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# Enrico Coden

historically informed  
flute player | researcher | teacher

## CONTACT

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## PROFILE

I am a flute player, researcher, and teacher. My repertoire includes music from the Renaissance to the present day. I do research in the field of Italian flute music and didactics of the 18th and 19th century. I am university assistant in the doctoral programme at the Bruckner University Linz. I teach both modern and historical flutes.

## LANGUAGE SKILLS

- Italian: C2 or native speaker
- English: C2 or mastery
- German: C2 or mastery

## EDUCATION

### Anton Bruckner University, Linz

Artistic-Scholarly Doctoral Programme

Supervisors: C. Genewein, A. Kappeler, J. Wentz  
2023-ongoing

### Royal Conservatoire, The Hague

M.A. Traverso

Main teachers: K. Clark, W. Hazelzet  
2021-2023

### Anton Bruckner University, Linz

B.A. Traverso

Main teacher: C. Genewein  
2018-2021

B.A. Flute Pedagogy

Main teacher: J. Dömötör  
2018-2020

M.A. Flute

Main teacher: N. Girlinger  
2016-2018

### Jacopo Tomadini Conservatoire, Udine

B.A. Flute

Main teacher: G. Marcossi  
2011-2014

### Masterclasses and continuing education

- Renaissance flute: J. Bartz, A. Smith
- Baroque flute: M. Gatti, M. Hantaï, B. Kuijken
- Keyed flute: G. Barthel, A. Pustlauk
- Boehm flute: M. Caroli, R. Najfar, G. Pretto
- Piccolo: S. Jackson, N. Mazzanti, P. Verhoyen
- Historical acting: L. C. Neuman, J. Luís Paixão, J. Wentz
- Alexander technique: A. Smith, U. Zidek

## WORK EXPERIENCE

### Flute player

In my international professional experience as a freelance flute player, I performed music from the 16th century to the present day, usually 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 and recordings (selection):

- 2024
  - *Die Kunst der Fuge* by J. S. Bach with Il Gusto Barocco and J. Halubek (CD recording for Berlin Classics; concerts in Stuttgart and Überlingen, Germany)
  - Symphonies n. 2 and 4 by F. Schubert with L'Orfeo Barockorchester and M. Gaigg (St. Georgen and Waldhausen, Austria; audio recording for ORF)
  - "...für wenn ich rostig bin" with Lizard Ensemble (Linz and Vienna, Austria)
- 2023
  - *Die Kunst der Fuge* by J. S. Bach with Il Gusto Barocco and J. Halubek (Bachwoche in Ansbach, Germany)
  - *Matthäus-Passion* by J. S. Bach with LaBarocca and R. Jais (Milan, Italy)
  - *Johannes-Passion* by J. S. Bach with Dutch Baroque Orchestra and G. De Wit (Ede, Middelburg, Bleskensgraaf, and Zwijndrecht, The Netherlands)
  - *Musikalisches Opfer* by J. S. Bach and new compositions for historical instruments 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 (Herbstfestspiele in Baden-Baden, Germany; CD recording for Prospero Classical)
  - *Brandenburg Concerto n. 5* by J. S. Bach with Orchestra Frau Musika and A. Buccarella (Belluno, Legnago, and Vicenza, Italy)
  - *Johannes-Passion* by J. S. Bach with Orchestra Frau Musika 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)
  - 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)
- 2019
  - *Die Zauberflöte* by W. A. Mozart with Ensemble of the Anton Bruckner Privatuniversität (Linz, Austria; video recording for Fidelio)
  - Concert *Maraveis in sfrese* with Orchestra giovanile Filarmonici Friulani and W. Themel (Mittelfest in Cividale, Italy; video recording for RAI)
  - Concert *Das Konzert nach Johann Sebastian Bach* with Ensemble Cordia and S. Veggetti (Bruneck, Italy)

## University Assistant in the doctoral programme Anton Bruckner University (2024 - today)

My tasks as a university assistant include developing and teaching courses and workshops for Bachelor's and Master's students, communicating research to the university community as well as organisational and administrative tasks. I am also involved in evaluation measures, applications for third-party funding and publications.

## Researcher

My research revolves around Italian flute music in the late 18th and early 19th century and the influence of historical acting techniques on its performance. 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 through practice-based forms of investigations.

