

MASTERCLASSES AT THE FLINT COLLECTION



THE CONTRAPUNTAL GENIUS OF J.S. BACH

DIRECTED BY ARTHUR HAAS

WITH THE PARTICIPATION OF JOHN PHILLIPS
MASTER BUILDER AND RESTORER

THE BARN AT FLINTWOODS
WILMINGTON, DELAWARE

January 4 - 8, 2022

What defines Bach's solo keyboard music more than anything else is his mastery of the contrapuntal art. From the two and three part Inventions and Sinfonias, to the Well Tempered Clavier, toccatas, stand alone fantasies and fugues, canons, even dance movements from some of his suites, Bach's genius of this form, not only technically but also musically, shines forth in myriad ways. We will explore Bach's contrapuntal music in all its diversity and depth. Participants will be asked to prepare several pieces from these various genres and perform them on instruments in the Flint Collection. There will be an introductory lecture about this music as well as one on instruments in the collection.

This workshop will take place in the Barn at the renowned Flint Collection of Keyboard Instruments. Participants will attend six masterclasses and have the opportunity to practice on antique instruments from the collection. Complementing the workshop will be lectures and a final public concert presented by all the participants. Space is limited, so apply as early as possible.

MASTERCLASSES AT THE FLINT COLLECTION WITH ARTHUR HAAS

COURSE HIGHLIGHTS

- Six 3-hour masterclass sessions
- Lectures by Arthur Haas & John Phillips
- Daily practice time on antique instruments
- Saturday Concert by participants
- Auditors welcome

Enrollment by Audition Only

THE FLINT COLLECTION OF ANTIQUE KEYBOARDS

The Flint Collection is one the pre-eminent private collections of antique harpsichords in the world. It comprises 20 antique harpsichords and 10 modern instruments most of which are in excellent playing condition. Highlights of the collection include two Ioannes Ruckers harpsichords (1635 & 1627), one of four known harpsichords by Nicolas Dumont (Paris, 1707), one of only a few restored Spanish harpsichords and a splendid anonymous Parisian instrument c.1700. The collection is housed in a renovated 19th-century barn nestled in the Flintwoods Preserve north of Wilmington, Delaware.

APPLICATION INFORMATION

Participation in the masterclass is limited to six (6) students. Enrollment is by audition only. Application form and submission instructions are at www.brandywinebaroque.org.

Applicants are asked to submit a recording of your own playing of approximately 10-15 minutes in length of any contrapuntal piece by J. S. Bach; a fugue, toccata, prelude, canon, or even dance having contrapuntal activity and any piece of your choice from the Baroque period in musical contrast to the Bach.

Audition materials may be submitted online or by CD and must be received by Monday, November 29, 2021.

COURSE SCHEDULE

Tuesday, January 4

Afternoon

3:30 pm

7:00 - 8:30 pm

Participant Arrival

Orientation

Introductory Lecture and

Opening Concert

by Arthur Haas*

Wednesday, Thursday and Friday

January 5 - January 7

10:00 am - 1:00 pm Masterclass Session *

1:00 pm - 2:30 Lunch*

3:00 pm - 6:00 pm Masterclass Session *

Saturday, January 8

3:00 pm

Concert by Participants*

* Open to Auditors

Schedule subject to change

COURSE FEES

Tuition \$ 500.00

Fee includes all course sessions, housing from Tuesday afternoon to Sunday morning and meals from Tuesday dinner to Saturday dinner. Housing is provided in a guest house near the barn or in nearby homes. Tuition does not include travel to Wilmington or purchase of course materials.

Auditors

Week Pass \$ 80.00

Individual Sessions \$ 15.00

Auditors purchasing a pass may attend all events indicated in the schedule with an '*'. Admission for individual sessions may be purchased separately. Lunch is also available for purchase at the Barn. Passes do not include meals. Housing at Flintwoods is not available to auditors.

COMPLETE DETAILS, APPLICATION INSTRUCTIONS AND TRAVEL INFORMATION
ARE AVAILABLE AT WWW.BRANDYWINEBAROQUE.ORG OR CALL +1-302-652-4190



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 Harpsichord Competition in 1975 and then stayed in France for a number of years as an active member of the growing European early music scene. While in Paris, he joined the Five Centuries Ensemble, a group acclaimed for its performances and recordings of Baroque and contemporary music. He played the premiere performance of William Albright's Concerto for Harpsichord and Orchestra in 1994. He is a member of the Aulos Ensemble, one of America's premier period instrument ensembles, whose recordings of Bach, Vivaldi, Telemann, and Rameau have won critical acclaim in the press, as well as Empire Viols, and the exciting new group, Gold and Glitter. His partners for duo recitals and concerts with early music specialists include Marius van Altena, Julianne Baird, James Bowman, Phoebe Carrai, William Christie, Alan Curtis, Bruce Dickey, Jan DeGaetani, Laurence Dreyfus, Paul Leenhouts, Judith

Nelson, Paul O'Dette, Stephen Preston, and Marion Verbruggen. Praised by *Le Monde* for his interpretation of French keyboard music, he has recorded duo harpsichord music of Gaspard Le Roux with William Christie and solo CDs of music by Jean-Henri d'Anglebert, Forqueray and extensive harpsichord music of the English Restoration. At the Flint Collection, he has recorded works by Rameau, François Couperin, Elisabeth Jacquet de La Guerre, Bernardo Pasquini and J. S. Bach for Plectra Music. Annual summer workshop and festival appearances include the International Baroque Institute at Longy, Portland (ME) Bach Virtuosi Festival, the Berkeley Early Music Festival, and Amherst Early Music, where he served as artistic director of the Baroque Academy from 2002 to 2011. In addition he has been a featured soloist and teacher at the Flintwoods Collection of Antique Keyboard Instruments in Delaware. Mr. Haas is professor of harpsichord and early music at Stony Brook University where he leads the award winning Stony Brook Baroque Players, and is Visiting Professor of Harpsichord at the Yale School of Music. He was a founding faculty member of Juilliard's historical performance program. He is serving on the national screening committee of the Fulbright Scholar Program in the field of organ and historical performance for a three-year period that started in fall 2018.



John Phillips built his first harpsichord from a kit while an undergraduate at UC Santa Cruz in 1969. He studied harpsichord with Mark Kroll while completing a BA degree in German Literature and music. He later earned an MA in musicology at UC Berkeley, while continuing harpsichord studies with Laurette Goldberg and Alan Curtis and learning to build and repair instruments on the side.

He opened his shop in Berkeley in 1975 and has produced over 120 new harpsichords and has also undertaken the restoration of several important antique ones. His instruments may be found in the hands of musicians and institutions in both the USA and in Europe and may be heard on over fifty recordings.