

Longy

School of Music

THE INTERNATIONAL BAROQUE
INSTITUTE AT LONGY

THE VENICE - DRESDEN CONNECTION



INTERNATIONAL MEETING GROUNDS
FOR BAROQUE ARTISTS

FRIDAY, JULY 24, TO SUNDAY, AUGUST 2, 2009

Longy School of Music, Cambridge, Massachusetts, USA

Works by Schütz, Hasse, Heinichen, Vivaldi, Pisendel,
Albinoni, Zelenka, Lotti, Schein, Veracini, Quantz,
Gabrieli, Monteverdi et al.

MASTER CLASSES - ENSEMBLES - ORCHESTRA
DANCE - CONCERTS - LECTURES

THE CONCERTED STYLE IN VENICE AND DRESDEN



DURING THE REIGNS OF ELECTORS FREDERICK AUGUSTUS I AND HIS SON, FREDERICK AUGUSTUS II, Saxony enjoyed its 'Augustan' Golden Age (1694-1763). Influenced by the Italian cities of Florence and, in particular, Venice, these two rulers fashioned an environment in Dresden where creativity, craftsmanship and scholarship flourished. They opened their private art collections and library to the public, and produced free opera, frequent pageants and other celebrations. As the center of cultural and intellectual life, Dresden attracted scholars and artists from all over Europe.

Augustus the Strong was well traveled by the time he became elector at age 24. He spoke French, Spanish and Italian. During his reign (1694-1733), Dresden became one of the most beautiful and cosmopolitan courts in Europe, rivaled only by Versailles, and its library became one of the most famous in Germany.

This seminar revives the great tradition of musical exchange between Dresden and Venice that marked the musical and cultural life of the two capitals for a span of over two centuries. Venice was the driving force of musical development in Europe in that period. Such a vital exchange of artistic and esthetic ideas across political and religious differences did not occur anywhere else. Thanks to the young Prince Elector August III's special liking for Italian culture, Dresden was the most important place for Italian music and opera outside Italy in the 18th century. Famous Italian virtuosi, maestri di capella and singers were invited at the Court of Dresden, and elite musicians of the Dresden Hofkapelle, among them the outstanding violinist Johann Georg Pisendel, were sent to Venice with the mission to study the latest innovations of the "nuovo stile" and to refine their art. When Pisendel travelled back to Dresden he took with him over forty manuscripts of Vivaldi's pieces. Vivaldi later also composed a few concertos specifically dedicated 'per l'orchestra di Dresda.'

THE INTERNATIONAL BAROQUE INSTITUTE AT LONGY

The International Baroque Institute at Longy offers a comprehensive program taught by an unparalleled international faculty.

The seminar is intended for professional and pre-professional:

- ‡ Singers
- ‡ Baroque strings: violin, cello, viola da gamba
- ‡ Dancers
- ‡ Baroque winds: recorder, traverso, bassoon, oboe
- ‡ Lute
- ‡ Baroque harp
- ‡ Harpsichord

Other instrumentalists or continuo players (organ, violone, etc.) are welcome to join the Chamber Music program and the Institute Orchestra.

The program features eight full days of:

- ‡ Master classes
- ‡ Concerts
- ‡ Ensembles
- ‡ Lectures and projects
- ‡ Orchestra sessions
- ‡ Public performances
- ‡ Continuo coaching

To provide the highest-level learning experience, we select our faculty from among the finest performers and teachers in the field of Baroque music.



SEMINAR SCHEDULE

FRIDAY, JULY 24

- 2–5^{PM} Registration
- 7^{PM} Reception and Introduction
- 8^{PM} Scheduling Master Classes, Ensembles and Orchestra

SATURDAY, JULY 25

- 9–10:30^{AM} Master Classes
- 11–12:30^{PM} Chamber Music
- 2–3:30^{PM} Master Classes
- 4–5:30^{PM} Orchestral Session
- 6–7^{PM} Baroque Dance Class for all participants

SUNDAY, JULY 26

- 9–10:30^{AM} Master Classes
- 11–12:30^{PM} Chamber Music
- 2–3^{PM} Lecture I
- 3:30–6^{PM} Orchestral Session

MONDAY, JULY 27

- 9–10:30^{AM} Master Classes
- 11–12:30^{PM} Chamber Music
- 2–3^{PM} Lecture II
- 3:30–5:30^{PM} Orchestral Session
- 6–7^{PM} Baroque Dance Class for all participants
- 8^{PM} **Concert:** *Musica di San Marco* Virtuoso chamber music by IBIL faculty & guest artists.
Pickman Concert Hall

TUESDAY, JULY 28

- 9–10:30^{AM} Master Classes
- 11–12:30^{PM} Chamber Music
- 2–3:30^{PM} Master Classes
- 4–5:30^{PM} Orchestral Session
- 6–7^{PM} Baroque Dance Class for all participants

