

EARLY MUSIC COLORADO

QUARTERLY

VOLUME VIII, ISSUE 2

FALL 1999

SEVENTH ANNUAL FALL FESTIVAL OF EARLY MUSIC PROMISES TO BE THE BEST YET

Early Music Colorado will hold the Seventh Annual Fall Festival on Saturday October 30, 1999, from 10:00 a.m. to 5:00 p.m. at the Boulder Public Library Auditorium, 1000 Canyon Boulevard, Boulder. This year's line up of performers promises to be one of the best offerings yet and is the biggest to date. Fourteen performances are scheduled on the stage, young students of area teachers will play their instruments, and several activities have been planned for the lobby.

At the door Steve Winograd, our merry pipe and tabor player, will welcome you to these delightful events. Returning this year is the Mozart Dice Game, where you can "compose" your own Mozartean Minuet with a mere toss of the dice. Scribes will be there to write out your minuet, and a harpsichord player will perform it for everyone to hear.

First Annual Silent Auction at Fall Festival see page 2.

On our First Annual Silent Auction musical and non-musical items, such as art works, sheet music, instruments, CD's, and books will be auctioned off. We count on you to make this fund-raiser a success!

Harpsichord builders Dana Ciul and Thomas Bailey have donated their harpsichords for our use. Three very different looking and sounding instruments that bear the same name! Dana will put his beautiful Flemish harpsichord on stage for the performances. Tom's small spinet harpsichord will be used in the lobby for the Mozart Dice Game, and Marcia Bailey will play her performance of Iberian music at 2:10 p.m. on his Italian model.

Many people will wear period costumes and, with Halloween around the corner, we invite you to show up in costume as well!



Tom Masterson will lead the early 16th century English dance at 4:00 p.m. We encourage everyone to participate in this activity. The Fall Festival is a splendid time to invite your friends for an day of good music and fun.

Returning this year:
the Mozart Dice Game.
Compose your own
minuet!

CONTENTS

Fall festival of Early Music.....	1
First Annual Silent Auction.....	2
Seventh Annual Fall Festival Program.....	3
The Development of Public Concerts by <i>Maria van der Heijde-Zomerdijk</i>	4
Calendar Of Early Music Events.....	7

Early Music

C O L O R A D O

Early Music Colorado Quarterly is the journal of Early Music Colorado, 2112 Sumac, Longmont, CO 80501 (303) 449-9231. EMC is a non-profit organization that promotes appreciation, performance, and awareness of early music in the Rocky Mountain area.

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Opinions expressed in articles, reports and interviews in this publication are those of the writers and do not necessarily reflect the views of the editor, officers or members of Early Music Colorado.

Contributions of articles are welcome!

Please send to:
 Susan Nace
 408 Forbes Ct.
 Longmont, CO 80501
 (303) 651-2557
 E-mail: susanna_co@juno.com

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Hear Ye, Hear Ye!

A Call for Donations!

Early Music Colorado seeks donations for their
First Annual Silent Auction!

EMC will hold the auction Saturday, October 30, from 10:00 a.m. to 3:00 p.m. in the lobby of the Boulder Public Library, during the EMC Fall Festival of Early Music. Winning bids are announced at 4:00 p.m. We are seeking donations including but not limited to the following:

-  **Musical Items:** Sheet music, records, CDs, instruments (perhaps your spare recorders?)
-  **Gift items,** accessories, etc.
-  **Books:** Music related or non-music related
-  **Services:** Are you a licensed massage therapist? Will you offer a complimentary krummhorn lesson? Consider donating your professional services to help support Early Music Colorado!

Items for donation will be collected at the Boulder Early Music Shop,
 3200 Valmont Rd.,
 Boulder, CO 80301
 until October 28.

**All donations and purchases
 are fully tax-deductible.**

E-mail Amy Haltom at
bbc_amy@hotmail.com

or

call for more information
 303-998-0285



Don't miss this special event!

THE DEVELOPMENT OF PUBLIC CONCERTS DURING THE LATE SEVENTEENTH AND EIGHTEENTH CENTURIES

BY MARIA A. VAN DER HEIJDE-ZOMERDIJK

Concert (ii). A term derived from a conjunction of concertare (Lat.: "contend, dispute") and consortium (Lat.: "society, participation") and brought into English usage in the 17th century to signify a musical performance, as a rule by more than one executant.¹

Nowadays a concert is understood to be a public event to which one can gain admission by payment. This democratic concept of public concerts developed during the eighteenth century. Private concerts have, in a sense, always existed. The church, court, and ruling nobility supported such events as patrons of music. Much of this music was sacred music, to be performed during services, public or private, in church or chapel. Concerts as secular cultural events came into significant existence during the Renaissance period. In cities and states all over Europe, secular music events became largely the responsibility of an Academy or Collegium Musicum. Although these institutions were technically private entities, one could, without too much difficulty, gain admittance to performances. Often performances were held in the open air, or on the city square, to be heard by anyone in the vicinity.



