

The Benslow Baroque Opera 5—11 April 10/501

Full Name (Dr/Mr/Mrs/Miss/Ms)*	*delete as applic.
Address	
Home tel	Email
Work/Mobile*	Membership No.

PLEASE NOTE to book a place on a course we require a deposit, the appropriate room supplement and insurance premium (optional). Only one supplement is charged per person per course. The resident fee quoted is inclusive of single standard accommodation. Full details available on request and on our website: www.benslow.org

Please find payment enclosed as follows. I have read and accepted the current Conditions of Booking.

Deposit/Full fee	Insurance (optional)	En-suite	Select En-Suite	Reduction for sharing	Total enclosed
					£

I wish to be Non-Resident Resident in a Standard / En-Suite/Select En-Suite*
 I wish to share a twin/double* room with: _____

Please complete the credit card details below or enclose a cheque made payable to 'Benslow Music Trust'. Telephone bookings are also welcome.

Card Number:	Security No:
Start date:	Expiry date:
Instrument:	Grade:
Special dietary requirements:	
Wheelchair access or medical needs:	

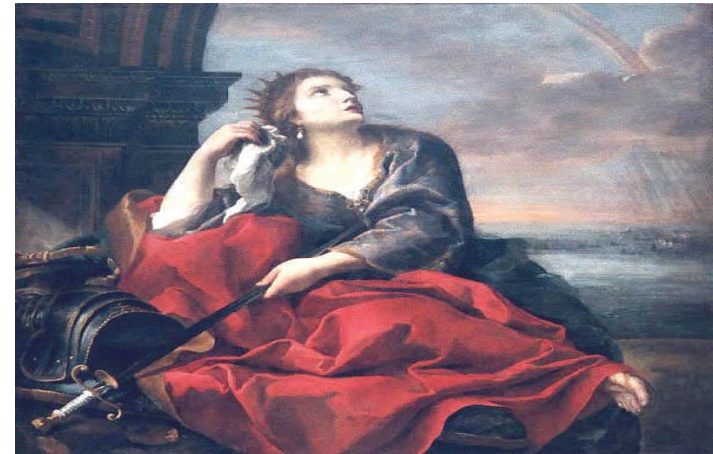
Age Under 21 *please specify:*_____ 21-34 35-49 50-64 65+
 If this is your first course at Benslow, where did you hear about us? _____

Signed: _____ Date: _____
By signing this form I consent to having my details held on record. They will only be used in relation to the Trust's activities.

Please return to:
 Benslow Music Trust, Little Benslow Hills, Benslow Lane, Hitchin, Herts. SG4 9RB
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80 years of amateur music making

THE BENSLOW BAROQUE OPERA



DIDO & AENEAS

Jack Edwards Stage Director • John Flinders Vocal Coach/Repetiteur
Julian Perkins Choral & Vocal Director • Judy Tarling Orchestral Director
Philippa Waite Choreographer

5 - 11 April 2010

Judy Tarling studied at Dartington, the Royal Academy of Music and the Royal College of Music, London, and played in the City of Birmingham Symphony Orchestra. She subsequently studied the viol and baroque violin with Ingrid Seifert and Marie Leonhardt. She has been a member of the Parley of Instruments since 1981 playing violin and viola, and leads the Parley Renaissance Violin Band. Judy leads the Cambridge Baroque Camerata, is Principal Viola for the Hanover Band and the Brandenburg Consort, and has written a book on baroque string playing.

Julian Perkins is a soloist, chamber musician and conductor, and teaches at the Royal Academy of Music. Director of Sounds Baroque, he has also conducted New Chamber Opera, New Kent Opera, and Southbank Sinfonia. As a soloist and continuo player, he performs with leading ensembles including the Academy of Ancient Music, Britten Sinfonia, City of London Sinfonia, Classical Opera Company, English Chamber Orchestra, English Concert, Gabrieli Consort, London Handel Orchestra, Northern Sinfonia, Orchestra of the Age of Enlightenment, Orchestra of the Sixteen, and Scottish Chamber Orchestra – and has sung in the Monteverdi Choir. He has also assisted and played in many operas for organizations including the Royal Opera House, Covent Garden. In demand as a recitalist, Julian's world-première recording of James Nares's 8 harpsichord suites on Avie was featured on BBC Radio 3, and hailed by *MusicWeb International* as deserving 'nothing but praise'.

