her teach HIP to these students. When teaching modern flutists, she focuses on basic principles of Baroque phrasing, such as inequality, varied articulation, and volume, and has observed that learning to play in a Baroque style can be very difficult for students. Friedman also avoids telling modern flutists to restrict vibrato because she feels it sounds “wrong” to use vibrato solely as an ornament on modern flute; rather, she helps students “change” their vibrato to better express the music.

CHAPTER 4

RICHARD GRAEF

Biography

Richard Graef received his Bachelor of Music from Oberlin Conservatory of Music and his Master of Music from Indiana University School of Music, studying with Robert Willoughby and James Pellerite, respectively.⁴⁰ He also earned a Certificate in Salzburg, Austria at the Mozarteum Academy of Music, and later studied at the Aspen Music School and Oberlin's Baroque Performance Institute.⁴¹ Graef is currently Associate Professor of Flute at Northwestern University School of Music, where he has taught since 1989.⁴² Prior to this position, he held a brief appointment as Professor of Music in Flute at Indiana University.⁴³

Graef's performance career is multi-faceted: he has performed with major symphonies and chamber groups and as a soloist. From 1966-1968, Graef was assistant principal flutist of the Minnesota Orchestra.⁴⁴ Since 1968, he has been Assistant Principal Flutist of the Chicago Symphony Orchestra (CSO) where he also performs regularly as Acting Principal Flutist. Alongside his wife, in 1986 Graef founded the Galena Chamber Ensemble; he also performs regularly with the Juliani Ensemble in Chicago. Graef has

⁴⁰ Fair, "Flutists' Family Tree," 297.

⁴¹ "Meet the Juliani Ensemble," The Juliani Ensemble, accessed March 6, 2018, <http://www.julianiensemble.org/meet-the-musicians.html>.

⁴² "Richard Graef," Northwestern University, accessed March 6, 2018, <http://www.music.northwestern.edu/faculty/profiles/richard-graef.html>.

⁴³ "Meet the Juliani Ensemble."

⁴⁴ "Richard Graef," Chicago Symphony Orchestra, accessed March 6, 2018, <https://cso.org/about/performers/chicago-symphony-orchestra/flute/richard-graef/>.

performed as a soloist at Orchestra Hall (Chicago, IL) and the Ravinia Festival (Highland Park, IL), among others.⁴⁵

Baroque Flute Background⁴⁶

Graef first became interested in Baroque flute after completing his BM, when former teacher Willoughby began learning Baroque flute. The two remained in contact after Graef's graduation, and in the mid-1970s, when the HIP movement was in its infancy, Graef went to Willoughby for Baroque flute lessons. Initially, Willoughby advised Graef to learn more Baroque music on modern flute until his technical proficiency on Baroque flute improved. Willoughby gave Graef Bach sonatas with articulations marked in that Willoughby had gotten from William Kincaid; he instructed Graef to mark them in his own music, which Graef obediently did. Over the next few years, Graef found other like-minded individuals in his hometown of Chicago who were interested in Baroque instruments, including many from the CSO. Some of these musicians formed a Baroque ensemble on original instruments, giving Graef further performance experience on Baroque flute. After a few years and with more experience under his belt, Graef returned for more lessons with Willoughby. He brought back the piece of music he had dutifully marked Willoughby's articulations in, only to be asked by a shocked Willoughby where Graef had gotten those "absolutely ridiculous" articulations! As Willoughby had gained experience on Baroque flute, his opinions on appropriate musical decisions, such as articulations, had evolved enormously. Graef

⁴⁵ "Richard Graef," Northwestern University.

⁴⁶ Richard Graef, interview by Tamara Tanner, WebEx interview, December 13, 2017.

marveled at this, as it exemplified the huge amount of influence that playing original instruments could have on ideas about Baroque music in a short amount of time.

Graef continued to pursue Baroque flute, attending the Oberlin Baroque Performance Institute for two years and taking private lessons with Barthold Kuijken whenever Kuijken visited the Chicago area. Eventually Graef began teaching Baroque flute, including during his one-year appointment at IU. In the late 1980s, Walfrid Kujala, Associate Flute Professor at Northwestern University from 1962-2012, asked Graef to join him as a teacher at Northwestern. Graef accepted the offer in 1989, and felt it was very important to share his experiences on Baroque flute with his students, not only for the experience of learning an original instrument, but for the benefits it can offer to playing Baroque music on modern flute. Thus, he implemented a quarterly Baroque flute course that has been in place ever since.

Graef explains his teaching philosophy by reflecting on his background, attitude toward teaching, and the optimal learning environment he strives to foster in his lessons and his classroom. Despite holding multiple symphony positions, including his long tenure with the CSO, Graef did not initially want to be a symphony musician. Early in his education, Graef already found teaching endlessly rewarding and fascinating and knew he wanted to pursue a career in academia. Although his path did lead him to perform with orchestras, Graef has always maintained an active teaching career and knows teaching is essential to his career satisfaction.

Like many educators, Graef insists he was blessed with outstanding teachers from whom he acquired invaluable approaches to teaching. During his education, Graef realized the value of honesty in a teacher. If a student could withstand blunt corrections

from a strict teacher, he or she could learn huge amounts and become a better flutist. He also realized the benefits of creating a positive learning environment that fosters students' growth and confidence, a concept that now lies at the foundation of his own teaching. "Teaching...and learning," Graef argues, "should always be a positive experience and it should always be enjoyable." Regardless of students' levels, they will always do something right that one can use to build upon. For example, a student might play only one note of a phrase with beautiful tone color. Rather than focusing on the rest of the phrase that was played poorly, the teacher could first mention how well the student played that one note. Then, the teacher can ask for the rest of the phrase to be played just as beautifully, successfully framing the entire situation positively by giving the student immediate success and allowing the student to take responsibility for any improvement. By highlighting success, no matter how small, one fosters students' confidence and builds rapport which can then be used to one's advantage when making constructive suggestions and corrections. Graef also clarifies that to have success in teaching one cannot give students false praise, as students pick up on that quickly and, thus, compliments lose meaning. Rather, one must be honest without putting students down. Graef has found in his experiences that this style of teaching, in which all students can have success while improving and growing, tends to be more fruitful than situations in which students are belittled and made to feel afraid. Graef insisted that this balance between honesty and positivity is key to successful teaching.

Graef also firmly believes that Baroque flute is an invaluable tool for all modern flutists. Many modern flutists have little interest in learning an instrument that initially seems like a less advanced, more cumbersome version of their beloved modern flute. To

refute this viewpoint, Graef recalls a quirky analogy from a former teacher that he feels strongly to be true:

Playing the traverso is kind of like a beautiful, small Italian sports car. You're shifting...you feel every ripple in the road...you're aware of your contact with the surface, you're aware of your engine speed, you're aware of how the motor is running. You're one with the machine and one with the road. That's playing the Baroque flute. The modern flute is...just as beautiful but you're driving a big Bentley or a Mercedes. It's automatic transmission; you just skim right over the top of the road. It's quiet. You don't have to shift the gears. The car almost drives itself.

Pedagogical Methodology

Graef's Baroque flute courses are aimed at getting students acquainted with Baroque flute without expecting that they will become virtuosi. It is collaborative, constructive, educational, and holistic, and as Graef adds good-naturedly, "We have a good time." Every flute major at Northwestern is required to take at least one quarter of Baroque flute, but many end up returning for successive quarters. Like most courses, Graef's course begins with the basics and gradually builds upon that foundation. First the students need an instrument, which Northwestern supplies. Upon Graef's recommendation, Northwestern purchased wooden Grenser copies by Cameron and a few more durable flutes, also by Cameron, that are made of a crack-resistant composite material that can withstand the harsh Chicago winters. After the students have instruments, the beginner class learns how to put their instruments together, and how to care for and maintain them. With the composite material, care and maintenance are not as critical as with a wooden instrument, which is far more susceptible to cracking.

True to Graef's holistic approach to teaching, he also begins the class with an "open exchange of ideas" about why the class is important and what the students and

Graef want to accomplish. Graef begins with basic ideas about Baroque music, including that Baroque music tends to be more vertically constructed than modern music's continuous, flowing melodies and horizontal nature. He insists that it is crucial to listen to the bass line. He also stresses the foreign concept that the Baroque flute's sound is not homogeneous, and that Baroque composers composed with this in mind. All notes have a unique quality; some are veiled while others are bright, and composers knew this. Thus, one cannot approach the Baroque flute as a modern flute, but as a separate instrument with unique qualities, limitations, and strengths. Graef also introduces the Pythagorean comma and the Baroque flute's non-equal tuning. He tells students about the Pythagorean comma having been around "since the Ancients," and explained, "If you take that dimension in a mathematical equation...it...is essentially the same mathematical numbers as the difference between the solar year and the lunar year..." and is also reflected in the dimensions of the Great Pyramid. He jokes that his students always find this information especially interesting, considering they learn it in a course they believed would be solely devoted to flute playing. He remembers one year when this topic coincided with Halloween and he "spooked everybody out."

To begin approaching the challenging fingerings on Baroque flute, Graef starts his students in the friendly key of D major. He is only half-joking when he says he tries to find music with as few C-naturals as possible to make it more transferrable from the students' modern flute fingering base. Gradually, he introduces foreign fingering combinations and even encourages students to create short exercises using these combinations, allowing students to take ownership of their learning while also practicing the necessary fingerings. As the class progresses and they begin working on actual music,

he starts each class with scales and arpeggios in the keys they will be playing in that day. This not only helps students get reacquainted with those keys, but also forces them to directly compare keys' different qualities. On Baroque flute, each key has a different character due to the heterogeneous nature of the instrument's sound. Playing different scales and arpeggios successively helps solidify this concept. Graef directs students' awareness to intonation, projection, and resonance within the different scales. In an email message on February 25, 2018, Graef said he has also created several "repetitive practice patterns" for his students to practice tricky fingering combinations.

Graef explains that when students first begin playing the Baroque flute, they approach it with the same attitude as they do modern flute. They pick up the flute and play with a fast air stream and a spinning vibrato. Then, when the Baroque flute doesn't respond as expected, they look at it as if they are disappointed. So, he asks them to put just enough edge into their sound to achieve sympathetic vibration and resonance without making it as edgy as if they were "trying to keep up with the brass section of the Chicago Symphony." He encourages them to strive for a "more open, recorder-like quality."

Contrary to his specific ideas about tone quality, Graef admits he considers articulation on eighteenth-century period instruments one of his personal stumbling blocks. He says he has a difficult time reproducing Quantz's instructions in his articulation exercises since it is impossible to know what that articulation sounded like in Quantz's time. He also noted that eighteenth-century French is an unfamiliar language to us now, so there is no true way of knowing how musicians of that time and geographic location pronounced their consonants and vowels, specifically L's and R's, and thus how that would have affected their articulation on the Baroque flute. Graef exclaims that he

often gets to the point of wanting to throw up his hands in disbelief! However, he has had success in his own and his students' playing with using what he calls a "sloppy" version of the modern double tongue for *inégaies* articulation.

To approach ornamentation, Graef stresses very strongly the stylistic differences between French and Italian Baroque music. In French music, the ornamentation, known as *agréments*, or fixed ornaments, is dictated strictly. For a practical explanation and application, he has his students study the Hotteterre op. 2 and op. 5 collections for transverse flute, in which Hotteterre explains the ornaments and their execution. Graef also insists students understand that everything in French Baroque music was subservient to the accompanying dance steps, including tempo, style, articulation, and ornamentation. In Italian music, however, "...the performer ruled." Italian performers, who frequently traveled to other countries to perform, added extensive ornamentation, going so far as to change note values to add more ornaments. To execute this kind of ornamentation convincingly, Graef stresses, one must be continuously aware of the underlying harmonic structure and the rules of ornamenting in the Italian style, particularly in slow movements. Otherwise, the ornamentation risks not making musical sense.

Graef also has his students study the Telemann Methodical Sonatas. Initially, they learn a first movement with dictated ornamentation. Then, when they feel comfortable with Telemann's ornaments, they study an unornamented movement and add their own, which also necessitates learning the figured bass symbols. Throughout this process, Graef insists on giving historical context for the music they study. He explains to his students that French Baroque composers would likely be shocked if they knew people today were still playing their music, since French Baroque music was often written for a specific

occasion and date and then never played again. Italian music, on the other hand, was written to allow performers to show off their musicality and virtuosic technique. A shocking concept for modern performers, Italian Baroque performers would even substitute other composers' movements into a piece if they didn't like the given movement. In Germany, Graef explains, the practice was to use Italian ornamentation but write it out, as composers did not trust performers to execute it accurately without guidelines. In the interview, Graef affected a heavy German accent for comic effect as he imitated a stock caricature of a Baroque composer, exclaiming, "I want you to play this piece in an Italian style, but I don't trust you! I will show you how to do it!"

When helping a student purchase a new instrument, Graef recommends beginners start with an Aulos flute by Cameron. They are reasonably priced, and the durable material can withstand nearly anything beginning Baroque flutists might do to it. "They can't hurt it," Graef insists. When Graef has a more advanced student looking seriously into pursuing Baroque flute, he recommends they find a good copy of an original, again recommending Cameron. He also advocates for flutes by Folkers & Powell and Tom Prescott. Graef himself has an extensive collection of historical flutes that he brings in for his students to look at and play. Graef usually plays on one particularly versatile copy of a G. A. Rottenburgh flute circa 1750s/60s by Cameron.

