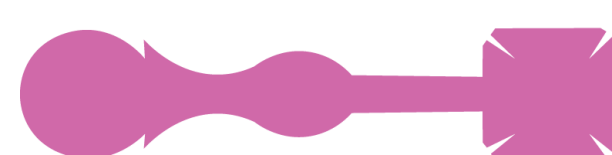


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# the QUEER KING

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**Carl Friedrich Abel** (1723-1787)

Sonata f.3r, WK 152— Allegro

**Friedrich II « der Große »** (1712-1786)

Sonata N°. 9, spi 154— Grave

**Carl Philipp Emanuel Bach** (1714-1788)

Sonata wq.84— Adagio di molto

Sonata N°. 7 wq.137— Adagio ma non tanto

**Carl Friedrich Abel** (1723-1787)

Sonata f.3r, WK 152— Adagio

**Anna Amalie von Preußen** (1723-1787)

Sonata f.3r, WK 152— Allegro

**Mika Putterman** baroque flute

**Aleks Schürmer** baroque flute

**Kyran Assing** violoncello

**Susie Napper** viola da gamba

History remembers **Frederick II** as a warrior-king who expanded Prussia's borders into modern day Germany. Over a hundred years after his death, he was a frequent subject of the Romantic painter **Menzel**, and during the second World War, the Nazis so idolized him that Hitler ordered Frederick's remains hidden in a mine to protect them from Allied bombing. But 'truth' in history, can depend on who you're talking to.

Ironically, Frederick was homosexual (an open secret across Europe at the time), an ardent supporter of the Enlightenment (living for a period of time with **Voltaire**), and barely spoke German (preferring French over his native tongue).

His castle Sanssouci was built as an intimate get-away from the rigours of the court where he could focus on his true passion— flute playing, alongside the likes of **Abel**, his sister **Anna Amalie** and **CPE Bach**. Frederick wrote hundreds of works for flute, aided by his teacher **Quantz**.



# Mika Putterman

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**Mika** has been playing flute since 1983, but hadn't found her voice until trying a copy of a Baroque flute in 1994.

Feeling the wooden flute's vibrations under her fingers for the first time, her path was changed forever.

She founded *Autour de la flûte* in 2004.

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“Sitting in my living room, playing with close colleagues—the ultimate Hygge moment—you realize, ‘this is how it was for them’. We study the complete historical aspect of the music we are playing—the writing, the harmonic structure, the articulation, the instrument, but concert halls, large audiences, elevated stages, those are all relatively new ways of performing. For this repertoire, when we perform in a larger hall, the intimacy is lost. Playing in this small space, and in my own home, allowed us to connect and communicate in ways that are extremely special.”

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**Baroque flute** Alain Polak, 2002 after Quantz, Berlin 1750

[autourdelafute.com](http://autourdelafute.com)



# Aleks Schürmer

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**Aleks** has played historical flutes with *Autour de la flûte*, *Tafelmusik*, *Ensemble Caprice*, *Les Idées heureuses*, *La Bande Montréal Baroque*, and *Arion Baroque Orchestra*, among others. He holds a Masters in Historical Performance from McGill University.

You can hear his baroque piccolo playing on *Notturna's* latest album *L'amant Jaloux* (2020) released on the ATMA label.

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“ My family is from Germany, but I’ve only been to the country once (for research on Frederick II in the Staatsbibliothek zu Berlin archives). While *der Grosse* spoke French fluently, I learned the hard way that modern Germans don’t. “*Herr Schürmer*” was about all I understood— navigating through (stereotypical) German bureaucracy proved challenging. Given my surname, it was inconceivable to the librarians that I couldn’t speak German (despite constantly repeating that). Luckily, I mimed my way through, bringing home unpublished scores— including one by “*Monsieur Quoance*” (a funny transliteration of Quantz). ”

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**Baroque flute** Boaz Berney 2010 after Naust, Paris 1720

[aleksschurmer.com](http://aleksschurmer.com)



# Kyran Assing

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Born in Trinidad, **Kyran** is now based in Montréal where he regularly performs, volunteers, and maintains a studio of students.

Present projects include research into Afro-American performance; performing with Canada's premier orchestra for musicians of colour— *Ensemble Obiora*; and a Masters in Education (UQàM) with focus on underserved communities and neurology.

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“ Drawing from a Trinidadian background where music is consumed as an intimate communal activity yet is subject to experimentation and revision, this recording recreates the musico-intellectual atmosphere present in Friedrich’s *Sanssouci*. The aptly named palace provided a “safe space” for the aristocratic composers to experiment in the burgeoning *Empfindsamer Stil* that focused on clever ideas, an apparent disorder in the melody and harmony, and sudden modulations in key and rhetoric. Just as *Sanssouci* provided a refuge for diversity of thoughts and sexuality, so do we hope to emulate in a post-pandemic society. ”

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**Violoncello** Jay Ifshin & Haide Lin after Stradivarius  
Instagram @blackbaroquemtl



# Susie Napper

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Rebel in spirit, my Montreal kitchen is the lab where experimental, colourful, flavourful and creative dishes have echoed my musical taste to surprise, move and inspire !

Praised or criticized for my freedom of expression, I'm constantly searching for rhetorical meaning and musical eloquence to bring the printed page to life !

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“ Buried in 1787 at St Pancras Church Yard not far from where I grew up in London, Carl Friedrich Abel's life of pleasure— in excess it was said— was a musical dream ! Suffice to say that his childhood teacher and mentor in Köthen and Leipzig was JS Bach himself !

*Notably well composed, Abel's music uses all the tricks of the trade to make the viol resonate, highlighting the virtuosity of this subtle and expressive instrument. Lamentably, the viol soon fell out of fashion in favour of the vulgar violin ! However, the viol is perfectly suited to our elegant salon extravaganza.*

”



## **Artistic Direction**

Mika Putterman  
Aleks Schürmer

## **Image & Sound**

Alexander Formosa  
Aleks Schürmer

## **Design**

Aleks Schürmer

## **Translation**

Dominique Pelletier



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