

**Amherst Early Music, Inc.**  
Marilyn Boenau, Director  
PO Box 229  
Arlington, MA 02476



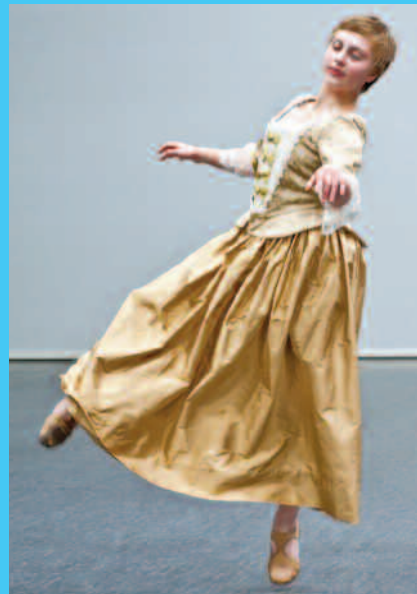
Dan Laurin, recorder

*Photo by Per Ellström*

**AMHERST EARLY MUSIC FESTIVAL AT CONNECTICUT COLLEGE**  
**July 11-18 and July 18-25, 2010**  
Connecticut College, New London, Connecticut

*Come make music with us!*

Non-profit  
Organization  
US Postage  
PAID  
Boston, MA  
Permit Number  
54601



*Amherst Early Music Festival 2010  
at Connecticut College*

**France: Source of European Music**  
July 11-18 and 18-25, 2010  
Connecticut College, New London, CT

# Amherst Early



Photo by William Stickney

## Welcome to the Amherst Early Music Festival 2010!

Our Festival theme of “France: Source of European Music” is rich with possibilities. We’ll revel in the beauty of French monody and polyphony, get rambunctious in Renaissance carnival songs, and rise to the challenge of playing fabulous Baroque music!

YOU make the music at the Amherst Early Music Festival! Join us this summer, and come back to your own sources of inspiration as a musician, reconnect with your creative spark, and delight in playing music with others. Our supportive international faculty—great players *and* great teachers—will

encourage and challenge you every step of the way.

New to the Festival? Fear not! Our open and inviting atmosphere will make you feel at home from the minute you check in. You’ll meet people right away at the Sunday evening reception and orientation, and you’ll see why students return year after year.

The Festival is affordable! Take advantage of our super-budget dorm rooms at \$160 per week. Make it even better with work-study tuition reduction. We’re one of the best deals among summer workshops in the US.

When you’re not playing, kick back and relax on the beautiful and quiet Connecticut College campus. Beat the summer heat with our air-conditioned dorms and classrooms. It’s easy to get to New London by train, bus, ferry, plane, or car. And if you drive, there’s ample free parking. Come to the Festival for a fabulous week (or two!) of music, good company, and fun!

Warmly,  
Marilyn Boenau, Executive Director

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## Amherst Early Music Festival 2010

### Week 1

July 11-18

**Workshop Program** for recorder, flute, viol, Renaissance reeds, oboe, bassoon, cornetto, sackbut, harpsichord, voice, and historical dance

### Special Programs

Baroque Academy and Opera Project:  
Charpentier’s *Les Arts Florissants* and  
Molière and Lully’s *Le Bourgeois*

*Gentilhomme*

Recorder Boot Camp

Baroque Ballet Intensive (July 8-18)

July 16-18

**Historical Harp Society Conference**

July 17-18

**Music and Instrument Exhibition**

### Week 2

July 18-25

**Workshop Program** recorder, viol, Renaissance reeds, harp, harpsichord, frame drum, and voice

### Special Programs

Medieval French Song

Virtuoso Recorder and Recorder Seminar

# M u s i c F e s t i v a l

*“Amherst was a wonderful workshop - I learned so much in just one week! Faculty is great, atmosphere is friendly, and I love the commitment and dedication everyone has for music. I felt comfortable and made lots of new friends.” – Zorica Pavlovic, 2009*