Finally, when teaching Baroque music on modern flute, Graef helps his students understand and apply Baroque performance practice while still respecting the modern instrument. In an email message on March 14, 2018, Graef explained that he feels breath vibrato is essential to the modern flute sound. He does, however, relate vibrato to HIP by letting students try *flattement*, a type of finger vibrato, on the Baroque flute and then

asking them to imitate it with breath vibrato on modern flute. He has observed that once “students begin to grasp the shaping of notes and phrases with the breath on their traverso, creating strong and weak expression, their modern vibrato begins to back off as it interferes with their newly found eighteenth-century performance practice.” Graef also uses the Baroque flute to help students understand the various strong and weak notes that can inform modern flute playing and refers to Quantz’s and Leopold Mozart’s treatises to teach articulation, slurring, and tonguing.

CHAPTER 5

BARBARA KALLAUR

Biography

Barbara Kallaur received her Bachelor of Music from The University of British Columbia, her Master of Arts from American University (AU), and her Master of Science from Butler University (BU). She also studied at the Royal Conservatory of Music at The Hague with Barthold Kuijken and at Indiana University (IU). Kallaur is currently Adjunct Assistant Professor of Music (Traverso) at IU. Kallaur has performed as a soloist and with chamber ensembles in numerous countries, including “Canada, the United States, Russia, the Netherlands, and Great Britain. Her chamber ensembles include Ensemble Voltaire and the Indianapolis Baroque Orchestra (Indianapolis, IN), both of which she has served in the roles of principal flute and personnel manager. She has also performed with Apollo’s Fire (Cleveland, OH) and makes regular appearances with Bourbon Baroque (Louisville, KY) and the Louisville Choral Society. In addition to performing, Kallaur is a sought-after master clinician, teaching masterclasses for the Moscow Conservatory of Music, the NFA, and the University of Victoria, among others. As a counselor, Kallaur specializes in helping musicians cope with perfectionism and performance anxiety issues.⁴⁷

Baroque Flute Background⁴⁸

Kallaur grew up in rural British Columbia and started playing modern flute in her school’s band. As her hometown had little to offer a developing flutist, Kallaur drove to

⁴⁷ “Barbara Kallaur,” The Trustees of Indiana University, accessed March 6, 2018, <http://info.music.indiana.edu/faculty/adjunct/kallaur-barbara.shtml>.

⁴⁸ Barbara Kallaur, interview by Tamara Tanner, WebEx interview, January 18, 2018.

Vancouver to study with flutist Paul Douglas, and continued studying with him as a young adult at The University of British Columbia. Toward the end of her BM coursework, she needed to fill two credit hours and casually decided to take Baroque flute lessons. Within two months, Kallaur recalls, she had fallen in love. After graduation, Kallaur, in her “cocky, twenty-two-year-old way,” contacted Frans Vester in Europe about studying flute, but was told he had not been teaching for many years due to illness. She was given a recommendation to contact Kuijken at the Royal Conservatory of Music at The Hague instead, which she did. Kallaur studied with Kuijken for approximately a year and a half. After returning from Europe, she moved to Vancouver, where she taught and played in the CBC Vancouver Orchestra when it used period instruments. During one project, Kallaur spoke with Stanley Ritchie about studies at IU, and soon left Vancouver for Bloomington, a mecca of early music activity with the recent establishment of IU’s Early Music Institute. While there, she met her partner, and together they started Ensemble Ouabache. Later, at a new agent’s insistence, the ensemble changed their name to Ensemble Voltaire. Eventually, the group wanted to put together larger-scale works, and thus the Indianapolis Baroque Orchestra was born. Their first meetings, Kallaur recalls, were in a living room. Eventually, the orchestra outgrew its humble meeting space and became a respected ensemble, directed since 2007 by Kuijken. Kallaur later received a scholarship to attend American University and decided to pursue an MA in Arts Management; her master’s thesis was entitled “The Funding of Early Music

Organizations in the United States and Canada.”⁴⁹ After graduation, Kallaur moved back to Indianapolis and has taught at IU since 1991.

Regarding her work in counseling and specifically with musicians, Kallaur explains that her personal experience with performance anxiety initially drew her to the explore the subject. Approximately ten years ago she received a Creative Renewal Fellowship, which she used to go to the post-secondary educational learning center, Banff Centre for Arts and Creativity in Banff, Alberta. Kallaur worked with a psychologist during this time on the concept of mindfulness in music, specifically the idea of staying in the present while playing. Kallaur returned to Indiana buzzing with ideas and decided to go back to school for her counseling degree. She is particularly interested in the intersection of performance anxiety and perfectionism.

Through her work with Kuijken at the Royal Conservatory and with the Indianapolis Baroque Orchestra, Kallaur credits Kuijken as having a profound influence on her as a musician and teacher. “Bart Kuijken is extremely demanding,” Kallaur says, “but he is not shaming.” Kallaur says she has had the pleasure of watching Kuijken teach hundreds of times and has never seen him shame a student. She took this approach to heart and maintains high standards for her students without “traumatizing” or belittling them. An important thing to remember, Kallaur argues, is that teachers must distinguish between “you *made* a mistake” and “you *are* a mistake.” The difference between those two attitudes can have a profound effect on a student’s experience with a teacher and as a performer.

⁴⁹ Barbara Kallaur, “The Funding of Early Music Organizations in the United States and Canada,” (master’s thesis, American University, 1992).

A few concepts comprise the core of Kallaur's teaching philosophy, including a positive and challenging environment, curiosity and independence, and looking to other musicians for ideas. In her traverso lessons syllabus, Kallaur explains, "I may, at times, be super-critical, but it is only in an attempt to have you learn to do this for yourself. Never take this personally, because I do not criticize the person, but the playing." Kallaur states, "My goal as a teacher is to make myself redundant by teaching you to teach yourself." She always works to "inspire curiosity" in her students. She pushes them to not take music at face value; rather, she wants students to "look beyond the page and know what the context is." One cannot understand music from a specific time and place without knowing something about that time and place. Many universities isolate music from culture and the other arts, Kallaur argues. For example, one could study paintings to get a more holistic understanding of a musical era. This approach is applicable in early and modern music, "...but we don't teach that way." Kallaur remembers Kuijken asking his new students in Brussels if they had visited the art gallery near the conservatory. The students would inevitably say no, usually because they had been practicing so much, Kallaur jokes. Kuijken would then tell them their lesson assignment for that day was to go to the gallery and report back with what they had learned.

In addition to insisting students understand historical and cultural context, Kallaur also teaches students to learn the underlying harmony of music before ornamenting it. One must "...learn how to bake the cake first," explains Kallaur. Before one can begin ornamenting a piece of music, it is necessary to understand the music's foundation to know what ornaments are appropriate and where to apply them. Students often arrive at their first lesson on a piece with a distinct lack of harmonic knowledge and only the flute

part in tow. Kallaur, however, challenges them to look at the score, learn the other parts, and delve into the harmony. Kallaur recalls Kuijken instructing her to not even touch her instrument until she knew exactly how she wanted every note in a piece to go. Without a deep understanding of the music's construction and fully formed interpretive ideas, the music is not truly learned. Kallaur also jokes that she warns her students against the "performance practice of YouTube," or copying performers' ideas from online videos. It could be Bart Kuijken playing, Kallaur says, but if one simply copies his performance, he or she isn't making any musical choices. She adds that the "Baroque world" is fortunate to have greater freedom of interpretive choice than the "modern flute world," which she feels is "more prescriptive."

Kallaur credits aspects of her teaching not only to her teachers but to many musicians she has interacted with throughout her career. Kuijken introduced her to the ideas of resonance and "using the breath without tension." Kallaur did extensive work with him on getting rid of tension, and now addresses this in her own students. Kallaur has also benefitted greatly from looking to other instrumentalists and vocalists for ideas on music and technique. Through singing experience and a "constant dialogue with singers," Kallaur has gained numerous ideas on breathing, tone production, and resonance. She has adapted the ideas of vowel shapes to "fine tune pitches," and of keeping articulation balanced with air stream to avoid over articulating. To help non-singers understand the ideas of resonance and that different notes "live" in different places in the body, Kallaur asks students to close their eyes, plug their ears, place the tips of their pinkies on their nostrils, and hum various high and low pitches. This, Kallaur explains, is a quick way to help students find their head and chest voices and feel where

in the body various pitches lie. Kallaur then transfers this physical sensation of resonance to flute, encouraging students to think about where they feel pitches resonating.

Pedagogical Methodology

In her lessons at IU, Kallaur teaches level-based scale study and improvisation, etudes, and repertoire. The three levels are, in advancing order, Y110/Y710 (Elective Baroque Flute), Y810 (MM Outside Field Baroque Flute and DM Minor Field Baroque Flute), and Y910 (Graduate Major and PhD Baroque and Classical Flute). In level Y110/Y710 semester one, students learn and improvise on the following scales: G major, one octave; C major, one octave; D major, two octaves; E minor, two octaves, and B minor to D6. For etudes, they study the Boismortier Duos, and their repertoire is the Handel Sonata in G major and/or the Hotteterre Suites in D major or G major. In semester two, they learn and improvise on A major, D minor, and G minor (all two octaves). They study exercises from *King Frederick the Great's Flute Book – 100 Daily Exercises* and either Hotteterre or Michel de la Barre suites in original notation. In Y810 semester one, they study and improvise on one-octave G major, C major, A major, and G minor scales and two-octave D major, E minor, B minor, and D minor scales. They study exercises from *King Frederick the Great's Flute Book – 100 Daily Exercises*, and their repertoire is either original-notation Hotteterre works or the Handel Sonata in G major. DM Early Music Minors take a written field exam. In Y810 semesters two and three, they study all scales through four sharps and four flats, two octaves. They study J.S. Bach obbligati (e.g. “Ich folge dir” from the St. John Passion) and Quantz Caprices and Fantasies. Their repertoire includes original-notation Hotteterre or de la Barre Suites, Telemann Fantasias and Methodical Sonatas, J.S. Bach Sonatas in E minor or B minor,

CPE Bach's Flute Sonata in A minor, Couperin's *La Rossignol en Amour*, Mozart's Andante K. 315, and other chamber and solo repertoire of the students' choosing. DM Early Music Minors take a written field exam. In Y910, they study all scales, two octaves. They study the same repertoire as the Y810 semesters two and three, with the addition of Mozart quartets and concerti, Haydn trios, other Telemann sonatas, Telemann Paris Quartets, all J.S. Bach Sonatas and Musical Offering, and W. F. Bach duos. MM students at this level give two recitals, DM students give three recitals, and PhD students give one recital. All students are given required reading from various sources, including treatises by C. P. E. Bach, Devienne,⁵⁰ Quantz, Hotteterre, and Hugot and Wunderlich⁵¹; Kuijken's *The Notation is Not the Music*; Bruce Haynes's *The End of Early Music*;⁵² *Introduction to the Art of Singing* by Johann Friedrich Agricola,⁵³ and various other readings. Kallaur also gives listening assignments.⁵⁴

Kallaur's lesson structure, like her material, is dependent upon the student's level and goals. Kallaur admits she feels fortunate living in Bloomington and teaching at IU, as her students are typically advanced modern flute players and thus progress more quickly on Baroque flute. Regardless of level, though, Kallaur feels it is important that students have quick success, so she strives to create opportunities for this in lessons. With students new to Baroque flute, she spends a lengthy amount of time working on sound production. She also quickly introduces eighteenth-century French literature in French violin clef to

⁵⁰Francois Devienne, *Nouvelle Méthode Théorique et Pratique pour la Flute*, ed. and trans. Jane Bowers (Brookfield, VT: Ashgate, 1999).

⁵¹A. Hugot and Johann Georg Wunderlich, *Méthode de Flûte* (Buren: Frits Knuf, 1975).

⁵²Bruce Haynes, *The End of Early Music: A Period Performer's History of Music for the Twenty-First Century* (Oxford: Oxford University Press, 2007).

⁵³Johann Friedrich Agricola, *Introduction to the Art of Singing*, ed. and trans. Julianne Baird (Cambridge: Cambridge University Press, 2006).

⁵⁴Barbara Kallaur, "Syllabus: Historical Flutes," accessed January 5, 2018.

purposely “unbalance” students with something completely unfamiliar. Kallaur jokes that students typically look at this literature for the first time and demand, “What’s this? It’s in the wrong clef! It looks weird!” By studying this music, though, students learn a huge amount about eighteenth-century music, including negotiating a new clef and learning Baroque dances.

On the subject of teaching playing fundamentals and specifically embouchure, Kallaur explains, “Basically, I don’t talk about it much because I don’t think about embouchure much.” She does, however, help position the embouchure hole on the lower lip, instructing students to put the hole in the middle of the lip and higher than one places the modern flute. Most modern flutists are used to the embouchure plate sitting on the chin. Thus, the proper placement of the Baroque flute embouchure hole feels much higher in comparison. She also addresses the strike wall of the embouchure hole. In Baroque flute, unlike modern flute, one should not blow past the wall’s edge because it wastes air and hinders resonance. Kallaur has found that the most common Baroque flute tone production error is using too much air and trying to “force the sound” rather than “releasing” it. She helps students “experiment with the edge,” finding out how directing the air stream too far across or too far down sounds. In lessons, more so than worrying about where the lips are, they experiment with placement of air. She also ensures students avoid pressing the flute too firmly into their chin to allow for optimum resonance. She recalls her own studies with Kuijken, joking that she would be playing during a lesson when suddenly her flute would be moving away from her! Kuijken’s goal was to see how far away one could move his or her flute while maintaining resonance. Moving the flute also helps one find exactly where the sound “gets good.” Kallaur adds that as pitch

ascends, one's physical sensation of support should move lower. Kallaur does not typically assign tone studies, preferring instead to approach tone in the context of repertoire.