WEDNESDAY, JULY 29

- 9–10:30^{AM} Master Classes
- 11–12:30^{PM} Chamber Music
- 12:30^{PM} Picnic and Outing
- Afternoon & Evening Free

THURSDAY, JULY 30

- 9–10:30^{AM} Master Classes
- 11–12:30^{PM} Chamber Music
- 2–3^{PM} Dress rehearsal for student concert
- 8^{PM} **Concert:** *Florence on the Elbe*. An evening of vocal and instrumental chamber music by participants of IBIL.
Pickman Concert Hall

FRIDAY, JULY 31

- 9–10:30^{AM} Master Classes
- 11–12:30^{PM} Orchestral Session
- 1^{PM} Lunch concert:
Il Pio Ospedale della Pietà by IBIL participants,
Pickman Concert Hall
- Afternoon Rehearsals
- 8^{PM} **Concert:** *Il pastor fido* Virtuoso chamber music by IBIL faculty and guest artists.
Pickman Concert Hall

SATURDAY, AUGUST 1

- 10–12:30^{PM} Orchestral Session
- 2–4^{PM} Dress rehearsal for final production
- 7^{PM} **Grand Finale:** *Per l'Orchestra di Dresda* featuring students and faculty of the International Baroque Institute. An exciting evening with food and drinks, dance, vocal and instrumental intermezzi, orchestra and more!
Pickman Concert Hall
Party following!

SUNDAY, AUGUST 2

- 10^{AM} Farewell Brunch

FACULTY PROFILES

Elizabeth Blumenstock, *violin*, began her career with the Oakland Symphony and the Rotterdam Philharmonic and has been a baroque violinist since 1981. She is a frequent concertmaster and soloist with Philharmonia Baroque, the American Bach Soloists and Musica Angelica in Los Angeles. Ms. Blumenstock also performs with several chamber music ensembles, including the Arcadian Academy, Musica Pacifica, American Baroque and the Artaria Quartet. Her discography includes CD's for Harmonia Mundi USA, Koch International, Virgin Classics, BMG, New Albion, Wildboar and Angel EMI.

Ricard Bordas, *voice*, a native of Spain, studied at the Royal Academy of Music in London, graduated from the Royal Academy of Music in London, and has performed in opera and on the concert stage in Europe and America. He has performed at La Scala, Netherlands Opera, Opera de Lausanne, Royal Albert Hall, Barbican Hall, Wigmore Hall, and Auditorio Nacional in Madrid. Mr. Bordas has performed in numerous festivals such as the Boston Early Music Festival, the Proms, Innsbruck, Dresden, Herne, Halle, Schwetzingen, Beaune, Amsterdam, Utrecht, Barcelona, and Granada. In 1996, Mr. Bordas founded the Camerata Hispanica, an international group of singers and instrumentalists which specializes in Spanish and South American Baroque music.

Phoebe Carrai, *cello, co-director*, born in Boston, Ms. Carrai received her bachelor's and master's degrees from the New England Conservatory and studied with Nikolaus Harnoncourt at the Mozarteum in Salzburg. A member of Musica Antiqua Köln from 1983-1992, she is on the faculty of the Berlin Hochschule der Künste, the Juilliard School, and the Longy School

of Music in Cambridge. She is the director of Harvard Baroque Chamber Orchestra. Ms. Carrai concertizes with Ensemble Arion, Philharmonia Baroque Orchestra, and the Goettingen Festspiel Orchestra among others, and regularly appears as a soloist and in chamber music. She has recorded for Avie, Deutsche Gramophone, Teldec, Harmonia Mundi, Earlymusic.com and Atma.

Arthur Haas, *harpsichord*, is one of America's foremost harpsichordists and teachers. After studies with Albert Fuller at the Juilliard School and with Alan Curtis in Amsterdam, he lived in France where he received the top prize in the Paris International Harpsichord Competition of 1975. His solo recordings of both French Baroque and English Restoration keyboard music have won critical acclaim in the press. Currently a member of the Aulos Ensemble, he is professor of harpsichord and early music at SUNY Stony Brook and also serves on the faculty of the Eastman School of Music and the Mannes College of Music.

Lucas Harris, *lute*, performs regularly with many ensembles throughout the U.S. and Canada, including the New York Collegium, Smithsonian Chamber Players, Seattle Baroque, the Toronto Consort, and Les Voix Humaines. Since 2004 he is based in Toronto, where he is the regular lutenist with Tafelmusik Baroque Orchestra. Recent projects include directing Cavalli's La Calisto at Ohio State University, and a Baroque lute recital for the Minnesota Guitar Society. Mr. Harris is also founder and co-director of the Toronto Continuo Collective, a class/performance ensemble formed with a mission to explore the art of seventeenth-century accompaniment.