## Amherst Early Music Workshop

July 11-18 and July 18-25, 2010

The Amherst Early Music Workshop is the largest early music workshop in North America, with an outstanding list of classes for players and singers of all levels. Whether your taste is for upbeat Medieval dance music, lovely French chansons, or challenging Baroque trio sonatas, you will find a lot to choose from. The recorder is our primary instrument, and we have between 50 and 80 recorder students attending each week. In addition, we offer classes and ensembles for almost all other early music instruments and voice, in particular viol, Renaissance and Baroque reeds, cornetto and sackbut, Renaissance and Baroque flute, harpsichord, and Baroque strings. Historical dance and early notation classes are perennial favorites, and add depth to our understanding of early repertoires. This summer the Historical Harp Society of America will join us again, with exciting offerings for harpists in the second week of the program. Frame drum classes with master teacher Glen Velez will also be featured that week.

Our international faculty is made up of some of the finest teachers in the field (bios available on our website). Faculty members listed for Special Projects also teach in the Workshop Program. Our classes are inclusive, and range from small, one-on-a-part Renaissance and Baroque ensembles to large, mixed vocal and instrumental groups. Whether you are a relative newcomer to early music, an experienced amateur player or singer, or a dancer interested in exploring historical dance, there is a place for you in the Workshop. No audition is required.



*Photo by Marc Weinberg*

In late May or early June the class list will be available on our website and will be mailed to participants. The day is divided into four class periods, with a variety of choices available in each period. Classes run from Monday through Friday, with Saturday as a day of rehearsals and concerts.

All classes will be at a=440, unless stated. Viol-only classes will be at a=415. Workshop student concerts featuring music prepared in class are scheduled on Saturday, July 11 and July 18, in the afternoon.

# A m h e r s t E a r l y

## A typical day at the Amherst Early Music Workshop

### 9:00-10:30 a.m.

Early morning classes are organized by instrument families: recorder, flute, viol, brass,\* reeds, harp,\*\* harpsichord, voice, and dance.\* Master classes in voice, harpsichord, violin,\* viol,\* Baroque flute,\* Baroque oboe,\* Baroque bassoon,\* and Baroque cello\* are also offered

### 11:00 a.m.-12:15 p.m.

The All-Workshop Collegium invites all interested singers and instrumentalists to join in large group rehearsals leading to Saturday evening performances. Week 1: Matthew Glandorf conducts works by Calvinist composers Le Jeune, Goudimel, and Sweelinck. Week 2: Robert Eisenstein conducts works by Brumel, Josquin, and Mouton.

### 1:30 p.m.-3:00 p.m.

Early afternoon classes include Renaissance recorder consorts, viol consorts, cornett and sackbut ensembles, shawm band, Baroque oboe band, mixed ensembles, early notation, topic classes, special project rehearsals, recorder master class, and more.

### 3:30 p.m.-5:00 p.m.

Late afternoon classes include survey classes, vocal/instrumental topic classes, early notation, and Renaissance and Baroque ensembles.



## Medieval & Renaissance Notation Program\*\*

Faculty:Valerie Horst, Patricia Petersen, Karin Paulsmeier\*\*

Early notation is a signature program for Amherst Early Music. This year's classes will have something for everyone, from the neophyte to the aficionado. Classes at various levels will provide an opportunity to play from facsimiles of the chansons and Mass of Machaut, Modena A and Chantilly, the French Cypriote repertoire, and the great Franco-Flemish music of Josquin and his contemporaries.

# Music Festival



## Baroque Academy\*

July 11-18

Arthur Haas,\* director

**Audition deadline: May 15; April 15 (singers)**

Faculty: Julianne Baird,\* voice; Carla Moore,\* Baroque violin; Saskia Coolen\* and Reine-Marie Verhagen,\* recorder; Janet See,\* Baroque flute; Washington McClain,\* Baroque oboe; Michael McCraw,\* Baroque bassoon; Sarah Cunningham,\* viol; Sarah Freiberg,\* Baroque cello; and Arthur Haas,\* harpsichord. The Baroque Academy is a program for very advanced amateur and pre-professional singers and instrumentalists. Classes include master class, Baroque ensembles, orchestra, and special topics. The Baroque Academy Orchestra, directed by Gwyn Roberts and Carla Moore, will perform a Suite from *Alcyone* (1706) by Marais and a Suite from *Scylla et Glaucus* (1746) by Leclair.

