

Todas estas entrevistas foram realizadas entre Outubro de 2016 e Setembro de 2017

Respostas de Michael Lynn:

1 - Please state your name, profession, country of origin and where you work and live at the moment. – Michael Lynn, Professor of Baroque Flute & Recorder, Oberlin Conservatory of Music, Oberlin, OH USA – also flute collector, performer, writer, music editor.

2 - Do you own any copies of the Hotteterre, Rottenburgh (father) or Grenser traversos? If yes, which ones, and from which makers? - Yes, I own quite a few of these

Hotteterre – Rod Cameron (Oberlin has an excellent one which I brought to Tomar), I also have one by Martin Wenner which is quite nice.

I.H. Rottenburgh I have one by Martin Wenner at 392, a very fine flute –

Grenser – I have all the parts to make either an 8-key or 1-key version of A. Grenser flute. Pitch 415 and 430. I previously owned a full set 8-1 key with 2 heads by Rod Cameron of an H. Grenser flute. Pitches 415, 430, 440

3 (if it applies to you) - Do you build/have you already built any copies of these instruments? How many?
No building from me...

4 (if it applies to you) - In a maker's/expert on construction's details point of view, which are the main differences between these flutes?
Obviously the Hotteterre flute is a 3-piece instrument which means the shape of its bore is generally less complicated than a flute made in 4 parts. By the time we get to the Grenser flutes they can have anywhere from 1 to 8 keys while Hotteterre or I.H. Rottenburgh would only have one. The bore becomes continually narrower to allow the flute to have facility in the high register. Grenser can also include new devices such as the tuning slide or register foot. Embouchure shape and size also went through a big change from small and round, to a larger more oval shape in the Classical flutes.

5 - How experienced are you on playing each one of these flutes?
Very experienced. I play the I.H. Rottenburgh the least but have played all of them, plus many others, for a very long time.

6 - In your opinion and in a performer's point of view, which are the main general differences between these flutes?
For me the biggest difference is between the desire in the Hotteterre to have a sound built around the low register and the Grenser being built to favor the high register. An equally important thing is the change of pitch. Hotteterre A=390-400, I.H. Rottenburgh A=392-415, Grenser A=415-430 or slightly higher. The change in bore and pitch cause the instrument to have very different characters. Even the physical change from 392 Hotteterre to a 430 Grenser is quite profound in terms of finger stretch.

7 - How many different copies, approximately, (from different makers) of each one of these flutes have you tried so far, besides the ones you own?
I have played quite a few Hotteterre (and other early French – Rippert and Naust) flute. I can't remember them all but including Wenner, Cameron, von Huene, and Tardino. I have owned I.H.

Rottenburgh by Wenner and Folkers & Powell. Grenser I have owned Cameron, Wenner, Folker & Powell, Prescott and tried Tardino and probably others

8 - Have you ever tried any original Hotteterre, Rottenburgh and/or Grenser flute? If yes, how many? Which were they (from which collections?)

Unfortunately there are very few original Hotteterre flutes and getting to play them is almost impossible. I have played on several original Naust flutes (one at the von Huene shop and one in the Segal Collection) from the next generation. I had the opportunity to play on 1 of Frans Bruggen's I.H. Rottenburgh flute with its 415 joint. I had on loan for a year or so an original A. Grenser 1-key flute which I played quite a bit. I also played a number of times on one owned by Robert Willoughby. I have probably played a few others as well...

9 - Were they well preserved?

Generally yes. They had probably all had some level of restoration. Both of the Naust flutes were not totally fixed up but the I.H. and Grensers were all fine.

10 - Were there significant differences between them, in general (if more than one of each)?

The 2 Grenser flute which I remember were fairly different from one another. The one I had been lent was not very good in the lower octave but excellent in the 2nd and 3rd. The Willoughby flute was quite even and good.

11 - Were there many differences, in the performers point of view, between the originals and the copies you've tried?

One of my favorite topics, of course. I think copies tend to be very different than originals. Much of this is because modern players want instruments that all use exactly the same fingerings, have the same tuning, and a similar response to one another. Originals are not like that! Originals are often "harder to play" in that certain notes may be more difficult to play in tune or the sound quality of notes may be more variable. Originals tend to have more personality in the sound. An original Stanesby and an original Grenser would sound more different from one another than the copies of the same flutes.

12 (If it applies to you) - If you already made any copy of these flutes, how did you get the right measurements and structural drawings? Have you made any changes of any kind in the copies you made, regarding the original being copied? Or the measurements and drawings given to you? If yes, why?

13 - If you would have these flutes available at all times, how would you choose which one to play, according to the music you have to perform? What would be your criteria? (historical, or just a matter of taste?)

