

MASTERCLASSES AT THE FLINT COLLECTION



A WORKSHOP/ SEMINAR

DIRECTED BY
OLIVIER BAUMONT

Professor of Harpsichord
at the
*Conservatoire national supérieur
de Musique et de Danse*
in Paris

THE BARN AT FLINTWOODS
WILMINGTON, DELAWARE
JANUARY 6-10, 2026

THE GOLDEN AGE OF THE HARPSICHORD

THE FRENCH HARPSICHORD
IN THE ENLIGHTENMENT, 1713 - 1789

From 1713 when François Couperin published his *Premier Livre* of pieces for the harpsichord until the French Revolution in 1789, the harpsichord reigned supreme. Participants will explore the works of the great French composers of the age including François Couperin, Rameau and Dupleix as well as works in the French style of their contemporaries including Johann Sebastian Bach and Handel.

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.

THE FLINT COLLECTION



Left: Harpsichord inscribed "Ioannes Ruckers me fecit, 1620"
[Philippe Denis?, Paris c1690]



Right: Ioannes Ruckers Harpsichord (Antwerp, 1635)



Clockwise, from bottom: Dominicus Pisarenensis Harpsichord, (Venice, 1570); Ioannes Ruckers Harpsichord (Antwerp, 1635); Jacobus et Abraham Kirckman Harpsichord, (London, 1779); Ioannes Ruckers Harpsichord (Antwerp, 1627); Harpsichord inscribed "Ioannes Ruckers me fecit, 1620"; Anonymous Harpsichord [Salamanca? c1730]



Joannes Goermans Harpsichord
(Paris, 1768)



Left: Ioannes Ruckers Harpsichord
(Antwerp, 1635)
Right: Nicolas Dumont Harpsichord
(Paris, c1700)

COURSE HIGHLIGHTS

- Six 3-hour masterclass sessions
- 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 more than 20 antique harpsichords and 10 modern instruments maintained 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), a harpsichord by Joannes Goermans (Paris, 1768) 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 or video of their own playing of approximately 10 minutes in length including one french harpsichord piece and one other piece of your choosing.

Audition materials may be submitted online and must be received by Monday, November 17, 2025 to be considered for the course.

COURSE SCHEDULE

Tuesday, January 6, 2026

Afternoon	Participant Arrival
3:30 pm	Orientation
7:30 pm	Introduction & Opening Concert*

Wednesday, January 7, 2026

10:00 am - 1:00 pm	Masterclass Session 1*
3:00 pm - 6:00 pm	Masterclass Session 2*

Thursday, January 8, 2026

10:00 am - 1:00 pm	Masterclass Session 3*
3:00 pm - 6:00 pm	Masterclass Session 4*

Friday, January 9, 2026

10:00 am - 1:00 pm	Masterclass Session 5*
3:00 pm - 6:00 pm	Masterclass Session 6*

Saturday, January 10, 2026

3:00 pm	Concert by Participants*
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** Open to Auditors
Times subject to change*

COURSE FEES

Tuition \$ 1000.00

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 \$ 110.00 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.



Considered one of the most eminent harpsichordists in his generation, Olivier Baumont has enjoyed a prolific career as soloist, teacher, and scholar over the past four decades. Hosted by prominent festivals in France and abroad, he has appeared in numerous countries: Germany, Austria, Belgium, Belarus, Canada, Croatia, Spain, the United States, Great Britain, Hungary, Italy, Japan, the Netherlands, Portugal, the Czech Republic, Russia, Slovenia, Switzerland, and Turkey.

Olivier Baumont's discography, regularly hailed in periodicals worldwide, includes about sixty recordings. Among its titles are the complete works for harpsichord by F. Couperin (recently rereleased by Erato), pieces by Bach, Handel, Purcell, Telemann, and Russian and American composers from the Enlightenment. His recordings also include the complete works for the harpsichord by Rameau, Chambonnières, and Daquin.

Olivier Baumont has written a book on François Couperin (Découvertes-Gallimard), another on Vivaldi (Gallimard-Jeunesse), and, in collaboration with the Établissement public du château de Versailles and the Centre de musique baroque de Versailles, a large-scale study on La Musique à Versailles (Actes Sud), and La Musique dans les Mémoires de Saint-Simon: 'A l'Opéra Monsieur!' ('L'Infini,' Gallimard) and Tombeau du jeune monsieur de Cinq-Mars (Arléa). His latest book, 'D'une partition m'apparaissait un dessin,' was published in 2024 (Bleu Nuit éditeur).

Olivier Baumont has been the professor of harpsichord at the *Conservatoire national supérieur de Musique et de Danse* in Paris since September 2001; he has taught numerous harpsichordists, many of whom are among the most gifted and active in the current musical scene.