



Enrico Coden

Historically informed
flute player | researcher | teacher

CONTACT

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PROFILE

I am an Italian flute player, researcher, and teacher. I perform music from the Renaissance to the present day through the lenses of historically informed performance practice.

LANGUAGE SKILLS

- Italian: C2 or native speaker
- English: C2 or mastery
- German: C1 or advanced
- French: A2 or elementary

EDUCATION

Koninklijk Conservatorium, The Hague

M.A. Traverso
Main teachers: Kate Clark, Wilbert Hazelzet
2021-ongoing

Anton Bruckner Privatuniversität, Linz

B.A. Traverso
Main teacher: Claire Genewein
2018-2021 (with excellent result)

Anton Bruckner Privatuniversität, Linz

B.A. Flute Pedagogy
Main teacher: Johanna Dömötör
2018-2020 (with excellent result)

Anton Bruckner Privatuniversität, Linz

M.A. Flute
Main teacher: Norbert Girlinger
2016-2018 (with very good result)

Conservatorio Jacopo Tomadini, Udine

B.A. Flute
Main teacher: Giorgio Marcossi
2011-2014 (full marks and honour)

Masterclasses

- Renaissance flute: Johanna Bartz, Anne Smith
- Baroque flute: Marcello Gatti, Marc Hantäi, Barthold Kuijken
- Keyed flute: Georges Barthel, Anne Pustlank
- Boehm flute: Mario Caroli, Reza Najfar, Giampaolo Pretto
- Piccolo: Sarah Jackson, Nicola Mazzanti, Peter Verhoyen
- Historical acting: Laila Cathleen Neuman, João Luís Paixão, Jed Wentz
- Alexander technique: Anne Smith

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WORK EXPERIENCE

Freelance flute player

In my international professional experience as a freelance flute player, I performed music from the 16th century to the present day in the context of historically informed performance practice, both as a soloist and together with renowned chamber and orchestral ensembles. I developed technical skills that allowed me to play a great variety of historical flutes (from the Renaissance to the modern Boehm flute). Moreover, I learned to perform every style with an appropriate interpretation based on extensive research on primary and secondary sources.

Concerts (selection):

- 2023
 - *Musikalisches Opfer* by J. S. Bach and new compositions by R. Squillaci with La Rusticana and A. Gaspardo (Herrliberg, Switzerland)
- 2022
 - *Suite in B minor* by J. S. Bach with Orchestra Giovanile Filarmonici Friulani and W. Themel (Gemona del Friuli and San Giorgio di Nogaro, Italy)
 - *Cavalleria Rusticana* by P. Mascagni with Balthasar-Neumann-Ensemble and T. Hengelbrock (Baden-Baden, Germany)
 - *Brandenburg Concerto n. 5* by J. S. Bach with Orchestra Frau Musica and A. Buccarella (Belluno, Legnago, and Vicenza, Italy)
 - *Johannes-Passion* by J. S. Bach with Orchestra Frau Musica and A. Marcon (Bassano del Grappa, Mantova, and Verona, Italy)
 - *Matthäus-Passion* by J. S. Bach with Dodrechts Kamerorkest and N. Kuijers (Gouda, The Netherlands)
 - Project *Side by Side* with Early Music Orchestra of the Royal Conservatoire, Orchestra of the 18th Century and J. Cohen (Deventer, Heiloo, and The Hague, The Netherlands)
 - *Weihnachtsoratorium* by J. S. Bach with LaBarocca and R. Jais (Milan, Italy)
- 2021
 - *Te Deum* by C. H. Graun with Il Gusto Barocco and J. Steuerwald (Zweibrücken and Speyer, Germany)
 - *Die Zauberflöte* by W. A. Mozart with Orchestra giovanile Filarmonici Friulani and M. Baldin (Maniago, Italy)
 - Recital for flute and piano *Italienische Reisebilder* with F. Tremolada (Linz, Austria)
 - Soundtrack of the silent movie *Casanova* with Orchestra San Marco and G. Buchwald (Pordenone, Italy; audio recording for Cinémathèque française)
- 2020
 - *Die Schöpfung* by F. J. Haydn with Ensemble Corund (Luzern, Switzerland, and Vaduz, Lichtenstein; cancelled due to Covid-19)
 - *Hohe Messe* in B minor by J. S. Bach with Euridice Barockorchester (Passau, Germany; cancelled due to Covid-19)
 - *Kurkonzerte* with Kurorchester Bad Füssing (Bad Füssing, Germany)
- 2019
 - *Die Zauberflöte* by W. A. Mozart with Ensemble of the Anton Bruckner Privatuniversität (Linz, Austria; video recording for Fidelio)
 - Cantatas from *Harmonischer Gottes-Dienst* by G. Ph. Telemann with Early Music Ensemble of the Anton Bruckner Privatuniversität (Linz, Austria)
 - Concert *Maraveis in sfrese* with Orchestra giovanile Filarmonici Friulani and W. Themel (Cividale, Italy; video recording for RAI)
 - Concert *Das Konzert nach Johann Sebastian Bach* with Ensemble Cordia and S. Veggetti (Bruneck, Italy)