As I have many flutes and I really enjoy them I try very hard to match the flute, both in time and place, to the music being played. For instance, If I were playing a Bach Sonata having available the 3 makers on your project – I would choose I.H. Rottenburgh rather than Grenser, even though it might be in some ways easier on a Grenser. A good copy should have the personality of the original flute and should not be generic. The biggest problem is often one of pitch. If I want to play a CPE Bach Sonata I would want a German flute from the 2nd half of the 18th Century pitched at 430, or similar. Luckily an A. Grenser would suit that well. Finding people to play at real historical pitches is difficult. In my collection of copies and originals I have fine flutes at 392, 398, 409, 415, 420, 430, 440, 448 – at least. Most modern players only play at 392, 415, or 440. 415 in particular is not really an "accurate" baroque pitch it is just a convention used today because it is an equal tempered half-step below A=440. I have a difficult time getting my colleagues to play at 430 which is the pitch of some of my late 18th century originals. In the end

we always have to do what is practical. The popularity of the Palanca flute is in large part because it is practical for many things. On the other hand a person who bought on in Italy in 1765 would not have ever played Hotteterre, Leclair, Bach, or most any of the baroque flute repertoire as we know it today.

14 - Finally, in your opinion, and in the historically informed musical performance point of view, do you think it makes any difference which specific "model" of flute is chosen to play a given piece of music, according to it's composer, year of composition and approximate geographical location?

I think my answer is included in the above. In short – yes, it is extremely important to try to get as close as possible.

I would note that the Hotteterre model and the I.H. Rottenburgh flutes would both fall into the “early” category where the Grenser is really a Classical flute. There are lots of flute that could fall into a middle category. Likely makers include Oberlander, 4-joint Naust, Thomas Lot, Stanesby, Bizet, Denner, and others. Please in the time from the early baroque through classical periods did not play much music that was “old” or “foreign” with some exceptions like Corelli. Today we try to play music from many different countries and over 150 years. If you wanted to cover that well you would probably need at least 10 different flutes. Many people have just one flute, usually a Palanca, a Denner, a Rottenburgh (son), or a Grenser. The only “real” baroque on that list is Denner.

Respostas de Wilbert Hazelzet:

- Please state your name, profession, country of origin and where you work and live at the moment.

- Wilbert Hazelzet
- Musician - teacher in the Conservatories of The Hague, Utrecht, Tilburg (Netherlands) and Royal College of Music, London
- The Netherlands
- The Netherlands

2 - Do you own any copies of the Hotteterre, Rottenburgh (father) or Grenser traversos? If yes, which ones, and from which makers?

Yes, I do

Hotteterre. Rod Cameron, Mendocino, CA, USA, 1983. grenadilla - ivory

1. Alain Weemaels. Brussels, Belgium. 1981. grenadilla - ivory

2. Alain Weemaels. ,, ,, 2004. boxwood - plastic two rings : with and without separation

Ileana Hyacinthe Rottenburgh

Alain Weemaels. „ „ 1987. grenadilla - ivory.
two middle joints : a'=Hz 400' and 395'

C.A. Greenser(two) Alain Weemaels. 1988. and 1992. grenadilla - plastic

3 - How experienced are you on playing each one of these flutes?

I have been spending a few years doing so

Hotteterre. - 1. A. Weemaels See: Deutsche Grammophone Archive Couperin Les Nations

Musica Antiqua Köln

- R. Cameron. See: CD : Le Trio Royal Harmonia Mundi Deutschland
- A. Weemaels. (borrowed boxwood instrumentS).

See: Glossa Music Escorial, España: CD Hotteterre L'Écos fidelles, CD Dornel,

I-H. Rottenburgh. See: Glossa music Escorial España: CD Bach Flute Sonatas

CD. Bach Organ Trios arranged : Reflexions

CD Bach Flute Solos Partita +

Globe Netherlands

CD. Philidor Chamber music

„

CD. Bach Flute Sonatas etc.

C.A. Greenser

„

CD. Telemann 4th Book of Quartets

„

CD C.Ph.E.

Bach Sonatas FI and BC

„

CD

„

Trioso

sonatas. FI-V-B.C.

Kleinknecht	Sonatas	„	CD	J.J.
		„		
	Glossa		CD	Bach's Students
Orchestra	Bach Cantates		CD.	Amsterdam Baroque
				Volumes 1- 12
Oratorio			CD.	Passions and Christmas

4 - In your opinion and in a performer's point of view, which are the main general differences between these flutes?

Hotteterre. sweetness, delicacy, intimacy

Rottenburgh. general roundness in all registers, flexibility and interesting dynamical possibilities; very suitable for the main baroque repertory

Grenser. clarity, projection, accessible high register, survival in big venues and ensembles/orchestras generally suitable for all 18th century repertory, preclassical and classical, provided playing techniques and musical approach is adapted style wise

5 - Do you build/have you already built any copies of these instruments? If yes, how many?

NO, never.....