Paul Leenhouts, *director, recorder*, holds a Soloist Diploma from the Sweelinck Conservatory in Amsterdam, where he is on the faculty since 1993. A founding member of the Amsterdam Loeki Stardust Quartet, and director of The Blue Iguana Collective, he is also composer and editor of several works for recorder. He has recorded for Decca L'Oiseau-Lyre, Channel Records, Lindoro, Vanguard and Berlin Classics. He has been director of the Open Holland Recorder Festival Utrecht. His special interest in Renaissance consort repertoire led to the foundation of The Royal Wind Music, a 12-member Renaissance recorder ensemble in 1997.

Ken Pierce, *dance*, has specialized in early dance for over fifteen years as performer, choreographer and teacher. Mr. Pierce has taught Baroque dance at several international workshops. His work has included dances for Les Festes de l'Amour et de Bacchus and reconstructions of Le Mariage de la Grosse Cathos. Mr. Pierce has also performed with Court Dance Company of New York, the New York Baroque Dance Company, Ris et Dancieries, Danse Baroque Toronto and the dance trio Hemiole. He is a member of the faculty at Longy School of Music.

Gonzalo Ruiz, *oboe*, performs and records with Philharmonia Baroque Orchestra, The English Concert, Sonnerie and the Portland Baroque Orchestra. He was a prizewinner at the Bruges Early Music Competition and has worked under conductors such as Leonhardt, Hogwood, Koopman, Savall and Minkowski. He serves on the faculty of the Baroque Performance Institute at Oberlin College.

Mary Springfels, *viola da gamba*, is musician-in-residence at the Newberry Library, director of the Newberry Consort and the Early Music Ensemble at Northwestern University. She has appeared with the New York Pro Musica, the Waverly Consort, the Folger Consort, Pomerium Musices and Concert Royal. She was a founding member of the Elizibethan Enterprise and Les Filles de Sainte-Colombe. Ms. Springfels has taught at Duke University, the University of North Carolina at Chapel Hill and the University of Chicago. She has recorded for Nonesuch, Titanic, Columbia, Decca and Harmonia Mundi.

Jed Wentz, *traverso*, born in the USA, he graduated from the Oberlin Conservatory. Now based in the Netherlands, Mr. Wentz received his Soloist Diploma from the Royal Conservatory of Music in the Hague, where he studied with Barthold Kuijken. He has recorded with Musica Antiqua Köln, and with his own ensemble, Musica ad Rhenum, which he founded in 1990. He serves on the faculty of the Early Music Department at the Conservatory of Amsterdam.

“Baroque Institute brimming over with talent and zest... Enjoyable would be too faint a word. It added to life.” *The Boston Globe*

REGISTRATION

Application Deadline All materials are due no later than May 1, 2009. Admission decisions will be made by May 15, 2009. The Institute has limited availability; please apply early! Late applications accepted only if space remains.

Fees Tuition is \$675. The balance is due June 15, 2009. Limited work-study aid available; send a one-page statement of need with your application. Checks should be made payable to Longy School of Music. A \$50 late fee applies after June 15.

Housing Single rooms are available on the nearby Lesley College campus for \$65-\$85 per night. By request, further information will be sent upon acceptance to IBIL.

Registration Enrollment is limited. Please return completed application form, \$30 nonrefundable application fee, a summary of playing and studying experience, and an

audition CD of maximum 10 minutes (professional quality recording not required). The CD is optional for returning students from 2008, but please send an updated playing summary with your application. Upon acceptance, students will receive detailed information about accommodations, a repertory list, travel directions, and suggestions on what to bring. String players: please bring violas and/or violones. Other instrumentalists or continuo players are welcome to join ensemble and orchestral sessions. General pitch at the workshop will be A=415 Hz.

Cancellation Policy Notify Karen Burciaga directly. Participants withdrawing by July 15 will be refunded all but \$100; no refund after July 15. The \$30 application fee is nonrefundable in all cases.

For further information please contact Phoebe Carrai or Paul Leehouts, Institute Directors

In the US
12 High Street
Cambridge, MA 02138
pcarraie@earthlink.net

In Europe
Amstel 296 G,
1017 AN Amsterdam, The Netherlands
ptleenhouts@cs.com

For more information see www.longy.edu
or contact Karen Burciaga, Community Programs Registrar at 617.876.0956 x1532. karen.burciaga@longy.edu

REGISTRATION FORM

Application Deadline: May 1, 2009. Late applicants accepted only if space permits

NAME INSTRUMENT / VOICE

ADDRESS

CITY STATE ZIP COUNTRY

DAY PHONE EVENING PHONE

E-MAIL

Please send me housing information.

Please consider me for work-study aid. Statement of need attached.

How did you hear about the 2008 International Baroque Institute at Longy?

Visa Mastercard Check (payable to "Longy School of Music")

CREDIT CARD NUMBER EXPIRATION DATE CVV

CARD HOLDERS NAME

ADDRESS

CITY STATE ZIP COUNTRY

SIGNATURE

Send application materials to: Karen Burciaga, Community Programs Registrar,
Longy School of Music, One Follen Street, Cambridge, MA 02138, U.S.A.
Please include \$30 nonrefundable registration fee (made out to Longy School of Music),
audition CD, and playing summary with application.