## Baroque Academy Opera Project\*:

Marc-Antoine Charpentier's *Les Arts Florissants* (1685)

and scenes from Molière and Jean-Baptiste Lully's

*Le Bourgeois Gentilhomme* (1670)

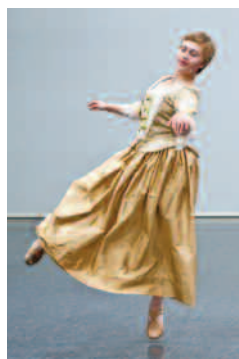
Music Director: Ryan Brown.\* Stage Director: Jennifer Griesbach.\* Dance Directors: Dorothy Olsson,\* Kaspar D. Mainz.\* Scriptwriter: Lawrence Rosenwald.\* Costumer: Ronnie Snader.\* *Les Arts Florissants*, an intimate chamber opera written for an aristocratic 17th-century salon, is an allegory in which Music, Poetry, Architecture, and Painting are first threatened by Discord, and then allowed to flourish again with the arrival of Peace. Charpentier's work will be set within the context of Molière and Lully's great comedy-ballet *Le Bourgeois Gentilhomme*. Staged performance with singers, dancers, and orchestra on Friday, July 16, at 8:00 p.m. Rehearsals begin on Saturday, July 10.

## Historical Dance Program\*

July 11-18

Faculty: Kaspar D. Mainz\* and Dorothy Olsson\*

Dance is an integral part of the Amherst Early Music Festival. This year's program includes Renaissance and Baroque dance classes and rehearsals for the staged opera performance and a lecture-demonstration of dances performed with oboe band on Wednesday, July 14. Classes will be held in wonderful dance studios at the college. All levels of dancers are welcome. See also [www.newyorkhistoricaldance.com](http://www.newyorkhistoricaldance.com)



## Baroque Ballet Intensive

July 8-18

Faculty: Kaspar D. Mainz\* and Dorothy Olsson\*

**Audition deadline: May 28**

A concentrated immersion into theatrical dance from the eighteenth century, to expand the dancer's knowledge of the origins of classical ballet. Classes in Baroque dance technique and Beauchamps-Feuillet notation (using notated choreographies from the eighteenth century) will culminate in rehearsals for, and a performance of *Les Arts Florissants*. Classes begin Thursday, July 8 at 2:00 pm and end on Friday, July 16.

## Program requirements:

For dancers age 18 and older. Levels of dancers accepted: Intermediate, Pre-professional, Professional, Teacher, Advanced.

## Recorder Boot Camp

July 11-18

Faculty: Saskia Coolen,\* Gwyn Roberts, Reine-Marie Verhagen

Audition deadline: May 15 (Limited to 8 participants.)

A rigorous new program for advanced recorder players who want to make significant improvement in their technical and musical skills. The schedule will include master class, technique, ensemble, and individual practice time, with a faculty member available for consultation on how to practice. Daily assignments will be given, and focused technical work will be expected from each participant. If you are ready for a challenging week of work this could be the program for you!

## Virtuoso Recorder Program\*\* and Recorder Seminar\*\*

July 18-25 Gwyn Roberts, director

Faculty: Frances Blaker, Dan Laurin, Gwyn Roberts, Nina Stern, and Reine-Marie Verhagen



### Virtuoso Recorder Program\*\*

Audition deadline: May 15

This program is for pre-professional and emerging professional players with a high degree of technical proficiency, strong musicianship, and an understanding of Renaissance and Baroque styles. A daily master class and small ensemble provide ample opportunity for individual attention. Ensemble classes will use the Rogers Recorder Consort of Breukink instruments. Participants from past years have had life-changing experiences and made valuable contacts in this program.



