Tools and Treasures: Perspectives on Early Musical Instruments of the Lund University Academic Orchestra

BIOGRAPHIES

Benjamin Vogel gained his PhD from Warsaw University's Institute of Musicology in 1977, with a dissertation entitled *Instrumenty muzyczne w kulturze Królestwa Polskiego 1815–1914* (Musical instruments in the culture of the Kingdom of Poland 1815–1914), and his habilitation in 1988 with *Budownictwo fortepianów na ziemiach polskich od połowy XVIII w. do II wojny światowej* (Piano building in Polish lands from the mid-18th century to World War II). From 1978 to 1994 he lectured at Warsaw University and from 1981 to 1989 led its Scholarly Research Station in Bydgoszcz. In 1997 he became a reader in musicology at Lund University and in 2003 a professor at Szczecin University, where he remained until retirement in 2010.

Vogel's research interests include the history of Polish piano and violin making, musical instrument production in and around Gdańsk in earlier periods, and the history of instrument making in Sweden. He works with museums in Poland and other countries as an expert on historical instruments. From 1978 to 1994, he was an expert adviser to the Polish Ministry of Culture and the Arts. He also served as Custodian of the Piano Section of the Industrial History Museum in Opatówek from 1986 to 1992, where he remained a member of the Academic Board until 2016.

Bert Junno holds a PhD in physics, awarded in 1996, and has co-founded 12 companies in electronics, medtech, and biotech. In music, he studied the baroque flute with renowned specialists Bo Nyberg, Barthold Kuijken, Stephen Preston, Wilbert Hazelzet, and Philippe Suzanne. From the 1980s to 2006, he performed on the baroque flute in solo, chamber music, and orchestral settings. He has long had a keen interest in seeking out historical music manuscripts and instruments, as well as in historically informed performance.

Emelie Roos is a versatile recorder virtuoso. She lives in Höör, in central Skåne, and together with Dohyo Sol has put her home village on the international classical music map through summer festivals and the award-winning ensemble Höör Barock.

Emelie performs on her many recorders in a variety of settings, as a soloist, chamber and orchestral musician. Her repertoire ranges from the Middle Ages to the present day. She regularly performs with her own ensembles Höör Barock, Duo Sol-Roos, and her new venture Queen's Music, a Renaissance ensemble of ten recorder players. Emelie is also deeply

committed to music-making among young people, teaching at various levels from primary school to Malmö Academy of Music and organizing activities within the Blockflöjt Skåne project.

Emelie's recordings include numerous world-premiere recordings and arrangements that expand the recorder's repertoire. Höör Barock's albums *Vivaldi in the North* (2025) and *Baroque Concertos with Recorder: Treasures from Swedish Collections* (2022) feature works that Emelie has unearthed in the music collections of Lund University Academic Orchestra.

Eric Wahlsteen holds a master's degree in musicology from Lund University, with a focus on music history. He has a particular interest in the Baroque and early Classical periods and has published several annotated editions of the orchestral music of Johann Helmich Roman. As a horn player, he performs regularly with orchestras and chamber ensembles. As a soloist, he has explored the solo repertoire of the 18th and 19th centuries.

Alongside his musical activities, Eric works as an environmental consultant and biologist. He is currently pursuing a PhD in population genetics, pursuing his professional work in ecology while continuing to cultivate his longstanding interest in music.

Ingrid E. Pearson. Known internationally as a scholar/performer of historical single-reed instruments, Ingrid Pearson has been a member of the professoriate of the Royal College of Music in London since 2005. She has recorded for DG Archiv and performed with major UK period ensembles including the English Baroque Soloists, The English Concert, Florilegium, Gabrieli Consort and Players, The Hanover Band, Orchestra of the Age of Enlightenment and Orchestre Révolutionnaire et Romantique, in venues including London's Barbican, Queen Elizabeth, Royal Albert and Wigmore Halls, the Salzburg Mozarteum and New York's Lincoln Centre. Activities on modern clarinet include an AHRC-funded exploration of 19-tone equally-tempered microtonality and the world premiere recording of Robert Kahn's op 54 quintet for Rubicon Classics.