To address articulation, Kallaur has a few different methods. She recommends reading the article, "Turu or Not Turu: Paired Syllables and Unequal Tonguing Patterns on Woodwinds in the Seventeenth and Eighteenth Centuries," by Bruce Haynes.⁵⁵ She also assigns reading on articulation from Quantz's and Hotteterre's treatises. However, Kallaur states there is some ambiguity surrounding authentic articulation since there is no way of knowing exactly how the language of that time and location sounded. Kallaur also takes her students' native languages into account; Germanic languages, she observes, are more conducive to correct articulation than Asian languages. Thus, Kallaur tries to be practical and teaches approximations of the recommended articulations as necessary. Kallaur addresses *inégaies* by assigning texted French cantatas, emphasizing how essential understanding French inflection is to articulation. French, Kallaur says, has long and short syllables. She also adds that as embouchure holes get bigger, there is less flexibility for articulation variety. As the simple system flute developed, instrument makers enlarged embouchure and tone holes to improve resonance and projection, which in turn decreased the range of subtle articulation patterns.

Kallaur also has many thoughts on ornamentation and phrasing. To introduce students to ornamentation, Kallaur assigns French music because the ornaments are "written out." She explains to students that the most basic sign, the "cross," is

⁵⁵ Bruce Haynes, "Turu or Not Turu: Paired Syllables and Unequal Tonguing Patterns on Woodwinds in the Seventeenth and Eighteenth Centuries," *Performance Practice Review* 10, no. 1: 41-60.

fundamentally two ornaments: an appoggiatura and a “wobble.” She also explains that ornaments primarily function either melodically or harmonically. Telemann’s sonatas are a particularly useful teaching tool because they include both types of ornaments. Kallaur ensures students understand that ornamentation is dependent upon literature. In French music, it is necessary to understand the (dated) concept of masculine and feminine phrase endings, or alternating strong beat and weak beat cadences, respectively. She also addresses the idea of moving toward dissonance and away from consonance, as musical interest in the Baroque era lies in dissonance. Since dissonance creates the most harmonically-interesting chord progressions, one should lean into and highlight dissonance while backing away from consonance to allow the music to relax and breathe.

When teaching phrasing, Kallaur observes that the hardest idea for modern players to grasp is beat inequality. Kallaur feels there is a hierarchy of inequality: first, beats, then bars, then periods, and finally phrases. “It just moves up,” Kallaur says. To help clarify this concept, Kallaur references language because “no one speaks in completely equal syllables.” Kallaur recalls once writing the song title “Twinkle Twinkle Little Star” on the board to clarify syllable inequality; she says it became immediately apparent to her students that not all syllables receive equal emphasis. Kallaur also explains that weak beats are not connected to strong beats like they are in later music. For example, rather than beat four of a four-four bar slurring into the downbeat of the next measure, there should be a slight space between the two beats.

To approach dynamics, Kallaur says in Baroque music it is typical to get softer as the pitch rises. she also argues that the one of the hardest concepts to teach that typically requires a well-developed Baroque flute sound, are the echo effects common in French

music. Dynamics in Baroque music come from the bass line harmony. When the bass line changes, the flute line typically changes, too. Kallaur advocates viewing “the flute part as... coequal with the bass line.” The music is “built from the ground up.” She also stresses understanding different kinds of dissonances and their varying importance and advises reading Quantz’s thoughts on dynamics.

As for instruments, IU owns many good flutes for use by historical flute students, including flutes by makers Soubeyran, Folkers & Powell, and Rob Turner, among many others. Kallaur advises against students purchasing copies of Palancas, as they are a late Baroque model. She prefers copies of I. H. Rottenburgh’s later model, but generally just recommends students purchase as good an instrument as they can afford.

Finally, in an email message on March 2, 2018, Kallaur explained that she approaches Baroque music on modern flute by teaching modern flutists in much the same way as she does young Baroque flutists. She impresses upon them that “the musical landscape” is different, and expects them to study an entire piece, including text and harmony (not just the flute part). She avoids teaching French music, as she feels it doesn’t work as well on modern flute. Just as with her Baroque flute students, she requires modern flutists read figured bass and identify dissonances to inform breathing. She also insists modern flutists “bake their cake” first and understand a piece’s construction before decorating it with ornaments. Deciding on ornaments before fully understanding a piece “...is a bit like decorating a cardboard cake!”

CHAPTER 6

MICHAEL LYNN

Biography

Michael Lynn's career has taken many different paths, thanks to Lynn's varied interests within early music. Lynn earned his Bachelor of Science in Music from Oakland University and studied music theory, voice, and early music at Indiana University. He currently holds the title of Professor of Recorder and Baroque Flute at Oberlin Conservatory and, in the summers, teaches at the Oberlin Baroque Performance Institute and other workshops. He previously taught at the University of Michigan, the Recorder Institute of Indiana University, and Oakland University.

Lynn has extensive performance experience, including performances across North America and Asia with Apollo's Fire, Mercury Baroque, ARTEK, Oberlin Baroque Ensemble, Smithsonian Chamber Players, *Tafelmusik*, American Baroque Ensemble, the Handel & Haydn Society, the Boston Early Music Festival Orchestra, the Cleveland Orchestra, Houston Symphony, Cleveland Opera, and Santa Fe Pro Musica. One can hear Michael Lynn in recordings for numerous recording labels, including Koch International and Avie.⁵⁶

Baroque Flute Background⁵⁷

Michael Lynn credits his parents for his first experiences with recorder, Baroque flute, and early music. When living in Denmark when Lynn was three years old, his mother (a flutist) and father (a keyboardist and musicologist) began playing recorder

⁵⁶ "Michael Lynn," Oberlin College & Conservatory, accessed January 4, 2018, <https://www.oberlin.edu/michael-lynn>.

⁵⁷ Michael Lynn, interviews by Tamara Tanner, WebEx interviews, January 22 and 26, 2018.

socially. Lynn followed suit and began playing recorder at age five and, later, modern flute. After tiring of modern flute in high school, he decided to pursue recorder seriously and, in tenth grade, joined the Indiana University early music ensemble. During his youth, Lynn also had the opportunity to experiment with his parents' Baroque flute and to sing in a professional boy choir. He feels his singing background likely led to his "good ear," and that his formative experiences with early music and historical instruments gave him a natural penchant for the genre. During Lynn's third year of college, he began playing the Baroque flute more seriously, still learning independently. He recalls easily producing a good sound on the Baroque flute, even as a child, and always feeling like it was a natural choice for him. While at IU, Lynn was spending as much time as possible playing early music, but at that time there was no early music major so Lynn transferred to Oakland University to study recorder with Lyle Nordstrom. He continued playing the Baroque flute during this time and recalls his "real impetus" to learn how to play Baroque flute well was to be able to play the technically challenging Bach cantatas. Lynn says that he had to "really be able to play to play them." After earning his BS, he considered graduate study but instead ended up accepting his teaching position at Oberlin. "I was very well set up for self-learning," Lynn explains. He always had an interest in early sources, in historical instruments, and in discovering "new old music." Curiosity was "working in his favor."

Lynn admits that he has always been interested in a myriad of subjects, a quality that is reflected in his numerous academic, performing, and entrepreneurial pursuits. Early music has always been Lynn's focus, but he feels he would get bored if he only pursued a single endeavor within that area. His performance and teaching career

exemplify that attitude; at his performing peak, Lynn estimates he was in sixty concerts a year in addition to his multiple teaching positions.

Around the same time that he started teaching college, Lynn became interested in computers and founded the company Early Music Facsimiles. Before the company was born, Lynn had become aware of a wealth of inaccessible musical sources, so he started the company with a former student and together they collected copies of music which Lynn would then reproduce in the most fiscally prudent fashion. Eventually, Lynn tired of the business and sold it. He also pursued his interest in audio engineering; he enjoyed improving recording quality, so he briefly had a recording company. His early career was comprised of a variety of these teaching and miscellaneous jobs. His current passion, though, is his vast collection of historical flutes and the collection's website, "originalflutes.com."⁵⁸ About six years ago, Lynn remembers, he became interested in collecting historical flutes, deducing their history, and figuring out how to play them. Now, Lynn sells and purchases these unique instruments, having nearly every flute restored (that is worth restoring, he adds). The idea of his collection is that one can try flutes from different years and countries; Lynn concentrates on French flutes from the early through late nineteenth century, which was "the end of the 'Golden Age' of French flute making." Lynn feels managing and maintaining this collection has impacted his teaching, too, as his students reap the benefit of his vast knowledge of innumerable flutes' history and mechanics. Lynn specifically feels that the keyed flute is "waiting to

⁵⁸ Michael Lynn, "Original Flutes," Michael Lynn, August 26, 2014, accessed March 2, 2018, <http://www.originalflutes.com/>.

explode” in today’s HIP world: more and more period orchestras are playing Beethoven, for example, so knowing how to play these flutes will be invaluable.

Another major recent endeavor has been Lynn’s series of articles written over the past six years, aimed at expanding people’s knowledge about the flute, historical flutes, and original instruments versus copies. These articles have been published in *The Flutist Quarterly*, *Flute Talk Magazine*, *Traverso*, and other publications. His main goal with these articles is to encourage modern flutists to think about where their instrument came from, so most of his articles are on the nineteenth-century flute.

When speaking about influences on his musicianship and pedagogical practices, Lynn first mentions Frans Brüggen. He contends that Brüggen was one of the first recorder players to use the recorder as an expressive musical instrument. A lot of Brüggen’s and the previous generation’s recorder playing, Lynn argues, was mechanical and inflexible, making little use of the air as an expressive tool. Brüggen developed a new language of expression on recorder and was technically more proficient than his contemporaries. Brüggen had a similar influence on Baroque flute playing, Lynn says. Brüggen’s earlier recordings, according to Lynn, were “nice but not Baroque sounding,” but as Brüggen progressed, his musical ideas changed considerably, as did his interpretations. He was “always experimenting...trying to bring something out of the music.” Lynn played concerts with Brüggen and spent time with him when Brüggen was in the US.

Lynn feels that all musicians and music he comes into contact with influence him in some way, and that he “has soaked up musical experience from everyone he has worked with.” Lynn feels lucky to have played as a young musician with musicians at a

higher level than he was, forcing him to rise to that level to keep up in ensembles. As a college student at OU, Lyle Nordstrom impressed upon Lynn that playing musically should always be the goal. Lynn feels this idea is represented in his own teaching in the way he pushes his students to play with “audible expression.” During his early professional career playing in the Ann Arbor Baroque orchestra Ars Musica, he was hired primarily to play concertos, which he says was an invaluable experience. He also credits his excellent Oberlin colleagues, particularly Robert Willoughby, as having a profound effect on him throughout his teaching career with their “fantastic...basic musical instincts.” Additionally, Lynn acknowledges his innumerable students for the influence they have had on him.

As an experienced musician and teacher, Lynn is still trying to progress and avoid stagnation in his playing. He is continually listening for new ideas from today’s performers; Jan de Winne, Anna Besson, and Alexis Kossenko are three Baroque flutists who Lynn feels have especially exciting musical ideas. Lynn explains, though, that regardless of his personal feelings about performances and interpretations, he tries to learn something from everyone. Finally, Lynn feels having a close relationship with many instrument makers, including those whose flutes he owns and others’ he does not, has been extremely informative and influenced his musical ideas. Lynn has had many thought-provoking discussions with makers (especially de Winne) on topics including the differences between antique flutes and copies, if there is a way to make a copy sound more like an original, what compromises are involved in making a copy, and which of these compromises are acceptable versus “probably not a great idea.” Lynn says this personal connection with flute makers has proved highly stimulating. All of his

influences, Lynn insists, get reflected in his teaching in one way or another. It is impossible to directly pass on experiences, but Lynn feels his students are at least better off hearing first-hand accounts.

Pedagogical Methodology

Lynn's goal as a teacher is for his students to be great performers, have historical context, and be able to justify their musical decisions in a historical way. Lynn makes it clear to students that he teaches a historically-based approach, and requires his students play from facsimiles and study the treatises as much as possible. He also stresses the importance of being expressive on one's instrument in a way that is audible to an audience. On Baroque flute, Lynn argues, people often feel restricted as compared to modern flute, and they end up having a hard time figuring out how to do something expressive without vibrato or adding too many slurs. Figuring that out entails understanding Baroque phrasing and articulation, and how to make music speak like language. Lynn also does not try to teach students to sound like him. He says he sometimes hears something in a student's playing that reminds him of himself and finds joy in that, but he does not believe that students should try to copy their teacher. Lynn helps his students develop their own personality, sound, and expressive voice.

Lynn's lessons at Oberlin are specific to the individual student. There are not official numbered levels; rather, Lynn caters to each student's unique needs and proficiency. Lynn typically averages five Baroque flute and five recorder students of varied ability levels. Lynn does not usually assign etudes, but admits he has "gone in and out" with them, having taught them in the past from time to time. Among those he has used are Berbiguier's exercises for keyed flute and, with his more advanced students,

Quantz's *Solfeggi*. Lynn prefers letting the repertoire speak for itself, finding that Baroque music "typically contains the etude" because it features a set number of figures that, once learned, can be recreated in any other context. As might be expected, Lynn's beginning students have more structured lessons with less flexibility in their repertoire; Lynn encourages his advanced students to play what they are interested in, allowing them more flexibility in their lesson structure. One external element that adds lesson structure is Oberlin's Conservatory-wide country-based semester system. Each semester, within the Historical Performance Department, is dedicated to a country (alternating between England, France, Germany, and Italy), which Lynn uses in his lessons to introduce repertoire and style. He says this has been a well-received endeavor and that "students seem to get a lot out of that." Students also get to help choose repertoire for their freshman and sophomore committees and their junior and senior recitals. Lynn says he occasionally has students who ask to play much harder repertoire than they are ready for, such as the Bach sonatas, the C.P.E. Bach Solo Sonata, or the Telemann Fantasias. Lynn discourages this, instead assigning easier pieces that will allow them to progress better.