Anne Azéma

### Recorder Seminar\*\*

Audition deadline: May 15

This challenging, fast-paced week of classes, designed to appeal to high school and college students, will include master class, ensemble, technique, and a recorder topics class. Students will develop a vocabulary for talking about the recorder and performance practice, and will be exposed to a wide variety of music. For advanced students who are not yet ready for Virtuoso Recorder.

## Chanson legier a entendre: Discovering Medieval French Song

July 18-25

Faculty: Anne Azéma, voice, and Shira Kammen, vielle

Audition deadline: May 15

This intensive workshop will introduce advanced music students and performers-in-training to the world of Medieval solo song during its "golden age" (ca. 1100-1300) from Provence and France. The main repertoire to be considered will be trouvères (and troubadours) poems and music. Topics will include the social and historical context of Medieval music making, musical notation and manuscript transmission, the relation of poetry to music, vocal style and technique, instrumental technique, instrumental repertoire, and the question of instrumental accompaniment. The goal of this brief, intensive introduction is to provide a clear and helpful road map for further inquiry, study, and enjoyment of this beautiful and important repertoire.

All participants are expected to perform.

\* First week only

\*\* Second week only

# Music Festival

## Amherst Early Music Festival Concert Series 2010

All concerts will be in Evans Concert Hall, in Cummings Arts Center, at Connecticut College. Concerts begin at 7:30 unless indicated below. Admission is free for participants; \$20 general/\$15 students and seniors for evening concerts. Join us for madrigals in the courtyard before the concerts, and stay for post-concert receptions in the lobby.

**Thu. 7/15 "Welcome to the Ball: An Evening of Dance Music from Versailles," Amherst Baroque Soloists** Julianne Baird, soprano; Carla Moore, violin; Saskia Coolen and Reine-Marie Verhagen, recorder; Janet See, flute; Washington McClain, oboe; Michael McCraw, bassoon; Sarah Cunningham, viol; Sarah Freiberg, cello; and Arthur Haas, harpsichord.

**Fri. 7/16 8:00 p.m. Charpentier's *Les Arts Florissants* and scenes from Molière and Lully's *Le Bourgeois Gentilhomme*** Staged opera with AEMF student singers, dancers, and orchestra. Ryan Brown, music director; Jennifer Griesbach, stage director; Dorothy Olsson and Kaspar D. Mainz, dance directors; Ronnie Snader, costumes; and Lawrence Rosenwald, texts.

**Fri. 7/16-7/18 Historical Harp Society Conference in Blaustein.**

**Sat. 7/17 1:00 p.m. Baroque Academy Student Concert**

**3:00 p.m. Workshop Student Concert**

**7:30 p.m. Festival Faculty Concert.** A delightful potpourri of faculty groups perform varied repertoire, followed by the All-Workshop Collegium, conducted by Matthew Glandorf, in works by Le Jeune, Goudimel and Sweelinck.

**7/17-18 Music & Instrument Exhibition** Early instrument makers and dealers, music publishers, and organizations. Exhibition is open to the public. To exhibit, contact Beth Cullinane at [exhibition@amherstearlymusic.org](mailto:exhibition@amherstearlymusic.org). In Blaustein. (free)

**Sun. 7/18 4:00 Historical Harp Society Concert**

**7/20 "Le Jeu d'Amour: French Medieval Love Songs."** Poems and songs about springtime, youth, erotic intrigue, and passionate romance illustrate the lighter and lustier side of the Middle Ages. Works by Thibault de Champagne, Moniot D'Arras, and excerpts of Le Roman de la Charette. Anne AzÈma, voice and hurdy gurdy; Shira Kammen, vielle and harp.

**Thu. 7/22 "Arcadian Dreams"** Dan Laurin, recorder, and Anna Paradiso, harpsichord. Swedish recorder virtuoso Laurin in gorgeous French Baroque works by Hotteterre, Dieupart, Forqueray, and Duphly.