A private concert at the court

The democratization and secularization of musical performances took place all over Europe and North America at approximately the same time. Public concerts without paid admission were being organized in many places in Europe. In England government control of music was rather weak compared to France and Germany and musicians enjoyed exceptional freedom to develop public musical events. During England's Commonwealth period there was no court to support music, as the monarchy was suspended. Theaters, where music traditionally was plentiful, were closed by the Puritans for almost twenty years. Musicians, trying to make a living, were forced to play in taverns and public houses. The taverns, most likely for economic reasons as well, eagerly supported musicians and music meetings and clubs. Roger North (1651-1734), a country gentleman and retired lawyer, who in his later life liked to write about (especially musical) subjects that had interested him in life, tells in his *Memoires of Musick* about such public music meetings:

"...The first of those was in a lane behind Paul's, where there was a chamber organ that one Phillips playe upon, and some shopkeepers and foremen came weekly to sing

in consort, and to hear, and injoy ale and tobacco; and after some time the audience grew strong, and one Ben Wallington got the reputation of a notable base voice, who also set up for a composer, and hath some songs in print, but of a very low sence; and their musick was cheifly out of Playford's Catch Book. But this shewed an inclination of the citisens to follow musick. And the same was confirmed by many litle entertainements the masters voluntarily made for their scollars, for being knowne they were always crowded.²

This particular performance took place in 1664, since after the monarchy was restored, the court favored the French style of playing and many good non-french musicians still played in the taverns, which were acknowledged centers of English culture.

Most scholars agree that the first public concert for which admission was charged, was organized in 1672 in Whitefriars, London by John Banister. A first, apparently in all of Europe³ and an important step on the way to musical life of the modern sort. Banister, considered to be one of the finest violinists of his day, had experienced some career problems. He had been appointed in 1664 as leader of the King's band of twenty-four violins. This was a prestigious position, since this band was formed by Charles II after Louis

XIV's famous *Petits Violons du Roi*. Unfortunately, Banister fell out of favor in 1667 and was replaced as principal by a second-rate French violinist (although he kept his place among the 24 violins). Rumors go, that his fellow band members had complained about their payment. Banister, who possessed according to North "a good theatricall vein,"⁴ put an advertisement in the *London Gazette* of December 30, 1672, giving notice of a musical performance by "excellent masters." This concert was to be held at Banister's house, which he called "the music school." He set up a stage for the musicians and protected them with curtains. The public, existing of many shopkeepers, was seated in the way Banister knew from the taverns: "ale-house" fashion, around small tables. For a shilling one could have as much ale and tobacco as one wished. From later announcements it can be learned that the best places cost one shilling, the rest half that much. Performances were held every afternoon at "precisely 4 of the clock." The improvised music room was apparently a successful venture, as the next season Banister moved his concerts to a larger place. These concerts were held on a subscription basis. One paid for a number of concerts in advance. In this way, Banister had found a way to support himself and his starving fel-

low-musicians at a time that the court, plagued with financial problems, did not pay them regular wages. There were definite programs, sometimes announced beforehand and new music on the first day of every month. The public determined the program. Roger North remembers:

"... There was very good musick, for Banister found means to procure the best hands in towne, and some voices to come and performe there, and there wanted no variety of humour, for Banister himself did wonders upon a flageolet to a thro-base, and the severall masters had their solos."⁵

Banister's innovation was a success. He must have been able to pay his bills this way, as his concerts went on for six years, until the year before his death in 1679.

Less public and more like a music club, but also more acclaimed, were the weekly concerts started in 1679 by Thomas Britton in Clerkenwell. Britton had made his fortune as a small-coal merchant. The long, low room over the coal storage was used for the performances and also held a large collection of fine musical instruments and one of the most noteworthy private music libraries of its time. Britton had, as an affluent member of the rising middle class, a remarkable love for music and literature. His music meetings gained such reputation that they were attended by civil servants, members of the aristocracy, and other important persons. Among the notable musical guests were Handel and Pepusch. At first, Britton refused to ask for payment of any kind from his guests, but eventually was persuaded to take one shilling per person for admission. Apparently, he could not make ends meet, even though he received financial support for his concerts from an aristocrat by the name of Sir Roger L'Estrange and other gentlemen. After Britton died in 1714, the concerts stopped and the music library was sold by auction and dispersed.

