

## MASTERCLASSES & WORKSHOPS I TIDLIG MUSIK 2006

### 1. JILL FELDMAN (us)

MASTERCLASS: Sang/Voice

DATO: Fredag 27/10 kl. 12-17 + Søndag 29/10 kl. 12-16. STED: DKDM, Prøvesalen  
Tilmelding senest 10. oktober - NB: 2-dages kursus!

### 2. KEES BOEKE (nl)

MASTERCLASS: Blokfløjte/Recorder

DATO: Fredag 27/10 kl. 12-16. STED: DKDM, Niels Brocks Gade 1, rum 212  
Tilmelding senest 10. oktober.

NB: Ved mange tilmeldinger arrangeres et ekstra kursus Søndag 29/10 kl. 12-16.

### 3. JANICE SANTOS & MICHAEL SPENGLER (de)

WORKSHOP: Chamber Music & Viola da Gamba

DATO: Onsdag 8/11 kl. 13-18. STED: Literaturhaus, Møllegade 7, Kbh N.

Tilmelding senest 31. oktober. NB: Kurset henvender sig både til ensembler og solister.  
Gambespillere er velkomne og kan få individuel undervisning efter aftale!

### 4. ROBERT HOLLINGWORTH (uk)

MASTERCLASS: Ensembles & Soloists

DATO: Lørdag 11/11 kl. 13-18. STED: Literaturhaus, Møllegade 7, Kbh N.

Tilmelding senest 31. oktober. NB: Kurset henvender sig både til ensembler og solister.

### 5. KETIL HAUGSAND (no)

MASTERCLASS: Cembalo/Harpsichord

DATO: Søndag 19/11 kl. 13-18. STED: DKDM, Niels Brocks Gade 1, rum 212

Tilmelding senest 31. oktober.

**Formål:** Disse masterclasses stiler mod at deltagerne skal opnå et forøget kendskab til, og bevidsthed om stil og opførelsespraksis indenfor den tidlige musik. Studerende kan derfor med stort udbytte deltage som tilhørere også i kurser udenfor deres eget hovedfag/instrument.

**Deltagere:** Kurserne er åbne for studerende ved DKDM og andre tilsvarende institutioner, samt for professionelle og semiprofessionelle musikere og sangere og avancerede amatører med interesse i tidlig musik. Kurserne foregår på engelsk. Maks. 10 solister/ 5 ensembler per kursus. Ved mange tilmeldinger laves en prioriterings/venteliste. Der er plads til et begrænset antal tilhørere.

**Pris:** 300 kr/kurs, dog 500 kr. for J.Feldmans kursus. **Ensembler:** 600 kr/kurs. **Tilhørere:** 100 kr/dag.

**NB:** Alle kurser er gratis for studerende ved DKDM! Tilmelding er nødvendig - også for tilhørere!

**Repertoire:** Renaissance og tidlig barok, dvs. musik fra mellem ca. år 1400 – 1700.

**Continuo:** Der vil være continuospillere fra DKDM tilstede på Jill Feldmans kursus. På ensemblekurserne medbringer deltagerne deres egne musikere/continuospillere (cembalo findes).

**Tilmelding til:** email: masterclass@renaissancemusik.dk, eller online: www.renaissancemusik.dk eller ved indsendelse af særlig tilmeldingsblanket (kan rekvireres). Kort CV vedlægges.