**Fri. 7/23 8:00 p.m. "Endless Love: 300 Years of the French Chanson"** Courtly love in French poetry set to music, from Adam de la Halle, Jehan de Lescurel, and Machaut, to late 16th century composers Pierre Guédron and Jacques Mauduit. Performed by AEM voice, viol, harp, and wind faculty.

**Sat. 7/24 1:00 p.m. Virtuoso Recorder and Recorder Seminar Student Concert**

**3:00 p.m. Workshop Student Concert**

**5:00 p.m. "Aubade – Songs of Yesterday."** Dan Laurin, recorder, and Anna Paradiso, piano, play 20th century works by Cyril Scott, York Bowen, Edmund Rubbra and Walter Leigh.



Photo by Marc Weinberg

**7:30 p.m. Festival Faculty Concert.** A delightful potpourri of faculty groups perform varied repertoire, followed by the All-Workshop Collegium, conducted by Robert Eisenstein, in works by Brumel, Josquin, and Mouton.

# Amherst Early

## Amherst Early Music Festival Staff

**Executive Director** Marilyn Boenau

**Assistant Directors** Frances Blaker,  
Daniel Johnson, Valerie Horst,  
Patricia Petersen, Wendy Powers

**Administrator** Cathy Stein

**Concert Series** Wendy Powers

**Music and Instrument Exhibition**  
Beth Cullinane

**Housing** Daniel Johnson, Joel Nesvadba

**Faculty Housing** Valerie Horst

**Bursar** Temmo Korisheli

**Work-Study** Emily Eagen, Ross Brownlee

**Classrooms** Loren Ludwig

**Festival Program Coordinators**

Frances Blaker, Na'ama Lion,  
Gwyn Roberts

**Harpsichords** John Andrew Bailey,  
Alissa Duryee

**Costumes** Ronnie Snader

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## Faculty (bios are posted on our website)

### Recorder

Letitia Berlin\*  
Frances Blaker  
Maria Diez-Canedo\*  
Saskia Coolen\*  
Heloise Degrugillier\*\*  
Justin Godoy  
Eric Haas\*  
Valerie Horst  
Dan Laurin\*\*  
Na'ama Lion  
Karin Paulsmaier\*\*  
Patricia Petersen  
Wendy Powers  
Gwyn Roberts  
Nina Stern\*\*  
John Tyson\*  
Reine-Marie Verhagen  
Tom Zajac\*\*

### Viol

Sarah Cunningham\*  
Robert Eisenstein\*\*  
Loren Ludwig  
Martha McGaughey\*  
Mary Springfels\*\*  
Brent Wissick\*

### Violin

Carla Moore\*

### Cello

Sarah Freiberg\*

### Vielle

Shira Kammen\*\*

### Shawm and Dulcian

Marilyn Boenau  
Debra Nagy\*\*  
Daniel Stillman\*

### Cornetto

Stephen Escher\*

### Sackbut

Wim Becu\*

### Baroque Flute

Na'ama Lion  
Gwyn Roberts  
Janet See\*

### Baroque Oboe

Washington McClain\*

### Baroque Bassoon

Michael McCraw\*

### Harpsichord

John Bailey  
Alissa Duryee  
Arthur Haas\*  
Adam Pearl\*\*  
Peter Sykes\*

### Harp

Cheryl Ann Fulton\*\*  
Mara Galassi\*\*  
Judith Kadar\*\*

### Lute

Grant Herreid\*\*

### Frame Drum

Glen Velez\*\*

### Voice and Opera

Anne Azéma\*\*  
Julianne Baird\*  
Ryan Brown\*  
Emily Eagen  
Jennifer Griesbach\*  
Daniel Johnson  
Lawrence Rosenwald\*

### Historical Dance

Kaspar D. Mainz\*  
Dorothy Olsson\*

### Conductors of All-Workshop Collegium

Matthew Glandorf\*  
Robert Eisenstein\*\*

\* First week only

\*\* Second week only

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*Unless otherwise credited,  
all photos courtesy of  
Paul Johnson.*

# Music Festival

## About Connecticut College

Connecticut College in New London, Connecticut, is situated within a 750-acre arboretum with dramatic views of Long Island Sound. The college has plenty of air-conditioned classroom space, a beautiful concert hall, and comfortable dorms. A college store, snack bar, and post office are available in the student center. The College is just minutes away from beaches, nature preserves, Mystic Seaport, coffeehouses, and bookstores. For more information go to [www.conncoll.edu](http://www.conncoll.edu).