6 - How many different copies (from different makers) of each one of these flutes have you tried so far (approximately)? I especially tried several

later Weemaels-Grenser copies up to yesterday:

a VERY nice boxwood copy....

also a Hotteterre by Skowronek in 415 - 1979 and

recent Hotteterre and Grenser

instruments by Alain Polak

7 - Have you ever tried any original Hotteterre, Rottenburgh and/or Grenser flute? If yes, how many? Which were they (from which collections?)

No, never

11 - If you would have these flutes available to you at all times, how would you choose which one to play, according to the music you have to perform? What would be your criteria? (historical, or just a matter of taste?)

For practicing just solo or with students, the music should/may count for choosing the appropriate instruments... as the right instrument show the real impact of the composition....

But

for concert purposes the main condition is:

DO CIRCUMSTANCES ALLOW SO =

- are colleagues (harpsichord, strings) willing/able to adapt to other (lower) pitches;
- are there any transposing keyboards available...
- are string players willing to buy and apply thicker strings...

etc.

12 - Finally, in your opinion, and in the historically informed musical performance point of view, do you think it makes any difference which specific "model" of baroque flute is chosen to play a certain piece of music, according to its composer, year of composition and approximate geographical location? Or do you think that it's not that important?

Theoretically and historically it is important, extremely interesting, desirable and enjoyable to use the appropriate type of flute/instrument,

but

1. it is an enormous luxury (not to be forgotten)
2. how heterogeneous is the program: would we need 2 or three different flutes + accompaniments
3. how is the CONCERT VENUE ? Some flutes are designed for a salon, a small hall at the most....

We owe our public an enjoyable sound, not just an imperceptible "interesting" sound.....

according to space and acoustics

Respostas de Laura Pontecorvo:

1 - Please state your name, profession, country of origin and where you work and live at the moment.

Laura Pontecorvo, flutist, Italy, Conservatorio di Musica di Cosenza, Roma Italy

2 - Do you own any copies of the Hotteterre, Rottenburgh (father) or Grenser traversos? If yes, which ones, and from which makers?

I own a copy of an Hotteterre made by Giovanni Tardino,

two copies of Rottenburgh father: one in boxwood made by Tutz and another one in ebony made by Wenner

one copy of Grenser made by Tardino with 6 keys (actually this is a copy of an original flute with 3 keys that I own)

3 - How experienced are you on playing each one of these flutes?

I rarely play the Hotteterre but very often the Rottenburgh and Grenser

4 - In your opinion and in a performer's point of view, which are the main general differences between these flutes?

These 3 are very different flutes from the point of view of quality of tone, intonation, nuances. They are really made to play different repertoire. (Tell me if you want me to be more specific, but these could be a very long and complex topic)

5 - Do you build/have you already built any copies of these instruments? If yes, how many? Never built any instrument, unfortunately.

6 - How many different copies (from different makers) of each one of these flutes have you tried so far (approximately)?

Around 6 or 7 each model.

7 - Have you ever tried any original Hotteterre, Rottenburgh and/or Grenser flute? If yes, how many? Which were they (from which collections?)

I never played any original Hotteterre or Rottenburgh. I own a Grenser, as I wrote just before.

8 (if yes) - Were they well preserved?

My Grenser was very well preserved beside the foot that was not original.

9 (if you tried more than one of each) - Were there significant differences between them, in general (if more than one of each)?

10 - Were there many differences, in the performer's point of view, between the originals and the copies you've tried?

I can speak only about the Grenser and I can tell you that the tone is completely different, more unique on the original. Tuning is much better on the copy.

11 - If you would have these flutes available to you at all times, how would you choose which one to play, according to the music you have to perform? What would be your criteria? (historical, or just a matter of taste?)

I like to play different repertoire with different models. My choice is mainly an historical one (I would not play Handel or Marais on a Palanca, or Mozart on an Hotteterre). I also think about geographical location of the composers. Important is also the musical context where I have to play; in a small chamber ensemble, in an orchestra, solo with orchestra, or for example if I play with another flutist, I think is best to play the same (or similar) model.

12 - Finally, in your opinion, and in the historically informed musical performance point of view, do you think it makes any difference which specific "model" of baroque flute is chosen to play a certain piece of music, according to its composer, year of composition and approximate geographical location? Or do you think it's not that important?

I don't think there exist the ideal flute. I think that, as a professional baroque flutist one should learn to play different instrument and avoid to have only one that you like. I think is very important that flute makers look for the specific character of the specific model and not only make any model easy to play and in tune. But this will happen if we, as flutist, don't only ask for the "best flute" but if we try to understand how to be ductile in playing all the different instruments. I also think there is a lot more to experiment and to research about the flutes, about pitch of the instruments, for example. Original Baroque flute were rarely at 415hz and the fact of using this standard pitch change a lot the instruments we are playing, since the pitch affect the timbre very much.