With beginners, Lynn introduces French music as early as possible. Unlike Italian and German music, which students usually grasp more easily, French music tends to be foreign in sound and aesthetic. More so than other styles, French Baroque style is beneficial for beginners because it involves playing a lot of "little figures," it has the most notes with individual dynamics, and it requires learning to play ornaments with real musical meaning. Lynn often introduces French repertoire at the beginning of a student's second year of Baroque flute study, provided the student is ready.

Lynn has many thoughts on teaching playing fundamentals. His basic tenant of articulation is comparing Baroque tonguing to modern flute tonguing; the modern flute's range of articulation is narrow, including slurred, short and choppy, or close varieties of double tonguing. Most modern flute teachers, Lynn contends, want everything to be even, clean, and homogeneous. So, Lynn starts by telling people that while Baroque tonguing was generally smooth, it requires much more finesse than the modern flute's standard patterns. He also explains that articulation is part of phrasing and line shaping and draws students' attention to the difference in articulating conjunct versus disjunct patterns. For example, three conjunct sixteenth notes with one skipping fourth note are meant to sound completely different. The conjunct sixteenth notes are less important, so they're smooth. This is why Quantz's *did'll* tonguing had no stop in the air stream, Lynn explains. When there are leaps, it is more common to use single tonguing or a similar articulation to differentiate that note from the surrounding conjunct notes. To illustrate his point, Lynn takes an allegro movement in a Handel sonata and shows students the "topographical patterns," explaining how one utilizes articulation to enhance phrase shape.

Lynn teaches more advanced students *did'll* tonguing, but some people, Lynn observes, have a very hard time with it. He feels most modern Baroque flute players are unable to execute a true *did'll* articulation. When helping students make decisions about adding slurs, Lynn first has them play a piece with no slurs to see if it makes sense. Then, they go back and see what slurs are needed. Lynn disagrees with the pattern of two tongued notes follow by two slurred notes, or vice versa, which he calls "slurring for convenience." "Tonguing is a mysterious thing" and is hard to teach, Lynn acknowledges. Some students can single tongue everything well while others have to

double tongue. Thus, Lynn approaches articulation on a “student-by-student” basis, but always insists students’ choices make musical and historical sense.

As a starting point, Lynn uses the Folkers & Powell Grenser fingering chart. He says he continually searches for a chart he likes better but has thus far been unsuccessful. He teaches the basic fingerings before using any alternate fingerings, as he feels students need to learn to make the flute work before resorting to alternate fingerings to correct playing inadequacies. Lynn will sometimes approve alternate fingerings after trying them himself on the student’s flute. Lynn also ensures students are comfortable with enharmonic fingerings (i.e., A-flat is higher in pitch than G-sharp).

Tone pedagogy, like most of Lynn’s teaching, is very individualized. He feels tone is extremely important, and that achieving a spectacular Baroque flute sound is critical. This one aspect makes the difference between “someone who plays the Baroque flute and someone who plays *at* the Baroque flute.” Much of learning good tone quality is listening to great performers and learning to play in a relaxed way, and people tend to do “way too much funny stuff.” One should relax his or her mouth and embouchure, aiming for optimum embouchure flexibility, which is also critical in terms of dynamics. The best embouchure is relaxed and the location of the flute to the embouchure is critical, Lynn says.

Lynn feels one should strive to have enough control to play Baroque flute with presence, but also be able to achieve a sound that is “...close to silent.” Lynn is a major proponent of note shaping as well, and feels it is a critical part of Baroque playing. In the eighteenth century and earlier, imitating singers was a frequent topic of discussion; Lynn explains that the true meaning of these discussions was having infinite variation on the

quality and quantity of sound. To achieve this sound control, he helps students create a “healthy sound that people can hear.” Lynn wants students to feel like they can access their flute’s unique dynamic palate rather than needing to purchase a louder instrument. He adds that he finds Jean-François Beaudin’s flute, which has the same fingerings as a regular Baroque flute but plays much louder, positively fascinating, but that he personally feels it takes away some of the special qualities of a true Baroque flute. Thus, he works to help students find a focused sound that carries even when soft. “The Baroque flute is not a wimpy instrument!” Lynn insists, and if someone sounds “wimpy” on Baroque flute, they are not playing correctly. On the other hand, it is equally distasteful to push the flute beyond what it can do, which Lynn has found to be a big adjustment for modern flutists who want to push like they do on their Boehm flutes. Resonance, clarity, and focus are key, Lynn states, which all comes down to students learning how the Baroque flute really works. Becoming a good Baroque flutist is about being sensitive to the characteristics of the instrument.

In addition to helping students understand the mechanics and characteristics of the Baroque flute, Lynn encourages practicing long tones and harmonics, and playing slow music with the goal of making it “completely beautiful” with “every note sounding the way it should.” When playing fast, Lynn instructs, one must learn what notes need the most attention to sound beautiful. Lynn also teaches students to use their jaw for sound control. He has observed a tendency toward extreme head motion for pitch control, but he feels this is excessive and unhelpful. Instead, Lynn advocates for moving the jaw in and out, which achieves the same end as rolling the flute or moving the head, but with less movement and disruption. Lynn contends this motion must become automatic.

To approach ornamentation, Lynn uses tools such as the Telemann Methodical Sonatas' first movements. He first assigns the simple version of the melody, and then the ornamented version. Students often get impatient and want to play the ornamented version right away, but Lynn holds steadfast to his belief that one must learn the structural melody before he or she can add effective embellishments. Once students learn the simple version and move on to ornamentation, he plays the simple version while they play the more complex version; this, he jokes, can get interesting. His goal is not just for students to learn ornament execution, but for them to understand how to make ornaments mean something musically and sound improvisatory. He assigns reading from Quantz on ornamentation to help students get a more in-depth understanding. Lynn believes that one must learn a vocabulary of ornaments and recognize when to apply them, which is another major topic he addresses with his students. Lynn also demonstrates for his students, showing them multiple options for ornamenting a single phrase.

To teach phrasing, Lynn talks about the shapes of lines, including conjunct and disjunct motion and metric implications. He thinks about phrase shaping as a hierarchy: a long phrase is divided into smaller phrases, which are divided into even smaller segments comprised of a few notes. Lynn helps students break this hierarchy down to understand how each part combines to create the whole. He argues that just as playing a long phrase without regard for the smaller parts is unmusical, playing only the gestures without considering how they work together in the larger phrase is equally distasteful.

Lynn feels that dynamics are tightly connected to phrasing, and that because of the nature of Baroque phrasing, there are typically more dynamics on Baroque flute than modern flute, only on a smaller scale. Just as Baroque phrasing involves many small

gestures, dynamics on Baroque flute should be considered in the context of gestures in addition to longer phrases. Much of Baroque dynamics is building sensitivity and learning to think of music in small units that need identity; only when gestures are given their due importance can they be connected to form a phrase. Lynn also says that modern flutists tend to feel the need to add vibrato when they have sustained notes; he encourages them instead to shape the note.

When advising students on purchasing an instrument, Lynn impresses upon them that there are no student Baroque flutes, only poor-quality flutes, and that a quality instrument is critical to proper development. He acknowledges that Palanca copies are some of the easiest flutes to learn on and recommends those by Jean-Jacques Melzer and Wenner. Lynn feels that Wenner's Palanca, which Lynn himself often plays, is loud, responsive, in tune, and easy to play; he describes it as a "super flute" and "the very best in the modern version of what 'best' means." However, he also feels students need a true Baroque flute rather than a late Baroque/early Classical instrument to have the best chance of becoming a good Baroque flutist. Thus, he encourages students to find instruments with smaller, rounder embouchure holes. If a student is unable to afford a better instrument, Lynn recommends Bernolin's resin flutes. He also recommends Wenner, Cameron, de Winne, and Berney. For more advanced students, Lynn recommends Wenner's Oberländer, and copies of flutes by Denner and Thomas Lot. Oberlin has an excellent collection of historical flutes at the advanced students' disposal.

Regarding pitch, Lynn feels one of the downsides of today's musical world is being forced into a single pitch, such as A=415, 392, or 440. He explains that the idea of fixed pitch is completely different than how the music world operated in the time in

which these instruments were being used. Even though the pitch variances are small, Lynn insists that each pitch has a different color and impresses this upon his students.

When coaching modern flutists on early music, he has a couple of concepts he focuses on. One is the idea that a “permanent vibrato” is not a useful thing, and instead makes music sound overly homogeneous, which is the opposite of the essence of Baroque music. Contrast, Lynn explains, is more important. He gives the example of a slow movement with sustained notes, in which he talks about shaping notes and maybe using small amounts of breath or finger vibrato. Lynn has found most of his students can do this well, but also adds that he is fortunate to teach very talented modern flutists at Oberlin. The other “biggie,” as Lynn put it, is articulation. He impresses upon students that line shape and articulation are connected, explaining the various possibilities for articulation variance besides simply adding slurs. Lynn’s major goal with modern flutists is to help them avoid playing in a boring, featureless manner. Nothing about modern flute makes it inherently bad at playing Baroque music, Lynn contends. The only detriment is that on modern flute all notes and keys sound the same. However, there is still plenty one can do to create a beautiful performance. He encourages students to read indications in the score, particularly in nineteenth-century flute music, which is full of markings that explain how to project the music to the listener. To better reach modern flutists, Lynn has formulated a lecture on the development of the flute in the nineteenth century aimed at introducing modern flutists to the instruments that led to the modern flute. He uses his collection of instruments to help fill in the gap of how we got to where we are today. He has given lectures at Rice University of Houston, Carnegie Mellon, Ohio State, Southern Methodist, Oberlin, and more. The object, Lynn explains, is to do the lecture for the

modern flute studios at these schools; he says that the students have virtually always seemed to enjoy it, despite often coming to the lecture with the attitude of, “I don’t play those old flutes!”

CHAPTER 7

STEPHEN SCHULTZ

Biography

Stephen Schultz, a graduate of the Royal Conservatory of Music in Holland, the California Institute of the Arts, and the California State University of San Francisco, is equal parts teacher and performer. Since his early days, Schultz has played with numerous Baroque ensembles, including “Philharmonia Baroque Orchestra, Musica Angelica, *Tafelmusik* Baroque Orchestra, Apollo's Fire, Portland Baroque Orchestra, Wiener Akademie, and Chatham Baroque.”⁵⁹ Schultz also founded the group American Baroque, famous not only for their excellent performances of early music, but for integrating the historical and the contemporary by performing works for period instruments by modern American composers.⁶⁰ Schultz finds this repertoire very rewarding and has performed modern works for Baroque flute both as a soloist and with various ensembles, including works for electronically-processed Baroque flute (The cork in the head joint is replaced with a pickup device that feeds into a sound board or microphone to amplify the sound. The sound can then be fed into a device which allows the sound to be looped and modified.).⁶¹ He is currently Associate Teaching Professor in Music History and Flute at Carnegie Mellon University and directs the Carnegie Mellon Baroque Orchestra.⁶² Previously, he taught music history at Holy Names University (Oakland, CA) and music history and chamber music at the University of California,

⁵⁹ Stephen Schultz, “Biography,” Stephen Schultz, accessed March 16, 2018, <http://www.stephenschultz.net/bio.php>.

⁶⁰ Ibid.

⁶¹ Stephen Schultz, interview by Tamara Tanner, WebEx interview, December 18, 2017.

⁶² Schultz, “Biography.”

Davis, and he directed multiple ensembles in addition to teaching Baroque flute and chamber music at the San Francisco Conservatory of Music. Schultz has also taught at the Jeanne Baxtresser International Flute Master Class at Carnegie Mellon University, the Juilliard School of Music, and the International Baroque Institute at the Longy School of Music.⁶³

Baroque Flute Background⁶⁴

Schultz's musical life began with modern flute, but upon hearing a recording of Franz Brüggen playing Baroque flute, he fell in love with the sound of the wooden instrument. Schultz, who later traveled to Europe to study at the Royal Conservatory of Music at The Hague with Frans Vester, explains that he was part of the first generation of American musicians to do this in the early years of the HIP movement. Upon Schultz's initial acceptance into Vester's studio, Vester explained that he wanted Schultz to improve his technical proficiency on modern flute before studying Baroque flute. Schultz took Vester's advice and further pursued modern flute, but he did not give up Baroque flute completely. On the contrary, he studied Baroque flute unofficially, taking regular lessons with Barthold Kuijken in Belgium.

Schultz recalls the teaching style of the late twentieth-century European flute pedagogues who taught in the "old-school, master teacher and apprentice" style. He feels this method of teaching, in which the teacher showed students the "correct" way and had them emulate, was good for him at the time because it gave him a solid foundation. Schultz explains that he received the best of two worlds from his two major teachers at

⁶³ Stephen Schultz, "Teaching," Stephen Schultz, accessed March 2, 2018, <http://www.stephenschultz.net/teaching.phpwel>.