Ingrid's activities across research and scholarship embrace historical and contemporary performance practices, practice research, historiography, single-reed iconography and organology, musical listening as well as aspects of teaching and learning in the Conservatoire environment. She has published for Cambridge University Press and Routledge, and in journals including *Acta Mozartiana* and *Performance Practice Review*. Translations of Ingrid's work appear in Chinese, German and Spanish.

Luís Tasso Athayde Santos is a Brazilian-Australian historical bassoonist, oboist, composer, and musicologist. He regularly performs with ensembles around Europe such as Apollo Ensemble, B'Rock Orchestra, Camerata Øresund, Castello Consort, Gli Angeli Genève, Die Kölner Akademie, Les Musiciens du Prince, Vox Luminis, and Wolf Ensemble.

Luís has won educational and cultural grants from Het Cultuurfonds, De Zaaier, NORMA Fonds, Stichting Eigen Muziekinstrument, and Fondazione ICONS. His research focuses primarily on performance practices, specialising in Netherlandish double-reed organology around the turn of the eighteenth century, practices in mid-eighteenth-century Berlin, and Parisian ornamentation around the turn of the nineteenth century.

Madeleine Modin is a research archivist at Svenskt visarkiv (Centre for Swedish Folk Music and Jazz Research) in Stockholm and General Editor of the scholarly journal *Puls: Journal for Ethnomusicology and Ethnochoreology*. Her research focuses on private and institutional collections and collecting of musical instruments, museum practices, cultural heritage, revivals, historical musical instruments and folk instrument making, as well as traditional hymn singing and singer-songwriters in the 1960s.

Modin gained her PhD in musicology at Stockholm University in 2018 with the dissertation *Museala och musikaliska föreställningar om historiska musikinstrument: en studie av Musikhistoriska museets verksamhet 1899–1918* (*Perceptions and Presentations of Historical Musical Instruments: A Study of the Stockholm Museum of Music History, 1899–1918*). The study examines the early history of what is today Scenkonstmuseet (The Swedish Museum of Performing Arts), as well as early Swedish approaches to what later became the Early Music movement and its use of historical instruments.

In the research project *Intangible Instrument Building as Folk Musical Materialization*, funded by the Swedish National Heritage Board in 2021–23, Modin studied contemporary folk instrument making as a site of negotiation between historical authenticity and product development in a living tradition, with a special focus on makers' choices of materials. A monograph on the project is forthcoming.

Marie Martens is curator of the Danish Music Museum – Musikhistorisk Museum & The Carl Claudius Collection in Copenhagen (National Museum of Denmark). A musicologist from the University of Copenhagen, her daily work focuses on musicology and collection management, as well as the museum's library and archives.

Marie's research interests include the museum's history and the provenance of the collections. She is author and co-author of scientific and popular science books and articles. Since 2019, Marie has served as an Executive Board member of ICOM MUSIC – International Committee for Museums and Collections of Instruments and Music of the International Council of Museums – and in 2025 was elected Chair of ICOM MUSIC for the term 2025–2028.

Tobias Junno holds a PhD in Physics and works with patent licensing at Ericsson in Lund. Being an active amateur violinist, he performs with the Lund New Chamber Orchestra and in two string quartets. He studied the violin with Clas-Göran Wahlgren, former section principal in the Malmö Symphony Orchestra, and Johan Åkesson, former Director Musices at Lund University. As a student at Lund University, Tobias was a member of Lund University

Academic Orchestra. He has also devoted much time to Baroque music, performing in various groups and together with his brother, flautist Bert Junno.

Tobias Lund is a musicologist at Odeum, Lund University, and music and opera critic for the Swedish daily newspaper *Sydsvenskan*. His doctoral dissertation, *Enthusiasm, Contemplation, and Romantic Longing* (Lund University, 2009), examined three songs by Franz Schubert, composed in the politically turbulent years following 1815, against the background of the aesthetic and moral ideals of Schubert's circle and of cultural practices such as the declamation of poetry, the performance of free fantasias and the wandering in Viennese landscape gardens of the English type. His most recent monograph (2022) offers a reinterpretation of works by the Swedish composer Hugo Alfvén (1872–1960) as *Weltanschauungsmusik*. In addition to his academic and journalistic work, Tobias writes programme notes and gives pre-concert talks. He is also a keen amateur cellist and chamber musician.