And so on....:-))

Respostas de Peter Holtslag:

1 - Please state your name, profession, country of origin and where you work and live at the moment.

Peter Holtslag, musician/professor in Hamburg and London, living in Germany of Dutch nationality.

2 - Do you own any copies of the Hotteterre, Rottenburgh (father) or Grenser traversos? If yes, which ones, and from which makers?

Hotteterre copy by Von Huene (392 in grenadilla & ivory after the Graz original); Rottenburgh and Grenser copies by Rudolf Tutz sr.

3 - How experienced are you on playing each one of these flutes?

I play them regularly - depending on the programming.

4 - In your opinion and in a performer's point of view (sic), which are the main general differences between these flutes?

For a start, there is the difference between 392, 415 and 432... This makes them completely uncomparable in playing characteristics such as sound possibilities, "speed" &c.

5 - Do you build/have you already built any copies of these instruments? If yes, how many?
No, I didn't and do not build (yet :-)

6 - How many different copies (from different makers) of each one of these flutes have you tried so far (approximately)?

Don't know - at visits, exhibitions, friends' places... Perhaps not so many of the Hotteterre since hardly anybody makes them. A propos : of the three so-called originals by Hotteterre (Graz, Berlin, St.Petersburg), only one (Graz) seems to be original. The other two are 19th C. copies (viz. Ardall Powel's article).

7 - Have you ever tried any original Hotteterre, Rottenburgh and/or Grenser flute? If yes, how many? Which were they (from which collections?)

Rottenburgh and Grenser: yes. Two or three of each - at Tony Bingham's place in London.

8 (if yes) - Were they well preserved?

All of them in perfect condition ! A joy.

9 (if you tried more than one of each) - Were there significant differences between them, in general (if more than one of each)?

Each of them played heavenly - good makers produce good and stable quality instruments.

10 - Were there many differences, in the performers point of view (sic), between the originals and the copies you've tried?

You can't fool a good original... A copy is a copy is a copy... There is no comparison !

11 - If you would have these flutes available to you at all times, how would you choose which one to play, according to the music you have to perform? What would be your criteria?

(historical, or just a matter of taste?)

I presume you mean copies...?! I base my choice on the repertoire only.

12 - Finally, in your opinion, and in the historically informed musical performance point of view (sic), do you think it makes any difference which specific "model" of baroque flute is chosen to play a certain piece of music, according to it's composer, year of composition and approximate geographical location? Or do you think it's not that important?

As mentioned in Q.11, my work ethics is based on "form & content" : you cannot separate one from the other : composers had the players and instruments they had at their disposal. This is what we have to understand (however difficult or inconvenient it may be at times). Hence, composer; epoc; geographical situation have to be taken into account. An example of this may be my fairly recent Bach CD (Aeolus AE-10246) on an original Crone traverso as well as on a Scherer copy.

Respostas de Alain Polak:

1- Please state your name, profession, country of origin and where you work and live at the moment.

Alain Polak, flute maker, french and dutch living in Barcelona.

2 - Do you own any copies of the Hotteterre, Rottenburgh (father) or Grenser traversos? If yes, which ones, and from which makers?

Yes I do, they are made by me.

3 - Do you build/have you already built any copies of these instruments? How many?

I have built many Grenser and many Hotteterre. More Grenser than Hotteterre . I've also made many J.I. Rottenburgh.

4 - In a maker's point of view (construction), which are the main differences between these flutes?

The Hotteterre is made in 3 parts, the Grenser in 4 parts. The advantage of the 4 parts is that you can start a new bore after the left hand joint. The other main difference is the pitch, low for Hotteterre and higher for Grenser. This gives a round and large sound in the first case. The thinner bore and the higher pitch gives a more brilliant sound in the second case.

La Rottenburgh ne peut pas se comparer avec la Grenser.

-Elle est comparable à la Hotteterre, à tel point que certains ont fait remarquer la ressemblance au niveau de la perce intérieure et de la place des trous. Les corps main gauche et main droite réunis ressemblent beaucoup au corps central de la Hotteterre. Par contre les 2 têtes diffèrent beaucoup, au niveau des diamètres et au niveau de l'épaisseur de la paroi.

-On peut dire que la JH est un peu plus flexible que la Hotteterre, dans les trois registres. Sans doute plus sonore également, sauf dans l'extrême grave.

5 - How experienced are you on playing each one of these flutes?

I studied two years in Paris and two years in Holland with Barthold Kuijken.

6 - In your opinion and in a performer's point of view, which are the main general differences between these flutes?

The Grenser flute is very homogeneous in the 3 registers. It is a very versatile instrument. The Hotteterre flute allows to play repertoire of the first quarter of the XVIIIth century, when the 3rd register is moderately used.

7 - How many different copies (from different makers) of each one of these flutes have you tried so far?

Many.

8 - Have you ever tried any original Hotteterre, Rottenburgh and/or Grenser flute? If yes, how many? Which were they (from which collections?)

