

FACULTY BIOGRAPHICAL SKETCHES

Frances Blaker, Recorders

Frances Blaker received her Music Pedagogical and Performances degrees from the Royal Danish Conservatory of Music in Copenhagen, Denmark where she studied with Eva Legêne. She also studied with Marion Verbruggen in the Netherlands. Ms. Blaker has performed as a soloist and with various ensembles in the U. S., Denmark, England and the Netherlands, including blaker bande, Arcangeli Baroque Strings and the Atlanta Baroque Orchestra. She is a member Tibia, the Farallon Recorder Quartet and Ensemble Vermillian with her sister, Baroque cellist Barbara Blaker Krumdieck. Ms. Blaker teaches privately and at workshops throughout the United States, and is an assistant director of Amherst Early Music. She is the author of *The Recorder Player's Companion* and a collaborator and performer on the DiscContinuo series of recordings. She is a new board member of the American Recorder Society.

Tenor **Tony Boutté** enjoys a growing career as a performer of music from the Baroque to the present. In the past several years, Tony has performed with three important European conductors: William Christie of Les Arts Florissants; Christophe Rousset of Les Talens Lyriques; and Hervé Niquet of Concert Spirituel. He has sung with many of North America's premiere ensembles, including Violins of Lafayette, New York Collegium, Violons du Roy, Washington Bach Consort, Orchestra of St. Luke's, and Tafelmusik. Tony has also performed at the Salzburg Festival, Aspen Music Festival, Santa Fe Opera, Bard Festival, Skylight Opera Theater, Schleswig-Holstein Festival and Tage Alte Musik Regensburg.

In recent years, Tony has created roles in six world premieres, including Michael Gordon's *Chaos* at The Kitchen (New York City). Tony has recorded Bach's St. John Passion with Smithsonian Chamber Orchestra, *Carbon Copy Building* with Bang on a Can, and has sung in documentaries for the BBC and PBS. Tony can also be heard on two recent recordings: one with Julianne Baird of music from the Jane Austen Songbook; the other of music by Purcell with Brandywine Baroque. Last season Tony's performances included the Bach masterworks B Minor Mass, St. John Passion and St. Matthew Passion with ensembles in New York, New Jersey and Washington DC. Tony also appeared as soloist in Bach's Easter and Ascension Oratorios in a Canadian tour with Les Violons Du Roy. Recent opera projects include Handel's *Acis and Galatea* in Ithaca, and roles in Lully's *Acis et Galatee* and Sacchini's *Oedipe à Colone* with Violins of Lafayette.

Phebe Craig, Harpsichord

Phebe Craig spent her student years in Berlin, Brussels and San Francisco. She has earned a reputation as a versatile chamber musician and recitalist and has performed and recorded with many early music ensembles and soloists. She has appeared at the Carmel Bach Festival, the Regensburg Tage Alter Musik, and early music festivals and events throughout the United States. Currently, she is harpsichordist for the New York State Early Music Association Orchestra. Phebe is the producer of the popular DiscContinuo series of early music play-along CDs and co-author of a just-published *Guide to Baroque*

dance. She is on the faculty at the University of California at Davis and is the Director of the San Francisco Early Music Society's Baroque Workshop.

Sand Dalton, Oboe

Sand Dalton began playing the Baroque oboe in 1975 after graduating from the California Institute of the Arts, where he studied modern oboe with Alan Vogel. A year later he made his first instrument, and began an extensive and ongoing study of historical oboes that has taken him to many museums and private collections in Europe and North America. His workshop presently produces about thirty instruments a year, including specialties like the oboe da caccia and oboe d'amore. Concurrently he has pursued an active career as a performer and teacher. He has performed and recorded with many ensembles, including the Philharmonia Baroque Orchestra, Boston Baroque, the Handel and Haydn Society, Seattle Baroque Orchestra and the Pacific Baroque Orchestra of Vancouver, B.C. He has been on the faculties of the New England Conservatory, the Longy School of Music and the University of British Columbia, as well as the summer workshops of the San Francisco Early Music Society, Vancouver Early Music Program, Amherst, and Lopez Island.