⁶⁴ Schultz, interview by Tamara Tanner.

that time, who had very different focuses. From Vester, Schultz concentrated on musicality and phrasing, while Kuijken emphasized technique, requiring many months of technical study before allowing Schultz to play repertoire. Schultz considers his own teaching a synthesis of these and other experiences. “How I am as a teacher is influenced by my whole life,” Schultz says. His also feels his vast experience “in the trenches” as a performer has given him a unique teaching angle. Schultz stresses that his many years of performing have provided invaluable experiences that he utilizes to help his students. “Much of theory is practice,” Schultz contends. He has found that many students, when performing with others, can listen and understand what is happening but do not know how to adjust. Thus, Schultz uses his practical knowledge to meet students where they are and help them with performance issues. He reflects that this approach to teaching, of meeting students at their current level and then elevating that level, is at the core of his teaching philosophy.

Pedagogical Methodology

While Schultz does not currently have any regular private Baroque flute students, he coaches modern flute students who come to him for early music help and has taught many Baroque flute students in the past. His main vehicle for teaching HIP currently, though, is the Carnegie Mellon Baroque Orchestra, a student ensemble that meets three hours a week to perform early music on modern instruments. They try to incorporate as many HIP elements as they can, including using Baroque bows and discussing “as much stylistic info as they can absorb,” Schultz says. As the ensemble works through repertoire, Schultz addresses issues of vibrato, phrasing, and the conversational nature of Baroque music, among others. Schultz, in his good-natured manner, says that he prefers

the ensemble to be democratic. While he jokes that he has the “ultimate veto power,” he insists that students have excellent opinions and that he makes a point of trying as many of his students’ ideas as possible.

Students come to the Baroque Orchestra, Schultz explains, from a modern orchestral background in which all notes are important. Thus, in Baroque Orchestra, Schultz first puts students on what he calls a “vibrato-free diet,” in which students are temporarily forbidden from using any vibrato while they learn the basics of HIP, including the foreign ideas of inequality and vibrato as an ornament rather than a constant part of one’s sound. Schultz jokes that students often flip on a “vibrato switch,” and stop making decisions about how their vibrato expresses the music. Once students can make conscious, informed decisions about vibrato, Schultz allows them to gradually add it back in.

When teaching Baroque flute and in his own practicing, Schultz says he adapts elements from modern flute warm ups and North Indian music. These include excerpts from Taffanel and Gaubert’s *17 Big Daily Finger Exercises for the Flute*,⁶⁵ including moving diatonically from D5 to D4 and D6 to D5, then moving chromatically from D3 to A6. Then he works on select keys from exercise number four, including D major, D minor, E-flat major, E major, E minor, F major, G major, G minor, A major, B-flat, B major, B minor, and C minor. He also does scales in standard and “filled-in” thirds. He does an articulation warm-up with varied articulations and sometimes practices trills in groups of threes and fives, starting the trill slowly, speeding up gradually, and then

⁶⁵ Paul Taffanel and Philippe Gaubert, *17 Big Daily Finger Exercises for the Flute* (Paris: Alphonse Leduc, 1958).

ending with a termination. From North Indian flute music, he has adapted the use of a drone to tune different intervals in major and minor scales. He advocates spending about twenty minutes on warm ups daily.

When teaching Baroque flute playing fundamentals, Schultz considers that most of his students come from a modern flute background. Because of this, he avoids belaboring authentic tonguing and instead advocates for a “softer double tongue.” He explained that his primary goal with articulation is to help students articulate and slur cleanly. To teach basic technique, Schultz uses Quantz’s fingering guide as a basis, then encourages students to use the fingerings that will best enhance the difference in enharmonic notes (e.g. B-flat sounds higher in pitch than A-sharp). For embouchure and tone production, Schultz asks his students to have as relaxed an embouchure as possible and to make it more “pouty” than their modern flute embouchure. He suggests thinking of the embouchure shape needed to spit a single grain of rice, this idea taken from a Suzuki flute instruction book. He advises students to avoid blowing too hard, instead allowing the flute to tell the player what it needs; one must work to find the balance between air stream and what the flute can handle. The modern flute bore is cylindrical and built for power. The Baroque flute is conical and therefore unable to achieve that same power, particularly in the low register. Schultz tries to help students accept and enjoy these inequalities rather than fight them. He also references vocal technique, explaining that a relaxed and open throat provides room for the sound to resonate, and that different pitches resonate in different parts of the body.

For issues of ornamentation and phrasing, Schultz stresses the importance of consulting primary sources. Schultz encourages reading Quantz’s thoughts on

ornamentation and studying music. To see how Italian players ornamented, Schultz suggests Corelli's violin sonatas, the first movements of which include written-out ornamentation. He also assigns Telemann's Methodical Sonatas; first he has students play them "straight" with no ornamentation, then with all of Telemann's ornaments, and finally he has them choose which ornaments they feel work best. He also recommends Bach slow movements, specifically his English Suites. Generally, Schultz tries to abide by his own rule that if a piece is beautiful and by a great composer, one should avoid adding too much ornamentation. Furthermore, if one does add ornamentation, it should sound improvisatory. Too often, Schultz argues, modern flute players make ornaments equally important to the harmonic skeleton, when ornaments should instead be made to sound spontaneous using dynamics, articulation, rubato, and more. He also emphasizes that Baroque music is more conversational than Romantic and modern music, with shorter phrases and gestures than the long, *bel canto* lines in which modern players are well-versed.

Of these fundamental playing concepts, Schultz spends less time on dynamics simply because the Baroque flute does not possess a huge dynamic range like the oboe or violin, and much of it is dictated by register (the low register being soft and the high register louder). He does stress that dynamics are inherently part of, and thus inseparable, from phrasing. Schultz feels that dynamics are built into music, and that one can do a few things to emphasize this, including echoes and dynamic change on section repeats. Schultz feels, however, that articulation requires more discussion than dynamics. He admits that he tends to add more slurs than other musicians, because "composers of that time weren't writing for posterity" and generally wrote in very few slurs. Bach, Schultz

explains, typically only wrote in slurs when he was breaking Quantz's rules. Based on this historical information, Schultz advocates adding slurs as needed to express the music. Finally, when recommending flutes, Schultz uses his personal experience with different makers to inform his advice. He currently recommends flutes by Wenner, and, depending on what literature he is hired to perform, plays on a handful of flutes of varying pitch levels and numbers of keys, among them Grenser and Palanca copies by Wenner and Hotteterre and Guillaume Triébert copies by Cameron.

CHAPTER 8

JEANNE SWACK

Biography

Dr. Jeanne Swack is a teacher, performer, and music historian. She received her Bachelor and Master of Music degrees in flute performance from the University of Southern California (USC)⁶⁶ where she studied flute with Roger Stevens of the L.A. Philharmonic,⁶⁷ and her Master's and Doctor of Philosophy degrees in music history from Yale University. Dr. Swack is currently Professor of Musicology at the University of Wisconsin-Madison, where she also co-directs the UW-Madison Early Music Ensemble and teaches private instruction in Baroque flute and recorder. Dr. Swack's research has focused on music of the German Baroque, with special emphasis on J. S. Bach and G.P. Telemann.⁶⁸ She has numerous publications, including in *Early Music*, *Journal of the American Musicological Society*, and *The Musical Quarterly*; her many articles include, "J.S. Bach's A Major Flute Sonata BWV 1032 Revisited,"⁶⁹ "On the Origins of the Sonate auf Concertenart,"⁷⁰ and "Quantz and the Sonata in E-flat Major for Flute and Cembalo, BWV 1031;"⁷¹ and she edited a version of *Telemann's Douze Solos*,

⁶⁶ "Jeanne Swack," University of Wisconsin-Madison, accessed March 6, 2018, <https://www.music.wisc.edu/faculty/jeanne-swack/>.

⁶⁷ Fair, 651.

⁶⁸ "Jeanne Swack," University of Wisconsin-Madison.

⁶⁹ Jeanne R. Swack, "J.S. Bach's A Major Flute Sonata BWV 1032 Revisited," In *Bach Studies*, vol. 2, ed. by Don O. Franklin and Daniel R. Melamed (Cambridge: Cambridge University Press), 154-74.

⁷⁰ Jeanne R. Swack, "On the Origins of the Sonate auf Concertenart," *Journal of the American Musicological Society* 46, no. 3 (1993): 369-414.

⁷¹ Jeanne R. Swack, "Quantz and the Sonata in E-Flat Major for Flute and Cembalo, BWV 1031," *Early Music* 23, no. 1 (1995): 31-53.

à *Violon ou Traversière* with A-R Editions, Inc.⁷² Swack's dissertation was entitled, "The Solo Sonatas of Georg Philipp Telemann: A Study of the Sources and Musical Style."⁷³

Baroque Flute Background⁷⁴

In high school Swack began playing recorder, which piqued her curiosity about early music. Although Swack attended USC for modern flute, she enrolled in a seven-semester music theory and history program. As part of this program, she studied Renaissance counterpoint with the early music director whose wife, Charlotte Crockett, was a Baroque flutist. In addition to returning to the recorder, Swack began Baroque flute lessons with Crockett. She immediately loved it and sought out chamber ensembles, including trio sonata groups and a Renaissance flute ensemble. Swack learned other early instruments too, including viol and crumhorn. These experiences, she recalls, brought her to realize her love of early music and period instruments. Swack says she was lucky to have a huge variety of instruments available to her at USC. During her master's program, Swack continued to pursue early music but was offered a position to teach modern flute at Pennsylvania State University (PSU). She accepted the position, also teaching a music history "sophomore survey" course. Swack recalls the humor of finding fellow early music colleagues at PSU not in the music department, but in the meteorology department. She played with her new acquaintances while at PSU, also working with a couple students interested in early music. Swack left her position after a year to pursue her PhD at Yale, where she did private coachings with the internationally renowned Dutch

⁷² Georg Philipp Telemann, *Douze Solos, à Violon ou Traversière*, ed. Jeanne R. Swack (Madison: A-R Editions, 1994).

⁷³ Jeanne Swack, "The Solo Sonatas of Georg Philipp Telemann: A Study of the Sources and Musical Style," (PhD diss., Yale University, 1988).

⁷⁴ Jeanne Swack, interview by Tamara Tanner, WebEx interview, January 19, 2018.

Baroque violinist Jaap Schröder, from whom Swack learned much about Baroque style. Swack was offered a position at UW-Madison while finishing her dissertation and remembers the chaos of juggling research, writing, and a heavy teaching load.

Pedagogical Methodology

Upon accepting her position at UW-Madison, Swack began co-directing the Early Music Ensemble. Swack explains that this period-instrument group is largely a Baroque chamber ensemble, but when instrumentation allows they venture into Renaissance and Classical music. Generally, the ensemble consists of flute, oboe, bassoon, viol, cello, violin, harpsichord, and voices. One of the challenges of this ensemble, Swack admits, is the practical issue of having small numbers of performers that requires putting advanced players alongside beginners. Swack says the students are fortunate to have rental instruments at their disposal through the university.

The size of Swack's private studio at UW-Madison varies depending on student interest. She has had recorder students off and on throughout the years and typically has one or two Baroque flute students. She has also had students who have taken lessons with her outside of the university. A few fundamental concepts inform Swack's Baroque flute teaching, including intonation, knowledge of the score, and knowing historical context to inform musical choices. From the beginning, Swack focuses on intonation, starting in simpler keys like D and G major and "working out" into harder keys. She typically begins with a Handel slow movement, insisting that students have the figured bass in addition to the flute part and read off facsimiles whenever possible. Swack works with students to get them to a level where they can play both parts, as she feels it is crucial to see dissonance, consonance, suspensions, and resolutions. Too often, Swack contends,

students only look at the flute part and completely miss out on critical information.

Swack also discusses editions and editors' markings and encourages utilizing the wealth of public domain originals available for download online.

Next, they work through Telemann's *Fantasias* and, for "mixed-taste embellishing," his *Methodical Sonatas*. They also look at Hotteterre for French *agréments* and other embellishments and Corelli's op. 5 sonatas for Italian *passaggi*. Swack, however, especially likes the *Methodical Sonatas* because they illustrate how Telemann combined different styles of ornamentation. Swack wants students to learn and understand the national styles of embellishment through exposure to the music; she helps them identify what constitutes, for example, French or Italian style and how they get "mixed together in German music." Swack also teaches works by J.S. Bach, pulling "the music apart in enormous detail" as she has done extensive analytical work with his sonatas and wants to share that with her students. Once students are at a point where they can handle Bach, Swack introduces the *Sonate auf concertenart*, a sonata that features elements of concerto form, to help students understand how and why some movements operate as concerto movements.

Swack also likes to help students "get over their fears" surrounding improvisation. To do this, they examine patterns extracted from written-out examples. In the first movements of the *Methodical Sonatas*, for example, they study how Telemann fills in certain intervals and how those patterns can be applied to other intervals. Swack explains that she has a bank of these patterns in her head that she can apply in any context. Telemann, Swack says, was brilliant at giving us a wealth of examples, and his *Methodical Sonatas* are thus an invaluable teaching tool. Swack feels the Italian patterns,

due to their improvisatory nature, are especially hard to invent. She also has students look at florid Corelli pieces to see how “he would spin off a long note.” Furthermore, she shows students how harmony informs ornamentation. Some students struggle reading bass clef and require rudimentary work on that, which Swack insists on since she feels one cannot truly study a piece without being capable of reading both parts. She also requires that students understand what notes are implied by figured bass symbols and asks questions such as, “What does that 4-2 mean? Tell me the notes in the chord.” Swack has observed that students often come to lessons with a mindset that what happened in theory class stays in theory class and need not to be applied to “real” music. When this is the case, Swack encourages students to unlearn this idea and shows them why they need to understand music’s construction.