I have tried many original instruments in the collection of Peter Spohr, including original Grenser, Denner, Kirst and Palanca.

9 - Were they well preserved?

They were in excellent condition .

10 - If you tried more than one of each "model", were there significant differences between them, in general?

No

11 - Were there many differences, in the performers point of view, between the originals and the copies you've tried?

No. In several cases the originals were better, in other cases the reconstructions.

12 - As a maker, and if you already built any copy of these flutes, how did you get the right measurements and structural drawings? Have you made any changes of any kind in the copies you made, regarding the original being copied? Or the measurements and drawings given to you? If yes, why?

I measured instruments myself in some cases, or used measurements already made in other cases. We do not make copies, we make reconstructions. Which means we have to correct some deformations of instruments due to time. We only have very few originals which can be reconstructed exactly as they are now.

13 - If you would have these flutes available at all times, how would you choose which one to play, according to the music you have to perform? What would be your criteria? (historical, or just a matter of taste?)

Until 1725 more or less I would use a Hotteterre type flute.

For the second quarter of the XVIIIth century a J. Denner or J.H. Rottenburgh or T. Stanesby type flute

For the 3rd quarter I would use a J.J. Quantz or G.A. Rottenburgh or C.A. Grenser or C. Palanca type flute.

For the last quarter of the XVIIIth I would play a C.A. Grenser or H. Grenser or T. Lot or F.G.A. Kirst flute

(This classification is approximate of course, instead of making periods of 25 years we could choose periods of 20 years).

Good instruments we have during the whole century. That is why my criteria will be historical, we have enough choice for electing good instruments which are contemporary with the composers and the best adapted to their compositions.

14 - Finally, in your opinion, and in the historically informed musical performance point of view, do you think it makes any difference which specific "model" of flute is chosen to play a piece of music, according to its composer, year of composition and approximate geographical location?

I think the geographical location of a composer and an instrument maker can be different. Playing German music with a Belgian instrument, or French music with a Quantz flute is totally correct. Musicians,

composers and instruments were travelling much during the XVIIIth century.

Concerning the chronological point of view, in my opinion it is much more interesting and logical playing Michel Blavet (for example) with a Stanesby or a Denner or a J.H. Rottenburgh than with a traverso from the time of François Devienne.

Pour parler un peu des bois que j'utilise:

-Les bois utilisés sont des choix de type historique, tels le buis, l'ébène. J'ai également utilisé le grenadille et le mopane (il s'agit d'un bois d'Afrique du Sud qui a la même densité que le grenadille).

Le buis a une densité inférieure, mais un grain très serré. Il est agréable au tournage.

-Au niveau du son je trouve très difficile d'expliquer les différences avec des mots.

On peut dire que le son du buis est plus rond, a un peu plus de résonance que les autres bois que j'utilise ? Peut-être.

Le son du grenadille et du mopane plus brillant, plus direct ? Peut-être.

-Au niveau stabilité je les trouve égaux, à part l'ébène qui est plus fragile à la fabrication.

Respostas de Olavo Barros:

1 - Por favor indique o seu nome, profissão, país de origem e local de residência no presente.

Olavo Tengner da Costa Barros

professor de flauta

PORTO, Portugal

2 - Possui alguma cópia de flauta Hotteterre, J.H. Rottenburgh ou A. Grenser? Se sim, de qual/quais? Quem foi/foram os seus construtores?

- Sim, uma J.H. Rottenburgh construída por Alain Polak e tenho também uma Kirst, construída por Claire Soubeyran.

3 - Como definiria o seu grau de experiência a tocar cada um destes "modelos" de flauta barroca?

- Tenho a J.H. Rottenburgh há mais de 10 anos, e é a flauta que mais utilizo para estudo. Como a afinação é a 392 é pouco utilizada pelos cravistas só fiz um concerto com ela.

A Kirst, que adquiri no ano de 2000, é a flauta que mais utilizo em concertos, tanto de música de câmara como em orquestras.

4 - Quantas cópias diferentes (de construtores diferentes) de cada um destes "modelos" de flautas já experimentou?

- A Hotteterre experimentei a tua e algumas, no congresso de Tomar, no ano passado.

5 - Na sua opinião, e no ponto de vista de um intérprete, quais diria serem as maiores diferenças entre estes três "modelos" de flautas?

- Penso que as maiores diferenças são: a consistência dos graves, na Hotteterre e na Rottenburg e a facilidade de emissão dos agudos, na Grenser. Na Hotteterre e na Rottenburg as notas de forquilha são mais equilibradas, sobretudo no registo grave. A minha Kirst (montada só com uma chave) tem um som forte nos graves, mas só nas notas naturais. Nas forquilhas a diferença é muito grande (daí a necessidade de terem adicionado mais chaves)

Entre a Hotteterre (a tua) e a Rottenburg (a minha) acho a primeira mais doce e suave, com mais resistência à pressão do ar e com um timbre mais rico em relação à segunda, que tem uma emissão mais directa e um som talvez mais rude mas potente.