## Travel

Connecticut College is less than 60 miles from Providence, RI, just off of I-95 in southeastern Connecticut. Amtrak trains and Greyhound Bus go to downtown New London, just 2 miles from campus. The closest airport is in Providence, RI (PVD). Newark Airport and Boston's Logan Airport have good connections to New London by train. A ferry runs from Orient, Long Island to New London.



## Application & General Schedule

Check-In: Sunday 2:00-5:00 p.m. on 7/11 and 7/18. Saturday arrival is possible by prior arrangement only. First meal is Sunday dinner, followed by a reception and orientation meeting. Late check-in: 9:30 p.m. Day students and those arriving very late Sunday may check in Monday. There are four class periods per day Monday through Friday. After classes: informal playing, madrigals, concerts, lectures, English country dancing. Saturday activities: rehearsals, student concerts, the Music & Instrument Exhibition (7/17 and 7/18), and the Faculty/Collegium concerts and parties. The last meal on your card is Sunday breakfast.

## Auditions

Deadline for Baroque Academy vocal auditions: **April 15, 2010**

Deadline for Baroque Ballet Intensive: **May 28, 2010**

Deadline for all other auditions: **May 15, 2010**

Applications for the Baroque Academy (including Opera), Recorder Boot Camp, Virtuoso Recorder, Recorder Seminar, and Medieval French Song should submit the following: Application form, \$30 Application fee (unless workshop tuition paid in full by May 1), \$100 tuition deposit or full tuition, Resume of studies and performance experience, 10-15 -minute CD demonstrating your technical ability, musical expression, and understanding of performance practice.

**Baroque Academy vocal applicants:** Please submit 2 copies of these materials: audition CD, photo (does not need to be press quality), and resume, which should also include your stage experience, height, hair color, and eye color. Roles in the opera will be cast by May 15.

**Baroque Ballet Intensive applicants:** Your audition video should be between 5 and 10 minutes long, and should demonstrate your range of abilities in various dance styles as applicable.

**Medieval Song applicants:** Please send 2 copies of these materials: a cover letter describing your interest in the course, a resume, and a 10-15 minute CD, preferably including at least one Medieval song.

**Recorder Boot Camp/Virtuoso Recorder/Recorder Seminar applicants:** Please include French repertoire on your CD. You may also include contemporary repertoire.

The Amherst Early Music Festival is an activity of Amherst Early Music, Inc., which reserves the right to modify programs and faculty rosters in response to enrollment, student preferences, and playing levels.

# Amherst Early

## Tuition

Workshop Program: \$535 per week

Half-time tuition: \$320

Baroque Academy, Recorder Boot Camp, Virtuoso Recorder

Recorder Seminar, Medieval Song: \$580

Dance Program: \$495

Baroque Ballet Intensive: \$630

Attend full time both weeks in any combination of programs and get \$100 off tuition.

Work-Study aid for tuition is available; check box to receive application, and mail form with a tuition deposit of \$100/wk (the minimum tuition required of all students) plus the \$30 Application Fee. If AEM cannot award sufficient aid for you to attend, your tuition deposit will be refunded in full.

**Tuition Scholarships** (please inquire if interested) Scholarships are available for Recorder, Voice, Violin, Reeds/Brass, and Dance. Scholarships are also offered by Early Music America ([www.earlymusic.org](http://www.earlymusic.org)) and the American Recorder Society ([www.americanrecorder.org](http://www.americanrecorder.org)).

Deadline for both: April 15, 2010.

The Viola da Gamba Society also awards grants. ([www.vdgsa.org](http://www.vdgsa.org)). Deadline: June 15, 2010.

