CONCERT SCHEDULE

All concerts take place at Longy's Edward M. Pickman Concert Hall
27 Garden Street, Cambridge, MA 02138

Thursday, July 31, 8pm: Essercizii musici
An evening of vocal and instrumental chamber music by IBIL participants.

Friday, August 1, 1pm: Der getreue Music-Meister
Lunchtime concert performed by IBIL participants

Friday, August 1, 8pm: Hamburger Ratsmusik
Virtuoso solo and chamber music by IBIL faculty and guest artists.

Saturday, August 2, 7pm: Das Neu-eröffnete Orchestre
Grand Finale featuring students and faculty of the International Baroque Institute. An exciting evening with food and drinks, dance, vocal and instrumental intermezzi, orchestra and more. Party following!

ADMISSION AND REGISTRATION

Enrollment is limited. Please return registration form and $100 deposit (payable to IBIL, Longy School of Music of Bard College), a summary of playing and studying experience with a recording in mp3 format (for new applicants only, maximum 10 minutes, professional quality recording not required).

Please send your audition material to ibilfantasia@gmail.com. Size of mp3 recordings should not exceed 25 MB. Please label recording files clearly.

Upon acceptance, students will receive detailed information about accommodations, a repertory list, travel directions, and suggestions on what to bring. All admission decisions will be made on June 25, 2014. Apply early! 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.

For the latest information please check our website at www.longy.edu or contact Chase Bronstein at Longy at 617.876.0956 ext. 1787 or at chase.bronstein@longy.edu

FEES

Total tuition: $725
Audition mp3 recording and resume due by June 1, 2014.
Limited work-study aid available.
According to demand housing can be arranged at Lesley College. Information will be sent upon acceptance.
Baroque Institute brimming over with talent and zest. Enjoyable would be too faint a word. It added to life.” — The Boston Globe

**THE INTERNATIONAL BAROQUE INSTITUTE AT LONGY**

The International Baroque Institute at Longy offers a comprehensive program for professional and pre-professional singers, instrumentalists, and keyboardists. With its world-class faculty, the Institute provides the highest level learning experience, we select our faculty from among the finest performers and teachers in the field of Baroque music.

**THE REPETTOIRE**

Already in the seventeenth century Hamburg had outgrown other Hanseatic League towns in size and economic and cultural development. In the eighteenth century this free, imperial city-state of Hamburg became one of the most important commercial and cultural centres in northern Europe. Hamburg’s cultural activities in the eighteenth century were manifold: opera, theatre, concerts, academies, and the Hanseatic Philharmonic Society, under the direction of J. F. Uffenbach, who directed a series of concerts for the Hamburg society. Thus, Hamburg became the focal point of the musical life of the Hanseatic League. It was in Hamburg that Handel and other great composers of the Baroque era received their first major performances. Today, Hamburg is one of the most important centres for Baroque music in the world.

**SEMINAR SCHEDULE**

**FRIDAY, JULY 25**

2-5pm Registration
7pm Reception
8pm Institute Opening
Scheduling
Master Classes & Ensemble Sessions
WEDNESDAY, JULY 30
9:10-10:30 Master Classes
11:12-10:30 Chamber Music
12:30pm Picnic & Outing
Afternoon & Evening Free

**SATURDAY, JULY 26**

9:10-10am Master Classes
11:12-10:30 Chamber Music
2:5-3:30pm Master Classes
4:50-6:30pm Baroque Dance for all participants

**THURSDAY, JULY 31**

9:10-10am Master Classes
11:12-10:30 Chamber Music
2:5-3:30pm Master Classes
4:50-6:30pm Baroque Dance for all participants

**SUNDAY, JULY 27**

9:10-10am Master Classes
11:12-10:30 Chamber Music
2:5-3:30pm Lecture I
3:30-5:30pm Orchestra