Swack does not teach etudes, instead requiring students learn scales and arpeggiated chords. She also works on interval tuning, playing pitches for students to tune intervals against and drawing special attention to problem notes like F-sharp, C-sharp, and F-natural. To address F-natural, which is generally sharp, Swack quickly introduces C major. She stresses that some notes and keys are naturally louder while others are softer. Swack also sets a tuner, typically Cleartune (a chromatic instrument tuner for mobile devices that features easy pitch adjustment), to historical tunings. Swack wants her students to understand historical tunings but does not require they learn every single one. Typically, she tries to be practical and uses the university harpsichord’s tuning. When considering lesson structure, Swack takes the student’s level into account. For example, she spends more time working with beginners on scales, tuning, and figured

bass, while with more advanced students, she spends less time on exercises and more time on repertoire.

When teaching playing fundamentals, Swack looks to primary sources for her information. For articulation, Swack encourages reading Quantz's and Hotteterre's treatises, but she does not insist on fluent articulation as it takes time and practice to master. Rather, she introduces students to the concept, then gradually helps them with application. She encourages students to consider language with regards to time and location, but notes that it is difficult for them to correctly pronounce certain vowels and consonants, especially the French "R." So, for her students who aren't native French speakers, simply softening articulation is a start. Avoiding articulation homogeneity and clearly differentiating between strong and weak notes are also good first steps. Swack has observed that articulation variation is difficult for students, who tend to play all notes equally rather than attempt subtle variation. She also stresses the importance of understanding dissonance and resolution and, similarly, relative importance of voices.

Swack typically addresses basic technique using Quantz's fingering chart (without the double key at the bottom). If a fingering does not work well for someone, though, she helps the student find other options. For tone production, Swack helps students adjust from their modern flute. She shows them how to place the flute higher on the lip and aim their air at a smaller surface. The first step is to find that surface, which can be a lengthy process. Swack says it varies, but it often takes a while to find the optimal sound and focus. In a way, Swack contends, students "have to do by doing." She explains that she can help them find the right spot by moving the flute around, but that it is more dependent upon personal exploration. Another issue with tone production, Swack

says, is that most people with a modern flute background play with too much air. To fix this, Swack asks students to play with a straight sound (no vibrato). She explains to students that continuous vibrato is a relatively modern construct (as recent as the early twentieth-century), which helps them understand that they do not need to use vibrato the way modern flutists do.

To address phrasing, Swack focuses on a few major concepts, including markings, tempi, and meter. First, Swack explains that a slur is more of a “sign” than in modern playing, especially if two notes are slurred together. In the case of a two-note slur, there is generally an affective meaning, and the first note will often be emphasized followed by a release on the second note. Certain intervals have affective meaning, as well. On the modern flute, Swack argues, there is a tendency to play everything equally, so she introduces students to the concept of musical inequality. They also discuss tempi. She helps students distinguish between general and more specific tempo meanings (e.g., *adagio* = at ease). Finally, they discuss metric influence on phrasing and tempo. They learn about Baroque dances with the goal of being able to identify them based on hearing them and seeing the score. Without Baroque dance knowledge, Swack contends, one cannot play the music properly. She also discusses the idea of “mini-gestures” within longer phrases, and appropriate breathing spots based on harmonic consonance and dissonance.

For dynamics, Swack explains to students that the Baroque flute’s *forte* will not equal the modern flute’s *forte*, and that one must work with what the instrument is capable of. Within these dynamic ranges, though, there are varying degrees of loud and soft available to the performer. She explains to students that if there is no dynamic

marked in the piece, they can assume *forte* unless some other affect requires that not be the case. Tonality also effects dynamics, as some keys have more veiled notes than others. Additionally, depending on bore, some flutes favor sharp or flat keys and high or low notes

Swack does not currently have any modern flute students, but when she did, she modified select HIP elements to adjust for the instrument. Primarily, she allowed some vibrato, as she felt a completely straight sound on modern flute sounded odd. She also worked with students to avoid playing too loudly in the low register.

When advising students on choosing an instrument, she recommends A=415 as a general pitch level. If students need an inexpensive option, she recommends the Aulos composite flute for its durability in cold weather. She also feels Berney and Polak make good instruments. Swack plays on a Grenser copy by Cameron, a Denner copy by Folkers & Powell, and the Rottenburgh copy by Cameron that Kuijken popularized.

CHAPTER 9

COMPARISONS AND CONCLUSION

Comparisons

Because of the impressive resumes of the eight educators included in this study, the findings from their interviews and observations provide a valuable snapshot of the current state of modern American Baroque flute pedagogy. Through comparing the interviews and observations, numerous similarities and some differences became clear in educational backgrounds, careers, instructional settings, methods for teaching fundamentals (including tone, technique, articulation, ornamentation, phrasing, and dynamics), preferred instrument makers and pitch levels, and approaches to teaching Baroque music on modern flute. This chapter summarizes these similarities and differences by topic.

Regarding the subjects' educational backgrounds, there is a slant toward European instruction. While Graef, Friedman, Swack, and Lynn did not directly study Baroque flute in Europe, Lynn was the only one without a European pedigree, having taught himself to play Baroque flute. Graef studied with Willoughby (who studied in Europe) and with Kuijken, Friedman studied with Kallaur (who studied with Kuijken), and Swack learned much about Baroque style from Jaap Schröder. This finding suggests that American Baroque flute pedagogy reflects a significant European influence, a logical outgrowth of the early music revival's European heritage. Within this European trend, Barthold Kuijken is a particularly common influence: Friedman, Lynn, and Swack were the only ones who did not study with him at some point, although Friedman, through Kallaur, is a second-generation descendent of Kuijken's teaching.

The educators' primary occupations vary. Lynn teaches historical flutes and Kallaur teaches Baroque flute; the other educators primarily teach other subjects. Amsler and Graef teach modern flute; Breithaupt is active on both Baroque and modern flute; Friedman teaches music history, music theory, and chamber music; and both Schultz and Swack teach music history and direct early music ensembles. The method of instruction is also varied. Friedman and Breithaupt both maintain private Baroque flute studios; Graef and Amsler teach group Baroque flute courses; and Kallaur, Lynn, and Swack teach private Baroque flute lessons. While Schultz does not currently have any private Baroque flute students, he has taught in the latter setting in the past. There are also differing levels of course and lesson structure. Amsler's beginning course follows an instructional book while her advanced course is research and repertoire focused; Graef's course begins with basics and gradually progresses, not following one specific book; Breithaupt, Lynn, and Swack structure their lessons on a student-by-student basis; Schultz and Friedman give students a basic structure but take the students' unique needs into consideration; and Kallaur's lessons are highly structured by course level, but within individual lessons the structure is dependent upon the student's needs. Despite the educators framing their approach to lesson structure in different ways, the common thread is that of taking the individual student into consideration and then basing lesson structure on what best helps that student progress.

The various fundamentals discussed are as follows: sound production and tone quality, technique, articulation, ornamentation, phrasing, and dynamics. To teach sound production and tone quality, everyone has unique ways of achieving basically the same ends, as the overwhelming topic of discussion is utilizing what the Baroque flute can

offer to achieve a beautiful sound rather than forcing it to sound like a modern flute. Breithaupt asks students to pretend they are playing their modern flute to help them achieve a full, resonant sound rather than their preconceived idea of a soft, airy Baroque flute sound. Amsler encourages students to rely on their ear and be aware that a beautiful Baroque flute sound is different than a modern flute sound. Friedman advocates for a resonant, focused sound through practicing tone exercises in which one maintains consistent pitch across multiple dynamic levels. She also stresses that covered and bright notes require different “blowing techniques.” Graef helps students adjust their concept of air stream and embouchure from modern flute, telling them to find resonance without too much edge. Similarly, Kallaur and Swack ask students to place the Baroque flute higher on their lip than modern flute and to not blow past the flute’s strike wall, which wastes air and prevents resonance. Swack also uses the image of aiming the airstream at a smaller surface. She feels, however, that much of finding good tone takes time and is reliant upon self-exploration. Lynn and Schultz stress the importance of a relaxed embouchure. Lynn also encourages listening to great Baroque flutists to develop a mental concept of a beautiful sound, and Schultz warns students against blowing too hard for what the Baroque flute can handle. It is safe to say that every educator’s goal is to help students find the best possible sound the Baroque flute can offer (which is not the same as a modern flute sound), but that they all have different ways of helping students find that sound. Generally, they emphasize optimal placement of the flute on the embouchure and using the appropriate air stream direction and amount of air to achieve the most resonant sound possible. Instruction on vibrato usage is secondary to this, but the educators do feel beginning students tend to use the same continuous vibrato on Baroque flute as they do

on modern flute. The most common remedies are to explain that vibrato is used more as an ornament on Baroque flute, to assign listening to great Baroque flute performers to create a mental concept of a Baroque flute sound, and to educate students in HIP and elements of Baroque style, which helps them intuit a historically-accurate sound.

There was a greater variety of approaches to technique, including fingering charts, exercises, and etudes. The most common chart was Quantz's fingering guide, recommended by Friedman, Graef (for pre-equal tempered fingerings), Kallaur, Schultz, and Swack. Kallaur modifies Quantz's chart as necessary and makes sure that students understand sharp and flat enharmonic notes are different pitches. In addition to Quantz's guide, Friedman and Graef also use Neuhaus's fingering guide and Folkers & Powell's online chart, respectively; Amsler's beginner course uses Boland's fingering guide; Breithaupt refers students to the website "Old Flutes" for a variety of possible fingering guides; and Lynn uses Folkers & Powell's Grenser chart. There is greater variation in approaches to the use of etudes, with more educators using scale-based exercises for technical practice than actual etudes. Of those who do teach etudes, there was minor agreement on material. Amsler, Kallaur, and Schultz assign specific etudes. Kallaur and Schultz both assign exercises from *King Frederick the Great's Flute Book – 100 Daily Exercises* and excerpts from Bach cantatas; Amsler uses the exercises in Boland's book, and Kallaur assigns Quantz's Caprices and Fantasies. Lynn, although he does not teach etudes currently, has previously used Berbiguier's exercises for keyed flute and Quantz's *Solfeggi*. Breithaupt, Friedman, and Swack do not teach etudes, instead focusing on difficult excerpts from repertoire. Graef uses exercises of his own creation that focus on repetitive fingering patterns and phrasing, including resolutions of appoggiaturas,

unequal notes, and “wide trills;” he also uses excerpts from repertoire, especially Hotteterre, for ornament practice. Despite the varying opinions on etudes, the educators unanimously agree that scales and scale-based exercises are invaluable for intonation and technique practice.

When explaining articulation, the educators teach historical patterns but make accommodations for their students’ modern flute backgrounds and language facility as necessary. They assign reading on articulation from primary sources, and they help students understand when it is appropriate to apply different articulation patterns. Graef and Schultz teach a relaxed modern double tongue, and Swack similarly helps students soften articulation and create audible differences between strong and weak notes. Kallaur teaches approximations as needed; and Amsler, also as needed, teaches students to do slight variations on their normal tonguing style to make it sound more authentic. Friedman teaches students how to employ articulation patterns to avoid homogeneity, utilizes aural modeling and imitation, and, only when necessary, teaches her amateur students to approximate a *did’ll* articulation with “an unequal modern double tongue.” Lynn helps students understand Baroque articulation by explaining that most of it is smooth, but that there is far greater articulation variety in Baroque music than in later music. He focuses on line shape and teaches students to apply patterns based on conjunct and disjunct motion. Breithaupt teaches tongue stops, Quantz’s *did’ll* articulation, and other patterns. Overwhelmingly, the most common approach is to take modern playing and language into account and allow approximations of historical articulation patterns as needed, especially by utilizing a softened modern double tongue.

To teach phrasing, the educators agree on the usefulness of Baroque dance and language patterns. Every educator uses Baroque dance to inform metric emphasis, beat hierarchy, and inequality. The educators also link language and music, explaining how ornamentation, inequality, and alternating patterns of stress and release in music reflect languages' natural inflection patterns (especially French, Italian, and German). Rhetoric is another common topic, while dynamics are generally less of a focus, with more effort put toward controlling one's sound to achieve a range of tone colors and good intonation, and toward ensuring that any dynamic change is in the context of the harmony, tempo, and other voices. It is frequently mentioned that the Baroque flute has a smaller dynamic range than the modern flute, but that one must have enough technical control to utilize the entirety of that range.

The most popular method of teaching ornamentation amongst the educators is with the first movements of Telemann's *Methodical Sonatas* for the prescribed ornaments in the first movements, which feature a mix of national ornamentation styles. Other composers mentioned include Hotteterre, Blavet, Montéclair, Corelli, and Bach. Additional common threads were recommending students read Quantz's thoughts on ornamentation and practice his exercises and emphasizing the importance of learning a piece's underlying harmony through score study and playing more than just the flute part to make informed ornamentation decisions.

The educators recommend a variety of instrument makers and models, but generally agree on pitch level. Amsler and Swack recommend Polak; Swack, Friedman, and Lynn recommend Berney and Cameron; and Graef recommends Cameron's Aulos composite flutes for beginners, and advises advanced students find a quality copy of an

original by Cameron, Folkers & Powell, or Tom Prescott. Lynn and Schultz recommend Wenner (Lynn specifically likes his Oberländer copy); Lynn also recommends de Winne, and for advanced students, copies of flutes by Denner and Thomas Lot. Kallaur prefers a later-style I.H. Rottenburgh, and Amsler recommends Tutz. Kallaur, Lynn, and Breithaupt specifically advise against purchasing a Palanca copy if possible, as it is a late Baroque/early Classical flute and they feel it cheats the player of the invaluable opportunity to learn on a true Baroque flute. Lynn does acknowledge, though, that Palancas are easy to learn on and can be useful for that reason. Overall, there was a fairly even mix of recommended makers and models, but Boaz Berney and Rod Cameron surfaced as favorite makers. The most frequently referenced model, both in favor of and against, were the divisive Palanca copies. A=415 was overwhelmingly the most popular pitch level recommended.