**Application Fee** \$30 if postmarked by June 19, \$50 after June 19, non-refundable, not included in tuition; waived if full tuition payment is paid by May 1. Those auditioning for a program with a higher tuition may avoid the Application Fee by sending in the amount of the full Workshop Program tuition (\$535) by May 1. If your application to the special program is not accepted, you may either receive a refund of all but \$30 or have your payment applied to the Workshop Program.

## Cancellation policy

Tuition is fully refundable before June 10, all but \$100 before July 2 (July 9 for second week). No refunds for first week after July 3 (July 9 for second week).

## Room & Board

Single or double occupancy in the air-conditioned dorms is \$350 per person per week, linens included. Single or double occupancy in the non a/c dorms is \$160 per person per week, no linens, no meals. Single or double occupancy in the non a/c dorms is \$225 with linens, no meals. All rooms have shared baths. A meal card for the week is \$175. Individual meal prices in the dining hall are \$5.25 breakfast, \$8.50 lunch, and \$13.50 dinner. If you will be arriving early, staying late, or having a guest, please inquire about transient housing.

## Commuter Fee

\$60 per week for non-resident students covers facilities, insurance, and amenities.

## Application

Apply on our website, or fill out the application form and mail to us with \$30 application fee (\$50 if after June 19) and either full tuition payment or tuition deposit of \$100 per week. All applications, including special programs, must include tuition deposit. Make check to Amherst Early Music, Inc. (preferred) or give credit card info. (MC, VISA, AmEx only). Send card number, expiration date, your name as it appears on the card, the total you wish to charge and your signature. Payment in US dollars only. Applicants will receive detailed information about classes, housing, transportation, and Festival events in early June.

## Amherst Early Music Inc.

Marilyn Boenau, Director

PO Box 229

Arlington, MA 02476

Phone: 781.488.3337 Fax: 408.547.1464

Email: [info@amherstearlymusic.org](mailto:info@amherstearlymusic.org)

Web: [www.amherstearlymusic.org](http://www.amherstearlymusic.org)



Photo by Marc Weinberg

# Music Festival

## Amherst Early Music Festival 2010 Application Form

\_\_\_\_\_

name

\_\_\_\_\_

address

\_\_\_\_\_

city, state, zip+4

(\_\_\_\_) \_\_\_\_\_ (\_\_\_\_) \_\_\_\_\_

phone: home work

(\_\_\_\_) \_\_\_\_\_ (\_\_\_\_) \_\_\_\_\_

fax cell

\_\_\_\_\_

e-mail address

Principal instrument or voice: (viol players, give sizes; voices, give range) Note here if you will be coming solely or primarily to take a particular class or program, or to study with a particular faculty member:

\_\_\_\_\_

I would like to apply to:

Workshop Program: 1st wk  2nd wk  both

I am interested in the following:

(1st wk) Baroque Academy/ Opera  Historical Dance

Baroque Ballet Intensive  Recorder Boot Camp

(2nd wk) Virtuoso Recorder  Recorder Seminar  Medieval Song

Please include audition materials if required.

FEES Read Tuition & Fees section before filling this out!

**All applications must include tuition deposit and application fee.**

Enclosed is my:

\$ \_\_\_\_\_ tuition deposit (\$100 per week)

\$ \_\_\_\_\_ tuition for Workshop Program (\$535/\$320 half-time)

\$ \_\_\_\_\_ tuition for Baroque Academy,\* Recorder Boot Camp,\* Virtuoso Recorder,\*\* Recorder Seminar\*\*, or Medieval Song\*\*†(\$580)

\$ \_\_\_\_\_ tuition for Dance Program (\$495) or Ballet Intensive (\$630)

\$ \_\_\_\_\_ application fee (\$30 if tuition not paid in full by May 1,  
\$50 if after June 19)

\$ \_\_\_\_\_ tax-deductible contribution

\$ \_\_\_\_\_ TOTAL

I would like to apply for work-study tuition aid.

†Applicants to higher priced programs who wish to pay in full before 5/1 need pay only the Workshop Program tuition to avoid the application fee; you will be billed later for the special- program surcharge upon acceptance.