By the turn of the century, special music houses were dedicated, like the York Buildings which was the focal point for new music. These music houses were managed by enterprising individuals without financial support from patrons. The early eighteenth century public demanded novelty, both vocal and instrumental. Many young performers started their careers at these concerts. A large number of talented foreign musicians, such as Handel, Farinelli, Pepusch, and Dieupart immigrated from Germany, Italy and France and could be heard here.

It took France about fifty years after Banister put his advertisement in the paper to establish paid public concerts. In 1725, André Danican Philidor started the "Concert Spirituel", a public concert organization, in Paris. Performances took place on religious holidays, when the Académie Royale de Musique was closed. The strict regulation of musical performances in all of France—a legacy of Lull—forced Philidor to pay 10,000 livres annually to the Académie. He also had to agree to prevent the performance of operatic fragments and of pieces with French texts. Danican had excellent contacts and procured the use of the Salle de Suisses of the Tuileries Palace for his concerts. The

performers were first rate; the musicians came from Académie, the Opera and the court. After a three-year contract had been signed, the first concert took place on March 18, 1725, Palm Sunday. On the program were three pieces by Delalande and Corelli's "Christmas" Concerto. The admission was four livres per person and from the beginning the "Concert Spirituel" was well attended. The original intention was to offer Paris concerts of sacred music with some additional instrumental music, but as early as 1727 programs including secular vocal music, even with French text, were advertised. Philidor resigned in 1728 and in 1734 the Académie took control of the "Concert Spirituel". Instrumental music became increasingly the mainstay of the program, although each concert included at least one grand motet.

The Concert Spirituel existed for 66 years. It provided an important forum for new music, vocal and instrumental, religious and secular, and in contributed to the formation of new musical attitudes on the part of French composers, performers, and consumers of music in the eighteenth century.⁶

In Germany, a gradual shift took place from private to paid public concerts. Many cities and states had established a Collegium Musicum and the step from membership dues to subscription concerts was a small one. There is evidence, although sporadic, that already in the early eighteenth century concerts were organized in Hamburg for a ticket-purchasing audience. In 1723 in Frankfurt, concert tickets were offered with prices graded according to the buyer's means.⁷ Telemann, the most prolific composer ever, was instrumental in the development of public concerts first in Frankfurt, and later in Hamburg. In Frankfurt, he established a Collegium Musicum in 1713. The Collegium met every Thursday between late September and Easter. Visitors were welcome, although no payment was asked. In 1721, Telemann moved to Hamburg. His position as the Kantor of the Johanneum and Director of Music of the five principal churches in the city gave him the opportunity to dominate musical life in Hamburg. He would do so for four decades until his death in 1767. He revived the Collegium and insisted on professional playing, conceivably making the performances worth paying for! Although on the program of his concerts, Telemann conducted very little music by composers other than Telemann, these concerts became such an important part of social life in Hamburg that in 1761 they were given their own home in the Konzertsaal auf dem Kamp, the first hall exclusively built for concerts in all of Germany.⁸ Against the ancient tradition forbidding the Kantor to perform sacred music outside the church, Telemann performed repetitions of cantatas and Passions in these secular concerts, thus bridging the gap between sacred music as ritual and sacred music as entertainment. The city council was not altogether happy with this novelty and protested that a decree should be made forbidding the performance of sacred music for money in a public inn where all kinds of disorder could take place!

In North America, the first mention of public concerts is from Charleston, South Carolina⁹, in the 1730s. The first concert in New York with time and place indicated was announced in "The New York Gazette" in 1736. These early concerts were mostly

benefit concerts. The words "for the benefit" indicated at the time that these concerts were performances by professionals _the monetary rewards were meant to be for the benefit of the performer_ to distinguish them from those concerts given by amateurs, with or without the assistance of professionals, for their own amusement. Organized public concerts gained popularity and by the 1770s, most American cities had established one or more subscription series in addition to independently given benefits by traveling virtuosos. However, in many places opera was the musical entertainment of choice, making public concerts less well-attended.