Anna Carol Dudley, soprano, has had a distinguished career as a recitalist and as a soloist, particularly with many West Coast orchestras, choruses and chamber groups, and is pleased to be still having it. She has toured in India and Afghanistan for the United States Information Service, and for a number of years toured extensively in the U.S. and Canada, as a recitalist and with Judith Nelson, Laurette Goldberg and Rella Lossy in an ensemble called "Tapestry" (a name which has recently been adopted by another group). She has been a soloist with the San Francisco Symphony, the Bay Area Women's Philharmonic orchestra and the Philharmonia Baroque Orchestra, and at the Berkeley Festival. A past president of the San Francisco Early Music Society and director emerita of the Society's annual Baroque Music and Dance Workshop, she has also served as Music Director of the Junior Bach Festival Association. In giving premieres to many 20th and 21st century works, including a number that have been written for her, she has performed with most of the Bay Area's contemporary music ensembles, including Earplay, Composers Inc., the San Francisco Contemporary Music Players, the Kronos Quartet, Berkeley Contemporary Chamber Players, San Francisco State's Pro Musica Nova, Sacramento's Music Now, and Sounds New. Her opera performances include the title roles in Handel's "Semele" and "Susanna," produced at the University of California, Berkeley, and leading roles in the world premieres of Vivian Fine's "Women in the Garden" and Charles Shere's "Bride Stripped Bare." She has recorded for CRI and 1750 Arch Records; her most recent recording is of "Sibylline Fragments" by John Patrick Thomas (2004, Necessary Singing, GEMA). Ms. Dudley has taught and directed Baroque operas at the San Francisco Conservatory of Music, was on the music faculty of San Francisco State University for 18 years, and now is on the faculty of the University of California, Berkeley. She writes music reviews for the San Francisco Classical Voice website, www.sfcv.org. Email her at acdudley@earthlink.net.

Arthur Haas is one of the most sought after performers and teachers of Baroque music in the United States today. He received the top prize in the Paris International

Harpichord Competition in 1975 and then stayed in France for a number of years as an active member of the growing European early music scene. He is a member of the Aulos Ensemble and Musical Assembly, with whom he has recorded sonatas and suites from *Les Nations* of François Couperin. His solo CDs include the *Pièces de Clavecin* of Jean-Henry D'Anglebert and *Suites de Clavecin* of Forqueray, and a recent disc of music by Purcell and his contemporaries. Annual summer workshop and festival appearances take him to the San Francisco Early Music Society's Dominican Baroque Workshop, the Eastman Continuo Institute, the International Baroque Institute at Longy, and the Amherst Early Music Festival, where he has served as artistic director of the Baroque Academy since 2002. Mr. Haas taught for many years at the Eastman School of Music, and is now professor of harpsichord and early music at Stony Brook University where he directs the Stony Brook Baroque Players – both a modern and period instrument ensemble.

Kathleen Kraft, Flute

Kathleen Kraft began specializing in Baroque flute after completing her studies at the Royal Conservatory in Holland with Frans Vester and Frans Bruggen. Her extensive chamber music and solo performances include concerts for the San Francisco Early Music Society, the J. Paul Getty Museum, the National Flute Convention, and the Locronan Festival de Musique in France. She has performed with Philharmonia Baroque Orchestra, the CBC Vancouver Orchestra, American Bach Soloists and Concerto Amabile. She lives outside of Occidental CA, and is active in restoring watersheds and preserving coastal prairies.

Martha McGaughey, viola da gamba, was for many years a member of the Paris-based Five Centuries Ensemble, known for its performances of both early and contemporary music. Ms. McGaughey was a founding member of Musical Assembly, whose recording of the chamber music of François Couperin has received critical acclaim. She has toured with the Waverly Consort, performed with Concert Royal, the Aulos Ensemble, and the New York Collegium, and appears regularly with the Brooklyn-based *Capella Oratoriana* and the Long Island Baroque Ensemble. A founding member of New York Empire Viols, Ms. McGaughey has also collaborated with the British viol consort, Phantasm, in several concerts and a CD of the consort music of William Byrd. She has recorded for the Fonit Cetra and Erato labels in Italy and France, as well as for EMI. Ms. McGaughey has taught at the Ecole Nationale de Musicque in Angoule, France, at the Eastman School of Music and at Stanford University. She studied in Basel with Jordi Savall and in Brussels with Wieland Kuijken. Since 1986 she has been on the faculty at the Mannes College of Music in New York. She has twice been a Regents' Lecturer at the University of California, San Diego, and teaches regularly at Amherst Early Music as well as at the San Francisco Early Music Society summer workshops.