**Yderligere information** fås af Björn Ross via emailadressen oven, eller på mobil: 26 28 04 15.

**Kontakter på DKDM:** Karen Englund: tel. 40 38 40 75 og Rikke Hjortkjaer: tel. 33 69 22 58.



**Jill Feldman** earned a degree in music from the University of California. She trained with Lillian Loran in San Francisco, and perfected her interpretation of early vocal music under the guidance of Andrea von Ramm in Basel. In 1980 she made her dramatic debut in three productions: in the role of La musica in Monteverdi's Orfeo directed by Phillip Brett and staged in Berkeley, California; as Clerio in Cavalli's Erismena at the Festival dei due mondi in Spoleto, Italy; and on tour with the medieval ensemble, Sequentia, in their much lauded performance of Ordo Virtutum by Hildegard von Bingen. In 1981 Jill Feldman joined Les Arts Florissants in Paris. With this renowned ensemble she created the title-role of Charpentier's Médée; their recording on Harmonia Mundi won the Gramophone Record Award in 1985, the Grand Prix Charles Cros and the Grand Prix du Disque de Montreux. Following her success in Médée, Jill Feldman was invited by Nicholas McGegan to tour in California with the Philharmonia Baroque Orchestra in a solo recital of French baroque music for soprano and orchestra. She continued to perform and record with Philharmonia in their award winning performances of Handel's oratorio Susanna and the cantata Clori, Tirsi and Fileno. Since then, over 40 recordings have followed including four solo recitals of English and Italian 17th century music: Monteverdi, D'India, Rossi, Strozzi, Carissimi and Henry Purcell, and most recently Pianger di dolcezza: Italian poetry set to music by Giulio Caccini and Sigismondo D'India. Jill has appeared as a soloist with Frans Brüggen, Andrew Parrot, Jordi Savall, and René Jacobs. Recently, she incarnated the role of Armida in Stradella's Lo schiavo liberato at the Teatro di Modena directed by Enrico Gatti. Jill Feldman teaches at the Royal Conservatory in The Hague, at the Hochschule für Musik und Theater in Zürich, and for the Academia de Musica Antiga in Portugal.



**Kees Boeke** was born in 1950 in Amsterdam. He studied recorder with Frans Brüggen and cello with Anner Bijlsma at the Royal Conservatory in The Hague. After graduating with honours in 1969, he founded the Quadro Hotteterre. He was also a member of Kees Otten's Syntagma Musicum for many years and a cofounder of Sour Cream (1972), Little Consort Amsterdam (1978), and Mala Punica (1989). In 1970, Kees Boeke began his teaching activities in The Hague and at the Sweelinck Conservatorium in Amsterdam. Since 1990, he is Professor of Recorder and Early Music at the Hochschule für Musik und Theater in Zürich, Switzerland, and at the Institut für Alte Musik in Trossingen, Germany. He has given seminars and master classes in recorder and early music around the world including the Deller Academy (Lacoste, France 1972-1982), Corsi Internazionali di Musica Antica (Urbino, Italy 1975-1982), Early Music Festival, Vancouver, and has been artistic director of the International Early Music courses at San Floriano (Polcenigo, Italy 1983-1993). From 1989 on, he collaborated with the Accademia Musicale Chigiana in Siena, for whom he produced Ludovico da Viadana's Vespers (Salmi a 4 cori, 1612) in 1994. Kees Boeke has now recorded over 40 records and CD's for Teldec, Das Alte Werk, EMI, RCA, Nuova Era, Channel Classics, Arcana, Symphonia, Attacca, Erato, Philips, Stradivarius, and Glossa.



**Janice Santos** was born in the USA and has been living and working in Freiburg, Germany, for many years. She earned a BA in Music Education and a MA in Organ Performance in the US, followed by Konzertreifeprüfungen in Organ and Harpsichord in Germany, and 2 years studying harpsichord with Kenneth Gilbert. She has given countless concerts throughout Europe, as a soloist, with ensembles such as the Freiburger Renaissance Ensemble and Passo e Mezzo, and as a continuo player. She has also been involved in various productions for radio and television and has over 20 years of teaching experience. Her workshops and lecture concerts on historical instruments in the Stuttgart Landesmuseum's collection of keyboard instruments have won acclaim for blending humour with fascinating insights into the music before Bach. Her workshops offer in-depth

instruction for professionals, particularly church musicians, and for students of organ and harpsichord. Since much of what is covered pertains to performance practice in general, her workshops are equally suited for singers and recorder and string players. Janice places great emphasis on the performance practices of the early Baroque period and in the interpretation of such composers as Cabezon, Ribayaz, Mayone, Frescobaldi, Froberger, Louis Couperin, D'Anglebert, Philips and Byrd.