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Researcher

My research revolves around Italian flute music and didactics in the 18th and early 19th century, especially focusing on Antonio Lorenzoni's *Saggio*. In my role as a researcher, I developed my ability to conduct archival analysis in the context of academic research. Furthermore, I learned to relate my findings to the performance practice of the respective repertoire and to conduct artistic research also through freer forms of investigations.

Lectures:

- 2023 • "Gian Girolamo Sforza Fogliani, musicista piacentino", Conservatorio Giuseppe Nicolini, Piacenza (Incontri in biblioteca)
- 2022 • "A lawyers plagiarism of Quantz: Reading Lorenzoni's *Saggio*", Koninklijk Conservatorium, The Hague (guest lecturer for the course "Introduction to Research in the Arts")
 - "A lawyers plagiarism of Quantz: Reading Lorenzoni's *Saggio*", Festival Oude Muziek, Utrecht (STIMU-Symposium)
 - "Da Lorenzoni a Rabboni: La didattica per flauto in Italia attraverso i trattati originali", Società Bolognese per la Musica Antica, Bologna (Giornate del flauto antico e moderno)
- 2021 • "Between plagiarism and originality: A critical reading of Antonio Lorenzoni's *Saggio*", Indiana University, Bloomington (Conference in Historical Performance)
- 2020 • "Fra plagio e originalità: Una lettura critica del *Saggio per ben sonare il Flautotraverso* di Antonio Lorenzoni" Società Italiana di Musicologia (Annual conference, Siena)
- 2019 • "Lorenzoni, Gervasoni e Marangoni: La didattica per flauto in Italia tra Settecento e Ottocento attraverso i trattati originali", Conservatorio Girolamo Frescobaldi, Ferrara (Giornate del flauto antico e moderno)

Publications:

- Critical edition of Gian-Girolamo Fogliani, *Concerto per flauto traversiere* (Zurich: Schmid & Genewein, 2022; co-editor together with Peter Schmid)
- Article "Zwischen Plagiat und Originalität: eine kritische Lektüre des *Saggio* von Antonio Lorenzoni" on *Tibia* (online December 7th, 2020)
- Article "Fra plagio e originalità: una lettura del *Saggio* di Antonio Lorenzoni" on *Falaut* (86/2020)

Prizes and scholarships:

- Scholarship by the Stichting De Zaaier (The Hague) for the development of the Master Project *Mercadante's flute in 2021*
- UNISONO Masterpreis by the Förderverein UNISONO (Linz) for the best Master's thesis at the Anton Bruckner Privatuniversität in 2018
- *Förderungsstipendium* by the Anton Bruckner Privatuniversität for the development of the project *Quantz und Italien* (2017)

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Teacher

As a teacher at the Upper-Austrian Landesmusikschulen and co-creator of the didactic project *Trave(r)ssant*, I learned to organise thematic workshops and to use empathetic communication to help students in developing new skills and increasing their awareness while playing.

- Project *Trave(r)ssant: a time travel through historical flutes* with U. T. Tarrès (lecture, masterclass and concert at Conservatori i Escola Municipal de Música de Lleida, Spain, 2022)
- Flute substitute teacher at the federal music schools in Freistadt, Hellmonsödt, and Steyr, Austria (2020 - 2021)
- Assistant to Prof. Giorgio Marcossi at Conservatorio Jacopo Tomadini in Udine, Italy (2014 - 2015)
- Flute, recorder, and music theory teacher at Music School *L'arte della musica* in Zoppola, Italy (2013 - 2015)

Composer

- Publication of *Introduktion, Thema und Variationen über "Es wird scho glei dumpa"* (Magdeburg: Edition Walhall, 2019; first performance at Brucknerhaus in Linz in 2018)

Production secretary at Orchestra giovanile Filarmonici Friulani

In 2015, I co-founded the Association and later Social Enterprise "Orchestra giovanile Filarmonici Friulani", whose aim is to form the only musical ensemble managed, coordinated and curated entirely by under-35s in the region of Friuli Venezia-Giulia, Italy. My role as production secretary consists of communication with the musicians during the projects and includes contacting musicians for availability, collecting personal information for contracts and accounting, organising travel and accommodation, sending scores and project data sheets, and communicating instructions during the project days.

(12/02/2023)