When asked about teaching Baroque music on modern flute, there were again mixed approaches but with a trend toward allowing some modern influence while also making conscious decisions about incorporating HIP elements. Amsler feels one should play as authentically Baroque as possible but does not discourage vibrato, provided it happens naturally and does not detract from musical expression. Breithaupt focuses on numerous topics, including “beat hierarchy, micro-dynamics, varied articulations,” and using non-vibrato methods for note shaping, such as *messa di voce*. Lynn focuses on getting rid of what he calls “permanent vibrato,” which makes music sound homogeneous and is contradictory to the heterogeneous nature of Baroque music and instruments. He helps students shape notes, like Breithaupt, and explains the connection between line shape and articulation. Friedman focuses on basic Baroque phrasing and helps students

alter their vibrato to be more expressive; similarly, Graef teaches students to do a *flattement* on Baroque flute then imitate it on modern flute with breath vibrato. Rather than restricting vibrato on modern flute, Graef focuses on teaching students as much as possible about HIP so they start intuiting Baroque style naturally. He also uses the Baroque flute's strong and weak notes to inform modern flute playing. Kallaur approaches modern flutes students as she does beginning Baroque flute students, by introducing the basics of the music's construction, including harmony, dissonance, and consonance, before moving on to ornamentation. She generally avoids teaching French Baroque music, which she feels translates poorly to modern flute. Schultz allows some vibrato, but only after students have learned to play with a straight sound and then to *consciously* add vibrato back in. Finally, Swack allows some vibrato and focuses on getting rid of unhelpful modern flute habits, such as consistently playing too loudly in the low register.

Conclusions

The results of the interviews and observations summarized and compared in this study suggest trends within modern American Baroque flute pedagogy. While the educators included in this document have varying backgrounds, career paths, and pedagogical methodologies, there were many consistencies. The educators' backgrounds are strongly rooted in European traditions, and the majority can specifically be traced to Kuijken. The primary method of Baroque flute instruction amongst this sample is through private lessons in a university setting, although the educators who give these lessons are rarely solely employed to teach historical instruments. The methods educators use to teach topics vary widely, but there are many common goals, including a beautiful sound

that does not mimic the modern flute sound, scale-based technique and intonation practice, historical tonguing patterns that are approximated when necessary, improvisatory ornamentation that respects underlying harmony and national style, phrasing that communicates dance influence and speech patterns, and dynamics executed in the context of dance type, tempo, and harmony. There are also common fingering guide, exercise, and repertoire choices. Quantz's fingering guide is the most popular, and of the educators who teach etudes, King Frederick the Great's book is a popular choice, as are music and exercises by Quantz and excerpts from Bach cantatas. The most common repertoire choices are music by Telemann (especially his Methodical Sonatas) and Hotteterre. There is also a trend within lesson structure toward a student-based approach, and it is common when teaching Baroque music on modern flute to allow some vibrato to account for the modern flute's air-driven expression. Finally, A=415 is the favored pitch level for Baroque flutes.

There are fewer, although significant, differences amongst the educators' methodologies. The biggest difference is that of preferred instrument maker. While Cameron and Berney are the most frequently recommended, there is still huge variety. There is also disagreement on models, with a slight preference for the Grenser copy by Rottenburgh (no doubt thanks to Kuijken's influence). The Palanca exposed differing opinions on the ideal instrument for beginners. While some feel the Palanca's easy, robust sound and stable intonation is ideal for beginners, others feel the homogenized, late Baroque/early Classical instrument prevents one from truly becoming a good Baroque flutist. Etudes are also a source of discord, as some feel historically-appropriate

etudes and exercises can be helpful while others feel excerpts from actual music provide sufficient practice.

In conclusion, the eight educators in this study have many common pedagogical goals. And, although they have unique methods to achieve these goals (likely due to factors such as educational backgrounds, individual personalities and opinions, and unique life experiences), the trend toward shared practices and philosophies suggests a common style of pedagogy in twenty-first-century American Baroque flute instruction. It is also obvious that, regardless of the threads that inevitably connect these educators, they are working tirelessly through their efforts in teaching, performing, researching, and writing to promote early music and Baroque flute in America and internationally. Their legacies will live on in their students and those influenced by their performances and research, and thus, they have contributed significantly to the Baroque flute revival, a young field still bursting with opportunity.

BIBLIOGRAPHY

- Agricola, Johann Friedrich. *Introduction to the Art of Singing*. Ed. and trans. Julianne Baird. Cambridge: Cambridge University Press, 2006.
- Amsler, Eva. Curriculum Vitae. November 1, 2017. Accessed October 11, 2017.
<http://www.fsu.edu/cvdb/EAMSLER.rtf>.
- Amsler, Eva. Interview by Tamara Tanner. WebEx interview. February 12, 2018.
- Bach, C.P.E. *Essay on the True Art of Playing Keyboard Instruments*. Trans. and ed. by William J. Mitchell. New York: W. W. Norton, 1949.
- Baferos Fair, Demetra. "Flutists' Family Tree: In Search of the American Flute School." DMA doc., The Ohio State University, 2003.
- "Barbara Kallaur." The Trustees of Indiana University. Accessed March 6, 2018.
<http://info.music.indiana.edu/faculty/adjunct/kallaur-barbara.shtml>.
- Bloom, Peter H. *A Practical & Tuneful Method for the Baroque Flute*. Somerville, MA: Peter H. Bloom, 1989.
- Breithaupt, Leela. "Bio." Leela Breithaupt. Accessed March 6, 2018.
<https://www.leelabreithaupt.com/bio>.
- Breithaupt, Leela. Interview by Tamara Tanner. WebEx interview. December 7, 2017.
- Breithaupt, Leela. "Les Ordinaires." Leela Breithaupt. Accessed March 6, 2018.
<https://www.leelabreithaupt.com/les-ordinaires>.
- Brown, Rachel. *The Early Flute: A Practical Guide*. Cambridge: Cambridge University Press, 2002.
- Butt, John. "Authenticity." In *Grove Music Online*. *Oxford Music Online*. Accessed March 5, 2018.
<http://www.oxfordmusiconline.com.libproxy.unl.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000046587>.

“Competition Winners Search Results.” The National Flute Association. Accessed March 6, 2018. <http://www.nfaonline.org/Annual-Convention/Competitions/Winners-List-Search.aspx>.

Corrette, Michel. *Michel Corrette and Flute-Playing in the Eighteenth Century*. Trans. by Carol Reglin Farrar. Brooklyn: Institute of Mediaeval Music, 1970.

Devienne, Francois. *Nouvelle Méthode Théorique et Pratique pour la Flûte*. Ed. and trans. by Jane Bowers. Brookfield, VT: Ashgate, 1999.

Dockendorff-Boland, Janice. *Method for the One-Keyed Flute: Baroque and Classical*. Berkeley, Los Angeles, London: University of California Press, 1998.

“EMAg, The Magazine of Early Music America.” Early Music America. Accessed March 9, 2018. <https://www.earlymusicamerica.org/magazine/>.

“Eve Friedman.” Drexel University. Accessed March 6, 2018. <http://drexel.edu/westphal/about/directory/FriedmanEve/>.

“Eve Friedman.” Rowan University. Accessed March 6, 2018. <https://academics.rowan.edu/cpa/music/faculty/friedman-eve.html>.

“Faculty.” Temple University. Accessed March 6, 2018. <https://www.temple.edu/boyer/about/people/faculty.asp>.

“Fingering Charts.” Rick Wilson. Accessed March 15, 2018. <http://www.oldflutes.com/index.htm>.

Frederick the Great, Johann Joachim Quantz, and Erwin Schwarz-Reifilingen. *King Frederick the Great's Flute Book: 100 Daily Exercises*. Wiesbaden: Breitkopf & Härtel, 1900s.

Friedman, Eve. Interview by Tamara Tanner. WebEx interview. January 30, 2018.

Friedman, Eve. *Tone Development on the Baroque Flute*. Abroath, GB: Prima la musica!, 2014.

Graef, Richard. Interview by Tamara Tanner. WebEx interview. December 13, 2017.

Granom, Lewis. *Plain and Easy Instructions for Playing on the German-Flute*. London: T. Bennett, 1766.

Gunn, John. *The Art of Playing the German-Flute*. Reprint, Marian, IA: Janice Dockendorff-Boland, 1992.

Harris-Warrick, Rebecca. "Newest Instructions for the German Flute: A Method Book for the One-Keyed Flute Based on the Eighteenth-Century Tutors." D.M.A. diss., Stanford University, 1977. <https://searchworks.stanford.edu/view/747134>.

Hartman, Donald H. "Pedagogical Practices Relating to the German Flute in England from 1729 to 1847." D.M.A. essay, Eastman School of Music, Rochester, 1961.

Haynes, Bruce. *The End of Early Music: A Period Performer's History of Music for the Twenty-First Century*. Oxford: Oxford University Press, 2007.

Haynes, Bruce. "Tu ru or Not Tu ru: Paired Syllables and Unequal Tonguing Patterns on Woodwinds in the Seventeenth and Eighteenth Centuries." *Performance Practice Review* 10, no. 1: 41-60.

Heron, Luke. *A Treatise on the German Flute*. London: W. Griffin, 1771; facsimile edn., Buren: Frits Knuf, 1973.

Holmes Schaeffe, Melody. "Flute Pedagogy of the Eighteenth and Nineteenth Centuries: A Comparative Study of the Flute Treatises of Hotteterre, Corrette, Quantz, and Boehm." M.A. thesis, San Jose State University, 1989. http://0-scholarworks.sjsu.edu.library.unl.edu/cgi/viewcontent.cgi?article=4191&context=etd_theses.

Hotteterre le Romain, Jacques. *Principles of the Flute, Recorder, and Oboe*. Trans. and ed. by David Lasocki. New York: Frederick A. Praeger, 1968.

Hugot, A. and Johann Georg Wunderlich. *Méthode de Flûte*. Buren: Frits Knuf, 1975.

"Jeanne Swack." University of Wisconsin-Madison. Accessed March 6, 2018. <https://www.music.wisc.edu/faculty/jeanne-swack/>.

- Kallaur, Barbara. Interview by Tamara Tanner. WebEx interview. January 18, 2018.
- Kallaur, Barbara. "The Funding of Early Music Organizations in the United States and Canada." Master's thesis, American University, 1992.
- Kallaur, Barbara. "Syllabus: Historical Flutes." Accessed January 5, 2018.
- Kuijken, Barthold. *The Notation is Not the Music*. Bloomington: Indiana University Press, 2013.
- Lynn, Michael. Interview by Tamara Tanner. WebEx interviews. January 22 and 26, 2018.
- Lynn, Michael. "Original Flutes." Michael Lynn. August 26, 2014. Accessed March 2, 2018. <http://www.originalflutes.com/>.
- Mahaut, Antoine. *A New Method for Learning to Play the Transverse Flute*. Trans. and ed. by Eileen Hadidian. Bloomington, Indianapolis: Indiana University Press, 1989.
- "Meet the Juliani Ensemble." The Juliani Ensemble. Accessed March 6, 2018. <http://www.julianiensemble.org/meet-the-musicians.html>.
- Melville, Alison. *Shadowing Bach*. Pipistrelle Music, 2014.
- "Michael Lynn." Oberlin College & Conservatory. Accessed January 4, 2018. <https://www.oberlin.edu/michael-lynn>.
- Neuhaus, Margaret N. *The Baroque Flute Fingering Book*. 2nd ed. Ed. by Ardal Powell. New York: Folkers & Powell, 2002.
- Powell, Ardal. *The Flute*. New Haven: Yale University Press, 2002.
- Quantz, Johann Joachim. *On Playing the Flute*. Trans. by Edward R. Reilly. New York: Free Press, 1966.
- Quantz, Johann Joachim and Friedrich August II. *Solfeggi pour la flute traversière: avec l'enseignement*. Ed. by Winfried Michel and Hermien Teske. Winterthur: Amadeus Verlag, 1978.

- Rees, Bill. *Method for Baroque Flute*. Commerce, TX: B. Rees, 1988.
- “Richard Graef.” Chicago Symphony Orchestra. Accessed March 6, 2018.
<https://cso.org/about/performers/chicago-symphony-orchestra/flute/richard-graef/>.
- “Richard Graef.” Northwestern University. Accessed March 6, 2018.
<http://www.music.northwestern.edu/faculty/profiles/richard-graef.html>.
- Schultz, Stephen. Interview by Tamara Tanner. WebEx interview. December 18, 2017.
- Schultz, Stephen. “Biography.” Stephen Schultz. Accessed November 20, 2017.
<http://www.stephenschultz.net/bio.php>.
- Schultz, Stephen. “Teaching.” Stephen Schultz. Accessed March 2, 2018.
<http://www.stephenschultz.net/teaching.php>.
- Solum, John. *The Early Flute*. Oxford: Clarendon Press, 1992.
- Swack, Jeanne R. “J.S. Bach’s A Major Flute Sonata BWV 1032 Revisited.” In *Bach Studies*, vol. 2, ed. by Don O. Franklin and Daniel R. Melamed, 154-74. Cambridge: Cambridge University Press.
- Swack, Jeanne R. “On the Origins of the Sonate auf Concertenart.” *Journal of the American Musicological Society* 46, no. 3 (1993): 369-414.
- Swack, Jeanne R. “Quantz and the Sonata in E-Flat Major for Flute and Cembalo, BWV 1031.” *Early Music* 23, no. 1 (1995): 31-53.
- Swack, Jeanne. Interview by Tamara Tanner. WebEx interview. January 19, 2018.
- Swack, Jeanne. “The Solo Sonatas of Georg Philipp Telemann: A Study of the Sources and Musical Style.” PhD diss., Yale University, 1988.
- Taffanel, Paul and Philippe Gaubert. *17 Big Daily Finger Exercises for the Flute*. Paris: Alphonse Leduc, 1958.

