2008 HARPSICHORD WORKSHOP APPLICATION

Name___________________________________________
Address:__________________________________________
Contact Number: (     ) _____________
Email Address:_____________________________________

☐ J.S. Bach’s French Suites, June 16–20, 2008

Application Fee: $25
Workshop Fees: One Workshop: $450
Both Workshops: $800

If you are interested in taking the workshop(s) for graduate credit, please contact the School of Music, Theatre & Dance Admissions office at (734)764-0593 or email smtd.admissions@umich.edu

REQUIREMENTS: A 10 minute tape or CD of playing on any keyboard instrument is required for those who have not played for Professor Parmentier previously.

Give a brief description of your current musical activities:
________________________________________________
_______________________________________________

HOUSING: (Rates based per day & exclusive of board.
Note: rooms are not airconditioned)
☐ $45.00/single room
Dates for housing: arriving ______ departing ______
Total $ _______

PARKING:
☐ $9.00/day for blue permit
Dates for parking: from ______ to _______
Total $ _______

Please return this form with your $25 non-refundable deposit (unless cancellation is done by the University of Michigan) made payable to the University of Michigan to:

University of Michigan School of Music, Theatre & Dance
Adult Summer Programs Office
2005 Baits Drive Rm. 220
Ann Arbor, MI 48109-2075
June 16-20, 2008

This workshop is an immersion in harpsichord music and playing through performance and study of Bach’s six French Suites, the Suite in A minor BWV 818, the Suite in Eb major BWV 819, and the fifteen Three-Part Inventions.

The “inventiveness” of this repertoire, in both the suites and the inventions, will be a theme of the workshop, along with the Frenchness of the musical style. Through lectures, class performances and discussion, and private lessons (included in the fee) we will discuss the intricacies of how Bach deals with materials of music, his indebtedness to earlier composers, the different musical styles found in these pieces, and how these works can receive effective performance. Harpsichord touch, fingering, rhythm, phrasing and ornamentation will be treated. A German-type harpsichord after Mietke will be used in the classes of the workshop.

Each participant should be working on at least 1.5 French suites; some of BWV 818 or 819; and several Three-Part Inventions. Any modern editions are fine; especially recommended are editions without fingering or other editorial suggestions, such as Barenreiter and Dover (=BG).

In these workshops attention is given to the musical needs of each participant. Each player is taught in such a way as to bring them forward from the level of experience they individually have had. Harpsichordists, organists, and pianists of intermediate and advanced levels are invited to attend. Each player is guaranteed a harpsichord to practice on, either alone or shared with only one other person. Those bringing an instrument are guaranteed a locked air-conditioned room for it, with exclusive access, plus help moving in and out.

The workshop class schedule is from 9:00am to 8:00pm (with breaks) on the North Campus of the University of Michigan, School of Music, Theatre & Dance, in Ann Arbor, Michigan. Each workshop will end at 5:00pm on Friday. Please contact the Adult Summer Programs Office—734-764-5429—for additional information.

If you have any questions or would like more information, please contact Professor Parmentier, University of Michigan Professor and Director of the Harpsichord Workshops at (734) 665-2217 (home) or (734) 764-2506 (studio) or visit the Harpsichord Website http://www.music.umich.edu/special_programs/adult/harpsichordworkshoptoccata.htm

Fundamentals of Harpsichord Playing and Repertoire
June 23-27, 2008

This workshop is designed for pianists and organists making a transition to the harpsichord and for harpsichordists wishing broad coverage of a wide range of issues. It will present: 1) the fundamentals of harpsichord playing: touch, articulation, phrasing, fingering, tempo, ornamentation and rhythm, as they apply across the range of harpsichord repertoire; 2) fundamental information about harpsichord repertoire: styles, genres, composers, editions, original sources, again cutting across the scope of the Renaissance and Baroque repertoire; and 3) the fundamentals of basso continuo accompaniment technique. Basics of tuning and harpsichord maintenance will also be discussed, as well as the history of the instrument and basics about its construction.

Participants are asked to select in advance whatever harpsichord music they wish to play, to be working on, or to start work on during the workshop. Preparation can be on piano or organ, if harpsichord is not available. Professor Parmentier wishes to communicate in advance with each participant to discuss the choices of music and to offer assistance in selecting music to bring, as well as to discuss goals for the workshop generally.

Suggested purchases (not required for the workshop) of readily available harpsichord music includes François Couperin’s L’art de toucher le clavecin; Dover editions of F. Couperin, Froberger, Handel, Bach, Byrd (My Lady Nevell’s Booke), the Fitzwilliam Virginal Book (2 vols.); Le Pupitre or L’Oiseaux-Lyre editions of the Louis Couperin; and Shirmer (and other) editions of Scarlatti.

Deadline for application is June 1, 2008