**SUNDAY, AUGUST 1**

9:10-10am Master Classes
11:12-10:30 Chamber Music
1pm Student Lunch
Concert
DER GESETZE MUSIK-MEISTER
Afternoon Rehearsals
8pm Faculty Concert:
HAMBURGER RATS/MUSIK

**MONDAY, JULY 28**

9:10-10am Master Classes
12-12:30pm Chamber Music
2:30-3:30pm Lecture II
3:30-5:30pm Orchestra
6-7pm Baroque Dance for all participants

**SATURDAY, AUGUST 2**

10am-12:30pm Orchestra
2:30pm Dress rehearsal
7pm Final concert:
DAS NEU-ERÖFFNETE ORCHESTRE
Party following!

**TUESDAY, JULY 29**

9:10-10am Master Classes
11:12-10:30 Chamber Music
2:5-3:30pm Master Classes
3:30-5:30pm Orchestra
6-7pm Baroque Dance for all participants

**SUNDAY, AUGUST 3**

10am Farewell Brunch

**INSTITUTE FACULTY**

**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 has also played in numerous baroque violin ensembles, including the Arcadia Academy, Musica Pacifica, American Baroque and the Artaria Quartet. Her discography includes two discs for Harmonia Mundi, Virgilio, Classic VMGS, BML, New Albion, Wildstrum and Angel EMI.

**POEBE CARRAL**, cella, co-director, received her bachelor’s and master’s degrees from the New England Conservatory and studied with Nikolaus Haroncourt at the Mozarteum in Salzburg. She was a member of Musica Antiqua Köln from 1983-1992 and joined the faculty of the University of the Arts in Berlin in 1994. Presently, Ms. Carral is a faculty member at the Juilliard School in New York and at the Longy School of Music in Cambridge. She is the director of the Harvard Baroque Chamber Orchestra at Harvard University. Ms. Carral concertizes with the Juilliard Baroque, the Arcadian Academy, American Baroque Orchestra and the Göttingen Festspiel Orchestra. She has recorded for Avierecords, Deutsche Gomphe, Teldec, Harmonia Mundi, Earlymusic.com and Alma.

**ROSA DOMÍNGUEZ**, mezzo-soprano, began her musical studies with chorus director Malvina Diez, studying Baroque repertoire and works with prestigious European ensembles, including Les Talens Lyriques, Musica Antiqua Köln, and Ensemble El Eqypt. She participated in numerous operas by Monteverdi, Antonio Vivaldi, Galuppi and Rossini and has recorded for Harmonia Mundi, Earlymusic.com, Opera Rara, Ricercar, Astreé, and Amadeus. Ms. Domínguez teaches Baroque singing at the Schola Cantorum Basiliensis since 2003.

**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 Berlin in 1983, he earned his diploma at the Musikakademie of Basel, studying with Helmuth Rilling. In 1983 he entered the Universidad Católica Argentina to study composition. In 1990 he moved to Europe and finished her soloist diploma at the Hochschule für Musik und Darstellende Künste in Basel. Since 1992 he has been professor of Baroque and English Renaissance music at the Schola Cantorum Basiliensis in Basel.

**PAiL LEENHOUTS**, violone, has performed solo and chamber music recitals nationally and internationally, and with the Handel and Haydn Society, Boston Baroque, Boston Cecilia, “Sequentia”, Arcadia Players and “La Dona Musici”, celebrating music by women composers. Ms. Lion holds a Bachelor of Music from the Manhattan School of Music and a Master of Music and a Artist Diploma from the Long School of Music and a Soloist Diploma from the Amherst Conservatory in the Netherlands. She has also received the chamber music prize at Muziek Thuis, Harvard University, on the faculty at Longy School of Music and teaches at the summer workshop of Amherst Early Music. She has performed for Deutsche Harmonie Mundis, Teler, Centaur and Stradivarius.