Telemann, Georg Philipp. *Douze Solos, à Violon ou Traversière*. Ed. by Jeanne R. Swack. Madison: A-R Editions, 1994.

Toff, Nancy. *The Development of the Modern Flute*. New York: Taplinger Publishing Co., 1979.

TRAVERSO: Historical Flute Newsletter, Vol. 1-10. Ed. by Ardal Powell. Hudson, NY: Folkers & Powell, 1999.

TRAVERSO: The Second Decade, 1999-2008. Ed. by Ardal Powell. Hillsdale, NY: Pendragon Press, 2009.

Tromlitz, Johann George. *The Keyed Flute*. Trans. and ed. by Ardal Powell. Oxford: Clarendon Press, 1996; New York: Oxford University Press, 1996.

Tromlitz, Johann George. *The Virtuoso Flute Player*. Trans. and ed. by Ardal Powell. Cambridge: Cambridge University Press, 1991.

APPENDIX A

LIST OF PERSONS AND ORGANATIONS REFERENCED IN THE DOCUMENT

Biographical information from multiple sources, including instrument makers', artists', publishers', flute societies', music festivals', and ensembles' websites; universities' faculty profile web pages; Demetra Baferos Fair's DMA document, "Flutists' Family Tree;" Jacques Hotteterre's treatise; the National Music Museum's and the Metropolitan Museum's websites; The National Flute Association's Lifetime Achievement Award winners' profiles; Ardal Powell's book, *The Flute*; John Solum's book, *The Early Flute*; and *Grove Music Online* articles, "Triébert Family" (Philip Bate and Geoffrey Burgess), "Folkers & Powell" (David Lasocki), and "Brüggen, Frans" (J. M. Thomson).

Arsenault, Valerie. Violinist and teacher active in Tallahassee, Music Director of the Tallahassee Bach Parley, member of Tallahassee Symphony Orchestra and the Atlanta Baroque Orchestra.

Beaudin, Jean-Francois (b. 1956). Montreal instrument maker.

Berney, Boaz. Montreal instrument maker.

Bernolin, Vincent. French instrument maker.

Besson, Anna (b. 1988). Baroque flutist, studied at the Conservatoires Supérieurs de Musique de Paris and Genève, soloist and orchestral musician.

Beznosiuk, Lisa (b. 1956). English flutist and pedagogue; studied Baroque flute with Stephen Preston; has performed with numerous English early music ensembles; teaches at the Guildhall School of Music and Drama, the Royal Academy of Music, and the Royal College of Music (London).

Böttcher, Wolfgang (b. 1935). German cellist, former principal of the Berlin Philharmonic, taught at the University of the Arts in Berlin.

Brown, Rachel (b. 1975). Studied modern flute with Trevor Wye and Baroque flute with Lisa Beznosiuk and Stephen Preston, teaches at the Royal College of Music in London, published *The Early Flute*.

Brüggen, Frans (1934-2014). Dutch Baroque flutist and recorder virtuoso, taught at the Royal Conservatory at The Hague.

Cameron, Rod (b. 1937). Scottish instrument maker, maintained workshops in California and Scotland.

Crockett, Charlotte. Flute teacher in the Los Angeles area in the late twentieth-century. Specific biographical information not readily available.

DeLaney, Charles (1925-2006). Major pedagogue of American Flute School, studied with Edmund DeFrancesco, Alfred E. Fenboque, and Marcel Moyse. Taught at The University of Illinois at Urbana-Champaign prior to Florida State University.

Denner, Jacob (1681-1735). Nürnberg instrument maker.

De Winne, Jan. Belgian Baroque flutist and instrument maker.

Douglas, Paul (1936-2010). Canadian flutist and pedagogue; taught at The University of British Columbia, among others; translated Hotteterre's *Principes de la Flûte* into English.

Dwyer, Doriot Anthony (1922). American flutist and pedagogue, principal flutist of Boston Symphony Orchestra, first woman to hold a principal chair in a major US orchestra, taught at Boston University.

Ehlich, Liane (b. 1957). German flutist, performs with multiple early music groups, teaches at the Conservatory Lucerne and the Music School of the Schola Cantorum Basiliensis.

Folkers & Powell. New York flute making company established in 1984 by Catherine Folkers and Ardal Powell.

Gennewein, Claire. German flutist, teaches at the Anton Bruckner Private University in Linz (Austria) and the *Zürich* University of the Arts.

Grenser, Heinrich (1764-1813). Dresden instrument maker.

Hantai, Mark. International Baroque flute soloist, chamber musician, and orchestral musician; teaches at the Conservatory in Brussels, the Escola Superior de Musica de Catalunya in Barcelona, and the Schola Cantorum Basiliensis-University for Early Music.

Hazelzet, Wilbert (b. 1948). Dutch flutist, Visiting Professor of Historical Flute at the Royal College of Music (London).

Hotteterre, Jacques (1673-1763). Parisian flutist, composer, author, descendent of prominent woodwind making family.

Jaunet, André (1911-1988). French flutist and pedagogue, studied with Marcel Moyse and Philippe Gaubert, taught at the *Zürich* Conservatory, soloist and orchestral musician.

Kossenko, Alexis (b. 1977). French flutist and conductor, studied with Alain Marion and Marten Root.

Kroll, Mark (b. 1946). American harpsichordist, pedagogue, and scholar, taught at the University of California, Santa Cruz, Emerson College, Boston University, and Northeastern University.

Krueger, Christopher. Modern and Baroque flutist and pedagogue; teaches at Boston University and Oberlin's Baroque Performance Institute; previously taught at Boston Conservatory, the Longy School of Music, and the New England Conservatory; plays with numerous US early music ensembles.

Kuijken, Barthold (b. 1949). Baroque flute virtuoso, studied with Frans Vester, teaches at the Royal Conservatories in Brussels and The Hague.

Laurent, Georges (1886-1964). French flutist and pedagogue, studied with Philippe Gaubert and Paul Taffanel, principal flutist of the Boston Symphony Orchestra (1918-49), taught at the New England Conservatory of Music.

Lion, Na'ama. Baroque flutist active in Boston, teaches at the Longy School of Music of Bard College, the Amherst Early Music Festival workshop, and the International Baroque Institute at Longy.

Lot, Thomas (1708-1786). Parisian instrument maker.

Louwenaar-Lueck, Karyl (1940-2016). International harpsichordist and fortepianist, taught at Florida State University.

Lukas, Kathryn. American flutist and pedagogue; Professor of Music (Flute) at Indiana University; previously taught at the Guildhall School of Music and Drama (London); studied with William Bennett, Donald Peck, Jean-Pierre Rampal, Marcel Moyse, Geoffrey Gilbert, and Walfrid Kujala; former principal of the Santa Fe Opera Orchestra.

Mariano, Joseph (1911-2007). American flutist and pedagogue, studied with William Kincaid, taught at the Eastman School, former principal of the Rochester Philharmonic.

Melzer, Jean-Jacques. French instrument maker active near Paris.

Melville, Alison. Historical flutist and recorder player. Teaches at the University of Toronto and early music workshops, taught at Oberlin Conservatory of Music (1999-2010).

Moratz, Karen. Principal flutist of the Indianapolis Symphony Orchestra, Associate Professor of Flute and Artist-in-Residence at Butler University, studied with Britton Garrison Johnson, Timothy Day, and William Bennett.

Moyse, Marcel (1889-1984). French flutist and pedagogue, studied with Paul Taffanel and Philippe Gaubert, taught at the Paris Conservatory.

Murray, Alexander (1929). English flutist and pedagogue, taught at Michigan State University (1967-1974) and The University of Illinois at Urbana-Champaign (1977-2003).

Naust, Pierre (1660-1709). Parisian instrument maker.

Nicolet, Aurèle (1926-2016). Swiss flutist and pedagogue, studied with André Jaunet and Marcel Moyse, international soloist and chamber musician.

Nordstrom, Lyle. American lutenist, teacher, and conductor, taught at the Indiana University Early Music Institute, Oakland University, the Oberlin Conservatory of Music, and the University of North Texas, among others.

Oberländer, Johann Wilhelm (1681-1763). Nürnberg instrument maker.

Palanca, Carlo (1690-1783). Italian instrument maker.

Phillips, Tammara. Flutist and pedagogue; studied at Stetson University, James Madison University, and Florida State University; teaches at Stetson University.

Polak, Simon (b. 1942). Dutch instrument maker.

Powell, Ardal (b. 1958). English flutist, instrument maker, and author of *The Flute*; studied with Stephen Preston and Barthold Kuijken; co-founded flute-making company Folkers and Powell; co-founded and edited historical flute newsletter, *TRAVERSO*.

Prescott, Tom. New Hampshire-based instrument maker.

Preston, Stephen (b. 1945). English flutist and pedagogue, teaches at Royal College of Music in Manchester and Trinity College of Music, has taught at the Royal Academy of Music and the Guildhall School of Music and Drama.

Ritchie, Stanley (b. 1935). Australian violinist and pedagogue, Distinguished Professor of Music (Violin, Early Music) at Indiana University.

Rottenburgh, Godfridus Adrianus (1703-1768). Belgian instrument maker.

Rottenburgh, Johannes Hyacinthus (1672-1756). Belgian instrument maker.

Rumpel, Günter (b. 1939). Swiss flutist and pedagogue, studied with André Jaunet, Fernand Caratgé, Gaston Crunelle, and Aurèle Nicolet. Taught at *Zürich* University of the Arts.

Schröder, Jaap (b. 1925). Dutch violinist, conductor, and pedagogue; studied at the Amsterdam Conservatory; played with the Hilversum Radio Chamber Orchestra and the Netherlands String Quartet.

Soubeyran, Claire. Paris instrument maker.

St. Martin, Colin. Baroque flutist, studied at the Royal Conservatory of Music in Brussels with Barthold Kuijken and at Indiana University's Early Music Institute, performs with numerous North American early music orchestras and chamber ensembles.

Triébert, Guillaume (1770-1848). Paris woodwind maker known for double reeds.

Turner, Rob. American instrument maker, international Baroque flute soloist, taught at Wright State University, the University of Virginia, and Indiana University, among others.

Tutz, Rudolph. Innsbruck instrument maker.

Frans Vester (1922-1987). Dutch flutist and pedagogue, taught at the Royal Conservatory at The Hague.

Von Huene Workshop, Inc. Massachusetts instrument making company founded in 1960 by German maker Friedrich von Huene.

Wenner, Martin. German instrument maker.

Willoughby, Robert (1920-2018). Major American flutist and pedagogue, taught at the Oberlin Conservatory and the Peabody Conservatory of Music, played with Cincinnati Symphony (principal flute) and Cleveland Orchestra (assistant first flute).

Zöller, Karlheinz (1928-2005). German flutist and pedagogue, was principal flutist of Berlin Philharmonic.

APPENDIX B

INTERVIEW QUESTIONS

The following is a list of the basic interview questions used to guide the interviews. The interviews were tailored to the individual, so the exact wording of the questions varied, as did the order in which the categories were addressed.

Background

- Describe your Baroque flute background. How did you initially begin studying Baroque flute and how have you continued to pursue it throughout your academic studies and professional career?

Teaching Philosophy

- What have you adapted from your teachers' pedagogical methods? How have your teachers influenced you?
- What is original to your pedagogy? Describe your teaching philosophy.

Etudes/Texts/Method Books

- Do you teach Baroque flute etudes?
 - If yes, what?
- How familiar do you require your students be with primary source material?

Lesson Structure

- How do you structure your lessons?
- Is lesson structure based on skill level? (i.e. Do advanced students get to decide what to work on while beginning students have a more rigid structure?)
- How do you adapt lesson structure to fit each student?
- Do you teach a warm up routine?
 - If yes, describe it.
 - Did you create this warm up routine or adapt it from others'?
 - How much time do you advocate spending on warm ups?
 - Is it modeled after modern flute warm ups or specific to Baroque flute?
- Are there different levels of lessons? (e.g. 100/200/300/400)
- What staple repertoire do you assign?

Playing Fundamentals

How do you approach teaching the following concepts:

- Articulation
 - Do you assign articulation exercises? If so, what?
- Technique
 - What fingering guide(s) do you use?
 - How do you choose a fingering to teach when there are multiple possibilities for one note?

- Tone production
 - How do you approach embouchure and tone production with students?
 - What (if any) tone exercises do you assign?
- Ornamentation
- Baroque phrasing
- Dynamics

Choosing an Instrument

- Do you have a preferred maker and/or model?
- What instrument do you play?
- What makers/models do you suggest students choose from?
- Do you have a preferred pitch level?

Baroque Music on the Modern Flute

If you teach modern flute in addition to Baroque flute:

- How do you help students apply Baroque performance practice to modern flute?
- What (if anything) do you modify? Why?
- What elements of HIP do you insist students honor?