David Morris, 'Cello and Bass Violin

David Morris has performed with Tafelmusik, Philharmonia Baroque Orchestra, American Bach Soloists, the Los Angeles, Portland and Seattle Baroque Orchestras, Musica Angelica and the Mark Morris Dance Company. He is a member of Musica Pacifica, The King's Noyse and the Sex Chordae Consort of

Viols, and was the founder and musical director of the Bay Area baroque opera ensemble Teatro Bacchino. He has produced operas for the Berkeley Early Music Festival and the San Francisco Early Music Society series, has been a guest instructor in early music performance-practice at UC Berkeley, UC Santa Cruz, the San Francisco Conservatory of Music and Mills College. He received his M.A. in Music from U.C. Berkeley, and has recorded for Harmonia Mundi, New Albion, Dorian and New World Records, as well as for a special broadcast on NPR's St. Paul Sunday (with The King's Noyse).

Michael Sand, Violin

Michael Sand received his B.A. from Swarthmore College and a M.M. from the Yale University School of Music, studying with Broadus Erle of the Yale Quartet. After graduation, he began his professional life in San Francisco, where he joined the San Francisco Opera Orchestra, and played principal second violin of the Oakland Symphony. Becoming interested in original instrument movement, he went to Holland to study Baroque violin with Sigiswald Kuijken at the Royal Conservatory in The Hague. For a long time, his career centered around Baroque music. He was one of the founders of Philharmonia, the first period instrument orchestra on the West Coast, while commuting to Europe to work with some of the leading Baroque groups such as Les Arts Florissants and La Chapelle Royale. Back home, he was also involved in the founding of Arcangeli Baroque Strings, a concerto grosso group whose recordings of Bach and Vivaldi have won high notices. His work outside the Bay Area has included appearances as guest director with numerous chamber orchestras in this country and abroad, and he taught for many years as the Jerusalem Music Center in Israel. He is currently the Music Director of NYS Baroque, an original instrument orchestra based in Ithaca, NY, where he has led performances of Bach's B Minor Mass and St John Passion, Handel's Jephtha, and the Monteverdi Vespers. Mr. Sand has recorded for Meridian, Harmonia Mundi (both in France and the United States), Art and Music, KATastroPHE, Wildboar, and Titanic Records. He teaches at the University of California at Davis and at the San Francisco Early Music Society's Baroque Music Workshop.

Tangkao Tan, Historical Dance

Tangkao Tan has performed in California, France, and the Czech Republic. He has formed a Baroque Dance ensemble, "Delices de la Muse" in California, and most recently has been in Shanghai, where he has performed for the French Consulate and Alliance Francaise. His training began in Taiwan and continued in Prague, and he has studied at workshops at the Longy School in Boston and the SFEMS Baroque Workshop in California, where he has worked with Angene Feves. He teaches classical ballet and French country and court dances of the 18th century.

Marion Verbruggen, Recorders

Amsterdam-born recorder player Marion Verbruggen is one of the most extraordinary virtuosos of her generation. Famed for her high-spirited, technically dazzling performances, she has earned an international reputation as a master of style on her instrument throughout North America, Europe, Africa, Japan and Australia. Enamored of the recorder at an early age, she studied at the Amsterdam Conservatory in The Hague

with Frans Bruggen. Upon completing her diplomas cum laude, she was invited to join the faculty at the Royal Conservatory. Her prizes include the first International Recorder Competition in Bruges, the Nicolai Prize for the Performances of Contemporary Dutch Music, and the Erwin Bodky Award for Early Music. As a soloist Marion Verbruggen plays with prestigious ensembles including Musica Antiqua Koln, Akademie für Ancient Music Berlin, The Amsterdam Baroque Orchestra, Philharmonia Baroque Orchestra, The Orchestra of the Age of Enlightenment and Tafelmusik Orchestra. She performs in chamber music ensembles with other renowned early music artists including harpsichordists Gustav Leonhardt, Bob Van Asperen and Ton Koopman, gambist Wieland Kuijken, baroque cellist Jaap ter Linden, and violinist Lucy van Dael. Her early music festival appearances include Utrecht, Berkeley, Berlin, Boston and Tel Aviv. Marion Verbruggen also plays solo recitals throughout the world. Marion Verbruggen guest teaches at the Royal Conservatory in The Hague and gives master classes and workshops throughout the world. Her diverse discography includes music ranging from 17th century Spanish songs and theatre music to her own transcriptions of the JS Bach Cello Suites. She has recorded for BMG, EMI Erato, harmonia mundi usa, Ricercar, Sony, Titanic, and Accent.