



PRESS KIT

# MEET WIM WINTERS

Wim Winters (March 6, 1972), creator and visionary of the label Authentic Sound, started his career in music in 1984. Barely one year later, he participated to the former renowned International Organ competition in Boxtel, The Netherlands. Being only 13 years old, he received first prize, which eventually became an important milestone for his later professional career.

In 1990, he entered the class of Jacques van Oortmerssen (organ) and Willem Brons (Piano). In 1998 he graduated his education with Great Distinction (cum laude). He won several prizes: Leiden (1994), Bruges (1997), MA Festival Maastricht 'l'Europe et l'orgue' (1998) and Alkmaar 'Schnitger competition' (1999).

After having devoted much of his time to the organ and the 19th century piano, today he focuses on the performance of music from Bach to Beethoven upon his 2009 Potvlieghe unfretted clavichord in the Saxon style. A copy of a 6 octave Fritz pianoforte (also created in the Potvlieghe workshop) will be added to the clavichord in 2018. Upon delivery, he will begin the work of recording all of Beethoven's keyboard works.



# THE STORY OF AUTHENTIC SOUND

“Authentic Sound” was first chosen as a name in 2012. Wim Winters thought that the clavichord, as important as this instrument was throughout the whole 18th c., could use some extra help in today’s concert and recording scene. The term “Sound” reflects the sound of his clavichord. The word “Authentic” tied into its voice; which is authentic in every meaning of the word. And so, Authentic Sound it was.

Authentic Sound will be used as a brand name by Wim Winters for future projects, as there will be a recording label, publication of scores, a recording studio, and other projects under development within the coming years. In 2014, Wim Winters started his YouTube channel Authentic Sound, which currently counts more than 15,000 subscribers and a library of over 700 videos.

The channel serves as a musical laboratory where Wim shares his ongoing journey as a classical musician and passion for musicological research, with the ultimate, but impossible wish to come as close as possible to the composer's intention. His mission: Sharing the immense beauty of the underserved clavichord and new, often thought-provocative perspectives of early keyboard music to inspire musicians and music lovers.



# THE CLAVICHORD

The clavichord Wim Winters plays, is built in 2009 by the Belgian builder Joris Potvlieghe, made according to building principles applied in Saxony around 1745-1770. This type of clavichord, with a compass of 5 octaves (FF-f3), is similar to what composers like J.S. Bach must have had, though the necessary compass for Bach's larger works like the Partitas is somewhat smaller (GG-d3).

From a certain point in history (Haydn–Mozart–Beethoven up to his Waldstein sonata), a keyboard range of 5 octaves was, as a general rule, not exceeded. So, this instrument goes very well stylistically with music from Bach to young Beethoven.

There is a prevalent idea that clavichords are problematic for concerts because of their limited sound output. But for Wim and his instrument, playing for crowds of up to 250 people without any complaints regarding the lack of sound because how well the Potvlieghe projects. He's convinced that, in the coming years, this "sensitive lady" will be heard much more!



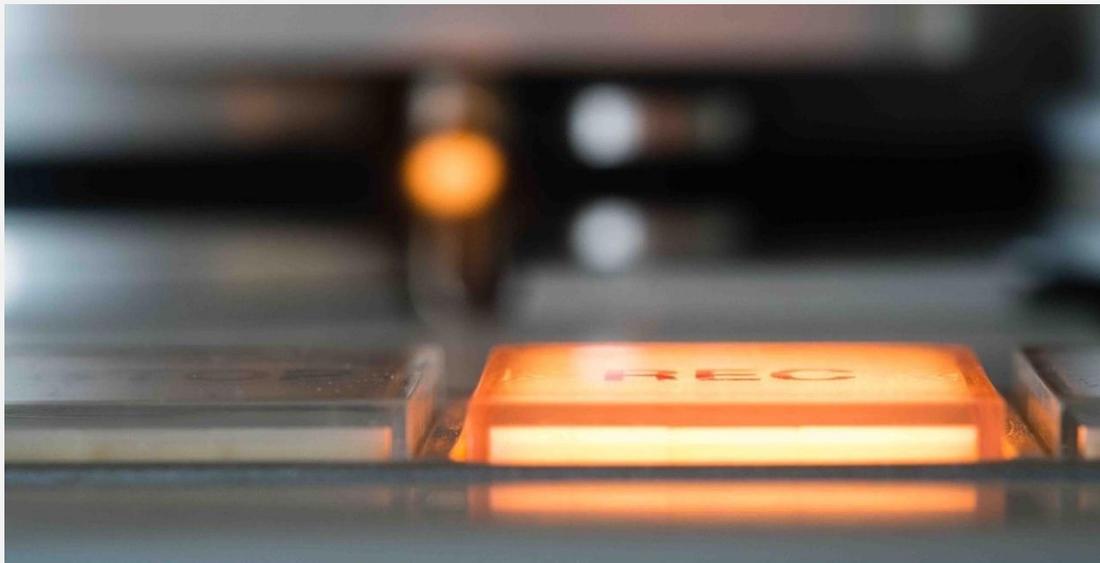


## THE LOVE FOR ANALOG RECORDING

For the recordings, Authentic Sound embraces the philosophy of less is more. Two Neumann's feed a dual mono Presonus ADL600 tube amplifier. That signal goes directly into the tape recorder, according to Wim Winters, one of the greatest recording devices ever made: A Studer A80r. The machine was built in 1981 by the famous Swiss company and brought back to factory specifications per their request in 2016 by Andreas Kuhn of Studer Analog Audio Switzerland.

