

Masterclass Descriptions

Frances Blaker - Recorder Masterclass

The class begins with a 30 minute technique session open to all recorder players (also those in Marion's master class). This functions both as an opportunity to learn new techniques and as a thorough warm-up before playing your piece in class. The next 45 minutes are devoted to individual lessons (with auditors present) for the students in my class (not Marion's students). During the final 20 - 30 minutes the entire class will work together on aspects of Baroque performance practice and special recorder topics. This segment comprises both playing music and discussion. (NOTE: if there are enough interested players we can arrange to begin the technique session 30 minutes before normal class time so that Marion's students need not miss any of her class.)

Marion Verbruggen - Recorder Masterclass

The class is organized as a series of lessons given in front of auditors. Marion speaks to style, interpretation, breath technique, fingering and tuning issues. An accompanist will be present. Participants will need to take an audition to perform in her class. This audition will take place Sunday evening, June 19, after dinner. Auditors are welcomed to sit in on the class.

Sand Dalton, Oboe Masterclass

The oboe class will concentrate on the making and maintaining of reeds, playing solo and ensemble literature (oboe band). Students should choose something by a French composer to bring with them to play and study with the class. Students can contact me if they need help locating appropriate pieces. (dalton@rockisland.com)

Kathleen Kraft - Flute Masterclass

We will work on all aspects of technique (breathing, position, fingerings, embouchure) and musical style. Each student will have opportunities to perform in the class. You may bring any piece you wish to work on. If you wish to focus on French music (this year's workshop theme), there are sonatas and suites by Blavet, Hotteterre, Couperin, LeClair and many others. Feel free to contact me concerning repertoire at (707) 874-2014 or kkraft@sonic.net. The class has a supportive and friendly atmosphere with lots of lively group discussion. Traversi will be available for silver flute players who wish to try them.

Michael Sand - Violin Masterclass

The violin/viola master class is organized as a series of individual lessons, but I encourage students to audit each other's lessons since the same problems tend to come up over and over. And to make it easier to understand these problems, I see to it that everyone gets a copy of the pieces being worked on. I have found that working in this way, all the important issues, both technical and musical, basic and advanced, tend to get covered in the course of the week. Our workshop theme this year is French, so it would be appropriate for students to prepare either pieces in the earlier 17th-century style by composers like Couperin or pieces in the later 18th-century style by composers like Leclair. However, students should feel free to play pieces in any style which interests

them. Pitch: A=415. Call Michael Sand if you wish to consult about repertoire (707) 942-0717, or email him at sandviolin@aol.com.

Martha McGaughey – Viola da Gamba Masterclass

Many of us start fall in love the viol because we want to play this wonderful and idiomatic music. Find out how to make it work for you!

1) French music made friendlier -- an introduction to the music of Marin Marais through his bass lines and easier dance movements. Packets of pieces will be mailed to participants by May 25th.

2) any pieces from Book 3 of Marin Marais

3) Anything from Alison Crums books First Solos for the Bass Viol or Intermediate Solos for the Bass viol. (Corda Music)

MarthaMcG@aol.com

David Morris - Cello and Bass Violin Masterclass

I make it one of my life's missions to help others overcome the intimidation factor associated with French music. In order to give participants a secure grounding in the French style, we will be exploring both the French solo'cello literature (esp. compared to the solo viol literature) as well as the particular world of French basse continue. This would include solo sonatas by Boismortier and Barriere, the cello duos of Masse, and basslines by Lully, Clerambault and Rameau, not to mention a few "crossover" pieces from Marin Marais. I will also be bringing a bass violin, for those who have yet to experience the particular sonic world of the "basse de violon", which was the preferred orchestral bass in France until Rameau's time.

I would love to be in contact with participants before our classes begin, so we can make the best use of our time and so that I can tailor-make this class to our specifications! Please feel free to call me at (510) 658-3382, or e-mail me at mahlsdorf@earthlink.net

Arthur Haas, Harpsichord Masterclass

I would like each student to prepare two examples of French music from the following categories:

1. A selection of dances by Louis Couperin or any other 17th century composer.
2. Character piece(s) by François Couperin or other 18th century composer.
3. Unmeasured prelude or preludes from L'Art de toucher le Clavecin of F. Couperin
4. Late 18th century French (decadent) pieces by Duphly, Balbastre, A.L. Couperin, or Fouquet, etc.

Tony Boutté & Anna Carol Dudley, Voice Masterclass:

Bring Baroque songs or arias you have prepared in advance (and translated, if not in English), with extra copies to share with the class. Class will focus on technique and style. Arias by French composers [or in French] will be particularly useful for workshop study this year, but any Baroque repertoire you wish to bring to class is welcome. If French is unknown territory for you, you may (a) avoid it or (b) bring something French and get help with it. Possible composers: Lully, Clérambault, Montéclair, Rameau, Campra, Couperin... To consult about repertoire, contact Tony Boutté (tboutte@verizon.net) or Anna Carol Dudley (acdudley@earthlink.net). Auditions the first day of the workshop will be for ensemble placements generally, and also for solo work combined with dance in a final production.