O que causa estas diferenças tem a ver, além das dimensões do tubo, com o tamanho da embocadura (pequena e circular nas duas primeiras e grande e oval na Grenser e Kirst) e dos orifícios para os dedos (grandes nas duas primeiras e pequenos nas duas últimas).

6 - Já experimentou alguma flauta original Hotteterre, J.H. Rottenburgh ou Grenser? Se sim, quantas? De que coleções/museus?

- Não

7 - Se a resposta anterior foi positiva, esses originais estavam bem preservados?

8 - Se já experimentou mais do que um original de cada: notou grandes diferenças entre esses instrumentos?

9 - Notou muitas diferenças, no ponto de vista de um intérprete, entre os originais e as cópias que experimentou?

10 - Se tivesse estes "modelos" de flautas disponíveis a qualquer momento, escolheria qual tocar dependendo da obra musical a ser interpretada? Qual seria o seu critério? (histórico, ou só uma questão de gosto pessoal?)

- Sim, escolheria dependendo da obra musical a ser interpretada. Só mudaria se houvesse problemas de diapasão com os outros instrumentos.

11 - Finalmente, na sua opinião e no ponto de vista da interpretação musical historicamente informada, crê que há diferenças audíveis e significativas dependendo da flauta barroca que é escolhida para tocar uma determinada obra musical, de acordo com o seu compositor, ano e local de composição? Ou pensa que as diferenças, se existentes, não são muito relevantes?

- Sim, há diferenças audíveis, mas penso que a interpretação é o mais importante. O instrumento serve para nos ajudar nessa interpretação. As diferenças de som entre os vários modelos, são muito pequenas para quem ouve (um flautista "moderno" por ex, não distingue as diferenças). O instrumentista é quem mais sente essas diferenças e isso influencia a execução tornando-a mais eficaz (ou mais "autentica").

Respostas de Jean-François Beaudin:

1 - Please state your name, profession, country of origin and where you work and live at the moment. Je suis Jean-François Beaudin. Flûtiste et facteur

de flûte baroque. Je suis originaire de Montréal au Québec, Canada. Je vis et travaille dans le village de Frelighsburg à la campagne à 100km au sud-est de Montréal. Ceci est possible grâce à l'internet.

2 - Do you own any copies of the Hotteterre, Rottenburgh (father) or Grenser traversos? If yes, which ones, and from which makers? J'ai possédé pendant plusieurs années une copie Hotteterre fabriquée par moi avec des pièces à mortaises en véritable ivoire que j'ai offert finalement à un américain qui m'avait donné au préalable une flûte originale de Tortochot. Je n'ai jamais possédé de J.H. Rottenburgh ni de Grenser.

3 - How experienced are you on playing each one of these flutes? J'ai finalement peu joué ma copie Hotteterre trouvant qu'elle avait des problèmes de justesse qui demandaient beaucoup de travail avec l'embouchure. Je l'aimais beaucoup par sa beauté.

4 - In your opinion and in a performer's point of view, which are the main general differences between these flutes? Le diapason et le niveau de conicité de la perce. La Rottenburgh du musée de Bruxelles et la Hotteterre sont à peu-près le même instrument avec une conicité moins prononcée que la Grenser. Les flûtes de type allemand ont une perce à conicité plus prononcée que les flûtes de type français.

5 - Do you build/have you already built any copies of these instruments? If yes, how many (approximately)? Je n'ai jamais fabriqué de copie Grenser. J'ai fabriqué seulement deux copies J. H. Rottenburgh au la 400Hz et trois ou quatre copies Hotteterre d'après l'originale du musée de Berlin. L'une de celle-ci était pour moi avec les pièces moulurées en véritable ivoire.

6 - In a maker's point of view, which are the main differences between these flutes? Voir ma réponse à la question 4.

7 - As a maker, and if you already built any copies of these flutes, how did you get their right measurements and structural drawings? Je les ai mesuré moi-même entre 1979 et 83.

8 - Have you made any changes of any kind in the copies you built, regarding the original being copied? Or regarding the measurements and drawings given to you? If yes, why? Seulement sur la Hotteterre qui avait un trou d'embouchure agrandi.

9 - How many different copies (from different makers) of each one of these flutes have you tried so far (approximately)? Environ 10.

10 - Have you ever tried any original Hotteterre, Rottenburgh and/or Grenser flute? If yes, how many? Which were they (from which collections?) J'ai essayé/joué et mesuré deux Hotteterre : Paris et Berlin musée, la J. H. Rottenburgh du musée de Bruxelles et trois originale de Grenser: musée de Paris, Musée de Den Haag et

celle de la collection de Mika Puttermann à Montréal.