A rather unique element is the collaboration between Wim and Robert Margouleff. Robert, Grammy award winning sound engineer, most known for the productions he made at the beginning of Stevie Wonder's career, came in contact with Wim through his YouTube channel.

In over 30 sessions, he gave his advice to adjust the Blumlein configuration to the best possible result. The sound of the clavichord as you'll hear it, is captured as naturally as possible, with a smooth touch of wood delivered by the room.



# PACHELBEL VINYL RELEASE

Authentic Sound's first major production will be available on June 1, 2018. The label will release its first vinyl/CD recording of Johann Pachelbel's (1653-1706) *Hexachordum Apollinis* on clavichord.

In 1699, Johann Pachelbel published what is generally considered his Magnum Opus for the keyboard, the *Hexachordum Apollinis* ("The six strings of Apollo"). The collection was dedicated to **Dietrich Buxtehude** and **Ferdinand Tobias Richter**, dear colleagues of Pachelbel with hopes that Pachelbel's son, Wilhelm Hieronymus (1686-1764) could eventually study with them and receive a bit of their *Richly flowing fountain of art*.

The collection itself contains six Arias, the first five's tonalities representing the first five notes of a hexachord (D to A). The Sixth Aria, the famous ***Aria Sebaldina***, returns to the key of F, but in minor this time. The title of this aria is a reference to the Saint Sebaldus, patron of the Sebalduskirche. All Arias are original compositions by Pachelbel rather than already well-known tunes, although some propose that the *Sebaldina* might be based off of a tune associated with the Sebalduskirche.



Have a first listen ([MP3](#)) – Flac 24/96 available on request

# REVIEWS



*“Wim Winters is a serious musician with a solid technique that serves a thoroughly musical, well-considered approach to each work. (...) Winters brings an arsenal of intellectual curiosity and technical polish to a wide repertoire.”*

**Gregory Crowell** -Professor Grand Valley State University, President Clavichord International

*“I’d love to be a book on your shelf. I would just sit silently, and still, and listen to you play.”* -  
**Matthew Provost**

*“This is Pachelbel I had not heard before, and is a delightful work expertly played”*. - **Galantski**

*“Wonderful, sensitive music, equaled only by your wonderful, sensitive interpretation.”* -  
**Daniel Waitzman**

# IT'S ALL ABOUT FAMILY

At Authentic Sound, family is key! During the years where Wim graduated and started his career, he met the his wife Anja Shouteden. During all these years, she has been his infinite support.

From that strong partnership, two beautiful daughters were born, Sofie Winters, born on June 14, 2005 and Evelien Winters, born on October 6, 2011.

Family is an integral part or Authentic Sound with several appearances of the family members in the YouTube videos. They are part of an incredible and sometimes challenging journey!



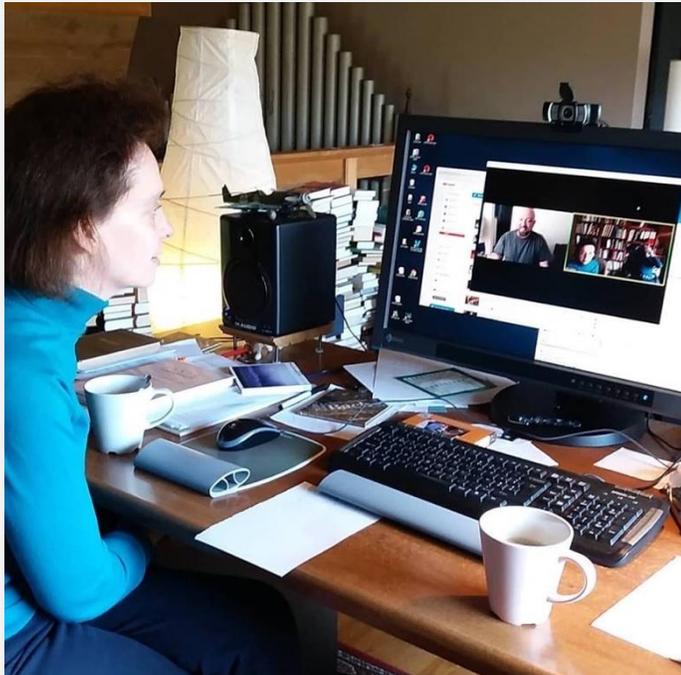


# THE TEAM BEHIND AUTHENTIC SOUND

**Shelby Lewis**, professional musician/architect/photographer signed for the complete design of this record, inclusive the new house style for Authentic Sound.

Headquartered in Baton Rouge, LA and headed up by Shelby Lewis, Early Music Maker (EMM) provides support to performers, makers, and scholars in the early music world. EMM specializes in design matters, from the seed of an idea to the final product.

Shelby has been a professional musician for nearly 30 years with a current specialty in early music... and a designer/photographer for 15. This combination of performance experience in combination with a keen design sensibility gives EMM a rich skillset with which to tackle of the problems facing 21st-century entrepreneurs in the early music world.



# THE TEAM BEHIND AUTHENTIC SOUND



Joris Potvlieghe is generally considered to be one of the best clavichord builders in the world. It is his merit to undertake a search to specific sounds of this instrument by a thorough study of the historical clavichords in several collections.

After the profound study of concepts and techniques of the 18th century builders, he creates his own design. Since more than 25 years, he could built instruments for a number of musicians, but also for conservatories. In 200) the 35th instrument was ready and built, commissioned by Wim Winters.

# CONTACT



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