

Virtual EMA Summit 2025

October 17-19

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Instrument Presentations

Untwisting Berthelot's Serpent: The creation of a blueprint of a lost instrument from Colonial Canada

Hybrid presentation from Clara Lichtenstein Hall, McGill University and virtual

Friday, October 17, 2:45pm ET

Presenter

Alexander Belser

The Manuscrit Berthelot is a little-known collection of colonial Québec music, comprising over 300 pages of handwritten scores and instructional materials from the 18th century. Donated in 1793 by Charles Berthelot III, it includes fingering charts for various instruments, notably a serpent tablature that deviates from standard practices. The manuscript represents one of the few documented sources on the serpent before industrial standardization. Research aims to reconstruct the Berthelot serpent's dimensions using comparative fingering charts and 3D-printed replicas. This study integrates historical organology with practical expertise to clarify the serpent's role and evolution in early music performance.

The Future of the Lute in the United States

Sunday, October 19, 10am ET

Presenter

Andrew Flory

In the past, academic institutions served as ideal havens for training the next generation of professional lutenists in the United States. With funding cuts and programs shutting down around the country, the Lute Society of America is taking steps to try and help fill the gap by reorganizing into a major hub of pedagogical resources for the lute community. In addition to working on increasing our available educational materials, we are also actively fostering the growth of local communities of players, and even working on providing quality instruments for a much lower cost than previously possible. There is a growing interest in historical plucked instruments, and this presentation will discuss a number of the ways in which the LSA is adapting to meet the needs of this new population of students and players.

<p>The Crumhorn Problem: Past Anachronism and Future Directions</p> <p>Sunday, October 19, 1pm ET</p> <p><u>Presenter</u> Patrick Dittamo</p>	<p>Despite its eminent place in the visual and sonic spectacle of the historically-informed performance movement, the most commonly available crumhorns are poor reflections of their original exemplars in museums. This paper surveys the history of the crumhorn revival, focusing on the implications of ahistorical designs in reproduction crumhorns and suggests directions for the future.</p>
<p>19th-Century Double Bass Tunings</p> <p>Sunday, October 19, 1:30pm ET</p> <p><u>Presenter</u> Shanti Nachtergaele</p>	<p>Sources dating from c.1750–1900 list almost thirty different tunings for the double bass. However, by the turn of the twentieth century the four-string double bass tuned in fourths had become the international standard, as it remains today. This presentation explores the four predominant double bass tunings of the late eighteenth and nineteenth centuries: “Viennese” (F1-A1-D-F # -A), “French” (G1-D-A), “Italian” (A1-D-G), and “German” (E1-A1-D-G). It examines the contexts in which different tunings were adopted, and the factors that led the Viennese, French, and Italian tunings to be supplanted by German tuning over the course of the nineteenth century.</p>
<p>HKSNA in the Early Music Community</p> <p>Sunday, October 19, 4:00pm ET</p> <p><u>Presenter</u> Patricia García Gil</p>	<p>Patricia Garcia Gil, board member of the Historical Keyboard Society of North America, will share exciting news about upcoming regional and international conferences and competitions. She will lead a roundtable discussion on how early keyboard organizations can contribute to the early music community by staying relevant, imagining future directions, and building stronger connections.</p>

Recorders and Early Music

Sunday, October 19, 4:30pm ET

Presenters

Geoffrey Burgess

Mark Davenport

For the origins of Early Music in amateur music-making circles in England and France, and the burgeoning historical movement, the recorder has played a key role. As a portable, relatively inexpensive instrument that can be used in solo and ensemble settings, it has been ideal to engage players of all levels and ages. Because of the huge international market for recorders, makers have been at the cutting edge: not only in researching historical techniques, but in the advancement of innovative technologies that have influenced the manufacture of other early instruments.

The American Recorder Society follows in these traditions, bringing together communities of both professional and avocational players of all ages, supporting the use of the recorder as an educational tool in schools and universities, and a catalyst in social programs across the country and the globe. This presentation will focus on the ARS's activities that support the aegis of the EMA by preserving musical heritages in archives and the dissemination of editions, cultivating diversity, and supporting the ongoing creation of new music for early instruments.