Philippa Waite, artistic Director of Consort de Danse Baroque, is well known as a teacher and performer of Early dance. After training as a dance teacher, she decided to specialise in Baroque dance, and started her studies with Wendy Hilton, internationally acknowledged expert in the field, in the USA, where Philippa acted as her teaching assistant. For many years Philippa was a regular tutor at the annual Baroque Music and Dance Workshops at Stanford University. Since then Philippa has continued her research reconstructing dances from the Baroque period, as well as performing and choreographing in period style for theatre, television and film. Recently Philippa wrote and presented an edition of BBC Radio 3's The Early Music Show on Baroque dance music. Philippa teaches regular historical dance classes in London, Cardiff, Bath, Birmingham, Gloucester and Exeter and is a guest teacher of Period Movement and Dance at the Royal Welsh College of Music & Drama, Cardiff. Philippa is co-author with Judith Appleby of "Beauchamp-Feuillet Notation: A Guide for Beginner and Intermediate Baroque Dance Students" and is currently working with her on the publication of a collection of new choreographies in the Baroque style.

Jack Edwards has been Director for Opera Restor'd for the past twenty-four years. He worked especially with seventeenth and eighteenth century English opera. He has directed over thirty operas, including Rossi's Orfeo, Purcell's King Arthur and Cavalli's Ercole Amante for Boston Early Music Festival and Tanglewood Festival. He also directed the Rossi for Drottningholm Theatre, Stockholm, a production that was televised live, and for festivals in Holland, Spain, Turkey, France and Belgium. In Chile he directed Caldara's Dafne, Purcell's Dido and Aeneas and Monteverdi's L'incoronazione di Poppea. He is Director of Period Movement for Drama Studio London and at the University of Minnesota. For Hyperion Records he recorded the complete sonnets of Shakespeare and Vivaldi's The Four Seasons. Other recordings included those of Opera Restor'd's productions. His television appearances include Dr Who for BBC1, The Mistress of Hardwicke for BBC2 and The Music of Mankind for Canadian TV.

John Flinders discovered his love of ensemble playing while still at school, and his studies with Dorothea Law at the University of York and Mary Peppin at the Guildhall School of Music and Drama inspired him to specialise in the art of accompaniment. He now has a busy and wide-ranging musical career, having performed all over the world and in all the major London chamber music venues. He works with many of this country's leading instrumentalists (particularly clarinetists) and singers, has accompanied monologues recited by the actress Patricia Hodge, and played for many masterclasses. His recording with the English Romantic Trio of works for clarinet, bassoon and piano by William Hurlstone and Charles Lloyd was acclaimed by BBC Music Magazine and the American Record Guide, and his CD of English clarinet music with Victoria Soames Samek was highly recommended by the Sunday Times and Gramophone. John was Assistant Musical Director of the early opera group Opera Restor'd, for whom he prepared a translation of Scarlatti's La Dirindina, while contemporary music also plays an important part in his career.



Benslow's biennial extravaganza returns, this time with Purcell's masterpiece Dido and Aeneas as its focus.

Under the guidance of a first-class team of tutors, we'll be rehearsing at Benslow and at Hitchin's Queen Mother Theatre, and the course will climax in two public performances on 10 April.

Participants leave after breakfast the following day. Relevant applicants will be informed of audition dates for major roles.

www.benslow.org

Course Times

Start: 7pm, Registration from 4.30pm
Finish: 4pm

Fees

Resident: £410 Non-Resident: £370 (lunch and dinner included)
Deposit: £50 (non-refundable) Insurance: £8 (optional)

Accommodation

Benslow is able to offer the choice of Standard, En-suite or select En-suite accommodation. All of our Standard rooms have a handbasin.

En-suite supplement: £65 Reduction for sharing a room: £-15
Select En-suite Supplement: £70 Reduction for sharing a room: £-15

Bed and Breakfast

B&B may be available before and after the course. Please enquire for current rates at the time of booking.

Bursaries are available for course members in cases of genuine financial hardship. Contact us for details.

Based in Hitchin, 30 miles north of London, the Trust is easily reached by road, rail and air. The nearest airports are London Luton and London Stansted, we are also well located for Heathrow and Gatwick.