11 (if yes) - Were they well preserved? Oui.

12 (if you tried more than one of each) - Were there significant differences between these originals, in general (if more than one of each)? Ceci demandera une réponse trop longue.

13 - Were there many differences, in the performers point of view, between the originals and the copies you've tried? J'ai possédé pendant quelques années une originale de Tortochot, une flûte française au la 415Hz des années 1770 – 80. Je l'ai restauré et vendu pour acheter une tête et deux corps main gauche de Bizey.

Plus intéressante pour moi parce que plus ancienne et conçue pour un diapason plus bas. Depuis 1983, je me suis toujours intéressé aux flûtes de Charles Bizey.

Ayant mesuré de nombreuses flûtes, j'ai été en contact avec un grand nombre d'originales. Souvent elles avaient des problèmes de justesse mais leur sonorité est souvent plus ronde et chaleureuse que les copies. Il est probable que la qualité des bois était meilleure à l'époque et que les facteurs d'aujourd'hui n'ont pas tout le savoir des anciens. Avoir une originale avec moi me rappelle ce que je dois rechercher comme idéal pour mes propres flûtes.

14 - If you would have these flutes available to you at all times, how would you choose which one to play, according to the music you have to perform? What would

be your criteria? (historical, or just a matter of taste?) La première exigence est le diapason, pas le modèle. Ensuite, je choisis la flûte qui joue le plus facilement et la plus juste. Mon diapason préféré est le la 392Hz et je souhaiterais toujours jouer à cette hauteur. Ma flûte baroque préférée est la Quantz et je la considère la plus évoluée de la période baroque. À cause de cela, je choisirai de jouer tout le répertoire sur cette seule flûte. Il est vrai que les flûtes françaises ont un timbre plus clair que les allemandes qui sont plus sombres. Cela demeure un détail peu perceptible pour le public. Finalement, à cause de la grande douceur et le peu de puissance sonore obtenue par la flûte baroque, j'ai décidé de réinventer celle-ci pour en obtenir plus de puissance sans y ajouter des clefs. Mon projet est un succès maintenant mais peu accepté malgré tout par le milieu des flûtistes baroques. Depuis plusieurs années, je joue principalement mon traverso moderne pour tout le répertoire baroque. Mais je me produit peu en concert public actuellement mais je souhaite devenir plus actif dans un avenir proche.

15 - Finally, in your opinion, and in the historically informed musical performance point of view, do you think it makes any difference which specific type of baroque flute is chosen to play a certain piece of music, according to its composer, year of composition and approximate geographical location? Or do you think it's not that important?

Respostas de Fabio di Natale:

1- Please state your name, profession, country of origin and where you work and live at the moment. Fabio Di Natale, Flute Maker , Italy , Milan is my city where I live and I work.

2 - Do you own any copies of the Hotteterre, Rottenburgh (father) or Grenser traversos? If yes, which ones, and from which makers?

I have not at this moment any copies from colleagues of such instruments but I well know all their instruments, their qualities and lacks. I have seen, tried and often studied all their hotteterre , rottemburgh , grenser (and all Others) instruments .

3 - Do you build/have you already built any copies of these instruments? How many? all above, how many ?

A lotused by concertists, professors, studens, amateurs....

4 - In a maker's point of vue, which are the main differences between these flutes?

They are completely different in design. Hotteterre has a worm and deep sound not even for the deeper pitch but for the internal bore design that prefers the first two octaves. Rottembourg father seems quite an hotteterre redesigned in 4 parts rather than other later flutes in 4 parts. The Hotteterre 3 parts flute has a acoustical lack in the interior bore that falls between the bore between the F sharp and G notes. For this reason the 3 piece flutes have been cutted at this point and than we had the 4 parts flutes . A constant fom that moment on is a right hand with a beginning bore size larger than the end bore size of the left hand. This point is a critical point for flutes and for this changement the flutes can better obtain the third octave and a better precision in the general tuning (referring to the 1 keyed flutes). The grenser flute is a later flute expecially thinked to play even the third octave that will be generally very used later instead of hotteterre that mainly uses the first two.

5 (if it applies to you) - How experienced are you on playing each one of these flutes?

each one is different and requires different techniques.

6 - In your opinion and in a performer's point of vue, which are the main general differences between these flutes?

in general the very early flutes need a slow aticulation and a deep sound . the later flutes needs more agility in articulation and response flute time. The response time (acoustically speaking) is the elapsed time between the moment you start to blow in the flute and the time the air contained into the instrument begins to produce the note you are going to play. A recorder flute needs about 1/100 of a second to play each note. A flute needs about 1/10 of a second. For this reason the recorder agility is insuperable for any flutist. Later music and virtuoso scores need a very short response time to be able to be played. So hotteterre flute needs less agility and responce time compared to grenser or later classical flutes.