**Michael Spengler** studied viola da gamba at the Freiburg Academy of Music during 1975-80. Since then Spengler has given over 400 concerts, performing medieval, renaissance and baroque music, in Germany, Austria, Sweden, Italy, France, Bulgaria, Switzerland and northern Africa, both as a soloist, in duos and as basso continuo player. He has performed with ensembles such as La Gamba, I Ciarlalani, Hedos-Ensemble, Ensemble Caprice and Freiburger Barockorchester. Michael Spengler has participated in many recording productions with viol and medieval music on labels such as CPO, Naxos, Christophorus, Ars Musici and others.



**Robert Hollingworth** studied music at New College, Oxford University and spent a year on the post-graduate Early Music Course at the Guildhall School of Music and Drama in London. At Oxford he founded the group *I Fagiolini* in 1986 and has since concentrated much of his musical life with this group. *I Fagiolini* are acknowledged worldwide as the most innovative British vocal ensemble specialising in early music. Their stylish staged productions of Renaissance and Baroque music-theatre works together with virtuosic performances of contemporary repertoire have won them friends from the BBC Proms to Soweto and brought this repertoire to both specialist and completely new audiences. Robert has also directed other ensembles in UK and abroad, most recently the Netherlands Chamber Choir in a ground-breaking new music-theatre project (Faust) universally acclaimed by the Dutch press and set in startling venues such as a Amsterdam vast ship-building yard and a disused station. He directed Opera Zuid's underground production of Monteverdi's *L'Orfeo*, and the BBC Concert Orchestra in a project with 'The Full Monty' composer, Anne Dudley. He founded the spectacular Islington Winter Music Festival, writes and presents programmes for BBC Radio and has worked on a number of films. He is a regular guest conductor at the Dartington International Summer School. He is increasingly involved in education work, both as a freelancer and with *I Fagiolini*.



**Ketil Haugsand**, professor ved Hochschule für Musik Köln, regnes blant vår tids betydelige cembalister og tidligmusikk-personligheter. Han har optrådt ved prestisjetunge festivaler i Europa, USA og Israel, både som solist, i kammermusikalsk sammenheng og som orkesterleder ved Komische Oper Berlin, Stavanger Symfoniorkester, Lyra Concert Baroque Orchestra o.a. Haugsand har ledet Norsk Barokkorkester ved tallrike anledninger siden orkestret ble opprettet i 1988, bl.a. ved orkesterets CD-innspillinger med verker av Carlos Seixas, J.H. Freithoff og J.S. Bach. Hans innspillinger med verker av Rameau, Marchand, Seixas og Sousa Carvalho for Simax, Virgin, Linn o.a. har tiltrukket seg stor internasjonal oppmerksomhet, men tolkningene av Bachs Klavierübung - og i særdeleshet Goldbergvariasjonene er blitt fremhevet som høyst originale og banebrytende. Haugsand studerte med Gustav Leonhardt ved konservatoriet i Amsterdam, hvor han i 1975 avsluttet studiene med den høythengende "Prix d'Excellence". Senere ble han prisbelønt ved internasjonale konkurranser for cembalister i Paris og Brugge. Haugsand er en ettertraktet lærer, som i tillegg til sin høyskolevirksomhet, også underviser ved flere sommerkurs, bl.a. i Lisboa, Amhearst, Jerusalem og ved Ringve Museum Internasjonale Sommerkurs. Som jury medlem er han regelmessig å finne ved betydelige internasjonale cembalo-konkurranser, som Brugge og Leipzig.

# COPENHAGEN RENAISSANCE MUSIC FESTIVAL 2006

## MASTERCLASSES & WORKSHOPS

OKTOBER - NOVEMBER 2006

**JILL FELDMAN (us)**  
Voice

**KEES BOEKE (nl)**  
Recorder

**JANICE SANTOS & MICHAEL SPENGLER (de)**  
Chamber Music & Viola da Gamba

**ROBERT HOLLINGWORTH (uk)**  
Ensembles & Soloists

**KETIL HAUGSAND (no)**  
Harpsichord



[www.renaissancemusik.dk](http://www.renaissancemusik.dk)

Alle masterclasses arrangeres i samarbejde med DKDM/Tidlig Musik.