**KATHRiN MOntoya**, oboe, currently teaches baroque oboe and recorder at the University of North Texas and Oberlin Conservatory. She has appeared with a variety of orchestral and chamber music ensembles including the internationally acclaimed Boston Early Music Festival Orchestra, the Cleveland Baroque Workshop and Musica Pacifica, the Boston Baroque Orchestra, Chicago Opera Theatre, Music Angelica, and Arion Baroque Orchestra among others. Her interests extend to medieval and renaissance repertoire where she has performed on recorders, shawms, and sordine with Hespèrs and the Newberry Consort. Kathryn received her degrees at Oberlin Conservatory and Universidad de Mexico School of Music, Bloomington.

**KEiN PiERCE**, dance, has specialized in early dance for over twenty-five years as performer, choreographer and teacher. His work has included dances for Les Festes de l’Amour et de Bacchus and for a baroque violinist since 1981. Mr. Pierce has also performed with Court Dance Company of New York, the New York Baroque Dance Company, Ris et Danse, American Baroque, the dance trio Harmony and the Newberry Consort. Mr. Pierce has taught at summer dance and music workshops in the U.S. and abroad. He directs the early dance program at the Longy School of Music of Bard College in Cambridge. Since 2010, he has been a member of the board of directors of the Society of Dance History Scholars.

**ANN TROUT**, violone

**LAUra JEPPESEN**, maestra, has been an active member of the Boston Museum Trio and plays both instruments in the the Boston Early Music Festival Orchestra, Aston Magna, the Handel and Haydn Society, and Boston Camerata. She has played recedes and violin with Sequentia, Blue Heron and the Boston Camerata and was a founding member of Amsterdam’s Orchestera of the 18th Century. She was the Woodrow Wilson Designee, a Fellow of Radcliffe’s Bunting Institute, and a Fulbright Scholar. Her discography includes gardens of sonatas of J. S. Bach, Buchsweide, Trio Sonetos, Tellemann Paris Quartets, cantatas of Rameau and Clerambault and music of Martin Marais. She teaches at Boston University and Wellesley College.

**PAuL LEENHOUTS**, director, recorder, holds a Soloist Diploma from the Amherst Conservatory in 1990 and a Fulbright Scholarship. He has been director of the Open Holland Recorder Festival Utrecht. His special interest in ensemble consort repertoire led to the foundation of The Royal Wind Music, a 12 member recorder ensemble recorded in 1997. In 2010 Mr. Leenhouts was appointed as director of Early Music Studies and the Baroque Orchestra of the University of North Texas.

**NAAMA LION**, traverso, has performed solo and chamber music recitals nationally and internationally, and with the Handel and Haydn Society, Boston Baroque, Boston Cecilia, “Sequentia”, Arcadia Players and “La Dona Musici”, celebrating music by women composers. Ms. Lion holds a Bachelor of Music from the Manhattan School of Music and a Artist Diploma from the Long School of Music and a Soloist Diploma from the Amherst Conservatory in the Netherlands. She has also received the chamber music prize at Muziek Thuis, Harvard University, on the faculty at Longy School of Music and teaches at the summer workshop of Amherst Early Music. She has performed for Deutsche Harmonie Mundis, Teler, Centaur and Stradivarius.

**ERIKA LIGHTS**, harpsichord, is a graduate of the Juilliard School in New York and at the Longy School of Music. She has recorded for Deutsche Harmonie Mundis, Teler, Centaur and Stradivarius.

**GUILLAUME PARISOT**, violin, began her career with the Royal Opera of Scotland and the Académie de la Musique at the University of Paris. She is a frequent concertmaster with Philharmonia Baroque, the American Bach Soloists and Musica Angelica in Los Angeles. Ms. Parisot has also performed in numerous baroque violin ensembles, including the Arcadia Academy, Musica Pacifica, American Baroque and the Artaria Quartet. Her discography includes two discs for Harmonia Mundi, Virgilio, Classic VMGS, BML, New Albion, Wildstrum and Angel EMI.