7 - How many different copies (from different makers) of each one of these flutes have you tried so far?
quite all often deeply.

8 - Have you ever tried any original Hotteterre, Rottenburgh and/or Grenser flute? If yes, how many? Which were they (from which collections?)

I tried many different original instruments in general and in particular A Grenser.

Often the most important instruments are preserved in different museum often in a protective bachecas under modified air to preserve them and could not be played.

When I tried the originals I am very often surprised that they don't work as I expected.

I spoke with some colleagues and generally we agreed that if we leave the originals along with our copies without telling nothing to anyone.... nobody should chose the originals for their sound characteristics.....

I well know that there is some mitycism along many instruments and this increase the beauty ...but unfortunatelly this is the reality. Often the time injury makes many changes to the interior measurements and sizes and even to the wood structure. The cellulose modified it's structure in lignina and after hundreds of centuries this heavily changes the size of measurements.... So it svery difficult to guess which were the real size of the original instrument and how did it really play. We only have to guess and to understand the design. Each constructor has it's own design and it is the only thing you have to deeply understand to replicate the instrument. Each constructor has it's own "firm" in the design and it is legible if you are able to read it. To understand wthat I mean i give you an example: Houses are Houses and all they have the same purpouse, but you can recognize and english cottage from a sky scraper or a garage. English people made, in a specific age, english cottages and even with different sizes or structure you are able to distinguish an english cottage throm other houses. This is the style and in the flute design this corresponds to a sound style. You have to catch the style and eventually modify the errors due to the age or due to necessity to slightly change the pitch .

For instance from 410 or 405 hz to 415 hz that is now considered as standard for early music performance.

9 - Were they well preserved?

See above

10 - Were there significant differences between them in general (if more than one of each)?

11 - Were there many differences, in the performers point of vue, between the originals and the copies you've tried?

Ofthen the copies are "better " than the original for our life style Even if we try to study and reproduce early music with the deepest precision and historical precision we often forget that we live in this age , but even if our brain tries to forget it often our body don't follow our intent. we are daily bombaded by temperated scales coming from modern music on Tv and radio everyday and all day. So we now recognize as a good istrument (even an early music instrument) if it is quite "tempered" with a very strong sound, because now arists needs to play their instrument everywhere in large theaters instead of cold chambers with different musitians or conductors everywhere around the world and the tuning matter is one of the main goal to persue. Instruments have to play everywhere and perfectly in tune even if the player travelled all day with a flight or he has driven for kilometers....The instrument has to play in every condition at that exact pitch intended. I see it is not a "romantic "vision of music but top players has this

kind life and these needs even in music the performance results always need to be at top level .

12 - As a maker, and if you already built any copy of these flutes, how did you get the right measurements and structural drawings? Have you made any changes of any kind in the copies you made, regarding the original being copied? Or the measurements and drawings given to you? If yes, why?

As I told you ever measure is an interpretation and the interpretation and the design recognition is the main goal. If the internal bore is ovalized and not round which is the correct size to keep? do you have to consider the minimum size ? the maximum size ? the average ? how much it has been restricted along 3 centuries ? do you have any secure estimation ? Some constructor assure it doesn't restrict but on the opposite it is enlarged !(I don't believe it) Everyone makes its own measurement and also has his "hand" in measuring it. If you template 4 different drawings from 4 different makers for the same flute you will obtain very different measurements , Unbelievable different ! Every constructor has to follow his design and follow his sound Idea.

13 - If you would have these flutes at all times, how would you choose which one to play, according to the music you have to perform? What would be your criteria? (historical, or just a matter of taste?)

Maybe a matter of taste. Music is a pleasure.

14 - Finally, in your opinion, and in the historically informed musical performance point of view, do you think it makes any difference which specific "model" of flute is chosen to play a piece of music, according to its composer, year of composition and approximate geographical location?

If you have any final comment or opinion, I'll be very happy to read it/hear about it.

Dear Sofia, I spent all my life, I dedicated all my life, I mean the whole life, every day , working days, Saturdays, Sundays, evenings, quite every moment in constructing early flutes for some reason I really don't know and I never mind why..... I understood along quite 40 years many things on flutes behaviours but not all. I studied acoustic, math, physics , I read many historical treats, books, drawing, museum, I spoke with university of physics, I studied atmospheric pressure modification, sound spectrum, whatever with all my strength but despite this I cannot understand all flute behaviour . There are some secrets that nobody ever had the access. Even with the greatest and newest Technologies anywhere is now able to completely understand a flute behaviour because the variables inside are so many that put all together are much more difficult than win a lottery. so at bottom line there is only one way to proceed in my opinion . We need talent in a certain proportion and then work, work, work..... 10% inspiration, 90% perspiration in order to obtain a good tuned, large and full sound that at first has to convince my personal feeling taste and ear.

So at bottom line this is my life, my love, my passion