### Lectures:

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|------|--|
| 2024 | <ul style="list-style-type: none"><li>• „Mathilde Kralik’s neglected cantata Christmas: Thoughts and insights for making a new edition and the artistic performance“, Kunstuniversität Graz (Internationale Konferenz des ZfGD: „Es webt darin ein leidenschaftlich-männlicher Geist“ – Neue Perspektiven auf Orchestermusik von Komponistinnen)</li><li>• „Mathilde Kralik’s übersehene Kantate <i>Weihnachten</i>: Gedanken und Erkenntnisse zur Aufbereitung einer kritischen Edition und deren künstlerischer Aufführung“, Anton Bruckner Privatuniversität, Linz (Forschungsforum)</li><li>• „Embodying the Affects: Flute Music, Rhetoric, and Expression in Lorenzoni’s <i>Vicenza</i> of the 1770s“, Academy of Creative and Performing Arts, Universiteit Leiden (Symposium „Actio! Actio! Actio! II: Musicians are Actors“ as part of the Festival Overacting)</li></ul> |
| 2023 | <ul style="list-style-type: none"><li>• “Saverio Mercadante und die neapolitanische Flötenschule des frühen 19. Jahrhunderts. Ein <i>Dramma buffo</i> über die historische Aufführungspraxis“, Anton Bruckner Privatuniversität, Linz (Symposium Forschungslandschaft...)</li><li>• “<i>Turu-ing</i> Hotteterre. Articulation and rhythmical inequality in French baroque music“, Traverso Practice Net (online)</li><li>• “Gian Girolamo Sforza Fogliani, musicista piacentino“, Conservatorio Giuseppe Nicolini, Piacenza (Incontri in biblioteca 2023)</li></ul>  |
| 2022 | <ul style="list-style-type: none"><li>• “A lawyers plagiarism of Quantz: Reading Lorenzoni’s <i>Saggio</i>“, Koninklijk Conservatorium, The Hague (guest lecturer for the course “Introduction to Research in the Arts“)</li><li>• “A lawyers plagiarism of Quantz: Reading Lorenzoni’s <i>Saggio</i>“, Festival Oude Muziek, Utrecht (STIMU-Symposium)</li><li>• “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)</li></ul>  |

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- 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:

- Master’s Thesis “Saverio Mercadante and the Neapolitan flute school of the early 19th century. A *dramma buffo* on the historically informed approach” (Research Catalogue, February 22nd, 2023)
- 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*
- UNISON Masterpreis by the Förderverein UNISON (Linz) for the best Master’s thesis at the Anton Bruckner Privatuniversität in 2018
- Funding Scholarship by the Anton Bruckner Privatuniversität for the development of the project *Quantz und Italien* (2017)

## Teacher

As a teacher at the Upper-Austrian Music Schools and creator of the didactic projects, I learned to organise thematic workshops and to use empathetic communication to help students in developing new skills and increasing their awareness while playing.

## Teaching positions:

- 2023-ongoing • Music School of the City of Linz, Austria (Flute and Traverso)  
• Upper Austrian Music School of Bad Ischl, Austria (Flute)
- 2023-2025 • Upper Austrian Music School of Mondsee, Austria (Flute)
- 2020-2021 • Upper Austrian Music School of Freistadt, Austria (Flute)
- 2014-2015 • Conservatorio Jacopo Tomadini in Udine, Italy (Flute, assistant to G. Marcossi)
- 2013-2015 • Music School L’arte della musica in Zoppola, Italy (Flute, recorder, and music theory)

## Workshops and masterclasses:

- 2025 • *Historische Schauspieltechniken für Musiker: Anregungen für ein rhetorisches Spiel*, University of Arts Zurich, Switzerland (workshop)
- 2024 • *Tag der Alten Musik*, Musikschule der Stadt Linz, Austria (workshop, instrument presentation, and concert)  
• *Wie kann man historische Schauspieltechniken rekonstruieren?*, Anton Bruckner University Linz, Austria (Lange Nacht der Forschung, workshop)
- 2023 • *Historical Acting Techniques for musicians: suggestions for a rhetorical playing* at Anton Bruckner Privatuniversität in Linz, Austria (workshop)
- 2022 • *Trave(r)ssant: a time travel through historical flutes* with U. T. Tarrès at Conservatory and Municipal Music School Lleida, Spain (workshop, masterclass, and concert)

## 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 (2015 - 2024)

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 whole duration of the projects and includes calling 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.