The programs of the "Concert Spirituel" in France with its mix of sacred and secular pieces and Telemann's repetitions of sacred pieces outside the church indicate a trend also evident in fine arts, known as "l'art pour l'art." Artefacts or, in this case, compositions were appreciated purely for their aesthetic values, separated from their original context. Compositions originally intended for worship, funerals, dancing, and coronations were now resuscitated for use in the concert hall. From the early years of public concerts, new music, sacred or secular, was the main stay of the performances. "New and never been seen or heard before" was a major attraction, while strange instruments or combinations of instruments, virtuosos, and child prodigies always made for good potential investments. Lured by the unlimited possibilities in London, foreign virtuoso instrumentalists popularized the sonata in the public concert in England:

In particular, two of the musicians involved in the York Buildings concerts in the 1690s, the German harpsichordist Gottfried Keller and the Moravian Bass viol player Gottfried Finger, wrote and published many sonatas for exotic combinations of recorders, oboes, trumpets, and strings. Their mixture of tunefulness and virtuosity was just what was required by a public that was becoming accustomed to listening to music rather than playing it.¹⁰

The "Concert Spirituel" featured French as well as foreign virtuosos and composers; music by Leclair, Delalande, Telemann and Stamitz appeared on the programs. However, Corelli's music was universally popular. Nicola Matteis, a violin virtuoso from Italy introduced Corelli's works to the English in 1695. In 1744 in Manchester a concert program lists more than half of the pieces by Corelli, and in 1783 in London Corelli was still on the programs of the subscription concerts organized by the Wesley brothers. On the first "Concert Spirituel" in Paris in 1725, Corelli's Christmas Concerto was featured and as late as 1793 in Charleston in the newly formed United States of America, a concerto grosso by Corelli could be heard.

By the end of the eighteenth century, the shift in the field of music from patron to collective sponsorship, usually in the form of ticket sales, was complete. Increased dependence on ticket sales caused a demand for larger concert halls which in turn fostered the musical developments of the nineteenth century.

- 1) Percy M. Young, "Concert (ii)" The New Grove Dictionary of Music and Musicians, 20 vols., ed. by Stanley Sadie. (London, 1980), v. II, p.616.
- 2) Roger North: Roger North on Music, transcribed and edited by John Wilson. (London: Novello and Company Ltd., 1959) pp.351-352
- 3) Hugh A. Scott: "London's Earliest Public concerts," Musical Quarterly, xxii (1936), p.447.
- 4) Roger North: Roger North on Music, transcribed and edited by John Wilson. (London: Novello and Company Ltd., 1959) p. 352
- 5) Roger North: Roger North on Music, transcribed and edited by John Wilson. (London: Novello and Company Ltd., 1959) p.352
- 6) James R. Anthony, French Baroque Music from Beaujoyeux to Rameau (New York-London: WW Norton & Company, 1981), pp.24-25.
- 7) Percy M. Young: The Concert Tradition, From the Middle Ages to the Twentieth Century, (London: Routledge and Kegan Paul, 1965), p. 65
- 8) George J. Buelow: "Hamburg and Luebeck," Music and Society: The Late Baroque Era, from the 1680s to 1740, ed. by George Buelow (Englewood Cliffs, NJ: Prentice Hall, 1994) p.207.
- 9) O.G. Sonneck: Early Concert-Life in America (1731-1800) (Leipzig: Breitkopf & Härtel, 1907), p.10.
- 10) Peter Holman, "London: Commonwealth and Restoration," Music and Society: The Early Baroque Era, ed. by Curtis Price. (Englewood Cliffs, NJ: Prentice Hall, 1993), p.322.

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Franz Liszt directs one of his oratorio in a 19th century concert hall



Early Music

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presents the

Seventh Annual Fall Festival of Early Music

- «» *Take the whole family back in time*
- «» *Mini-concerts of Baroque, Renaissance, and Medieval Music*
- «» *Silent auction, displays, games, and commentary*
- «» *Informal atmosphere: come and go as you please*
- «» *Period adornment encouraged!*

Saturday, October 30, 1999

10:00 a.m. - 5:00 p.m.

Boulder Public Library Auditorium

1000 Canyon Blvd

Free!! Educational!! Fun!!

10:00 a.m.	Boulder Viol Consort	Music by Dering, Gibbons, and Weelkes
10:25 a.m.	Carol Codrescu & Jocelyn Nelson	Baroque Flute and Guitar Souvenir D'Orient: Costa (1832)
10:50 a.m.	Boulder Broken Consort	
11:15 a.m.	Fairview Madrigal Singers	
11:35 a.m.	La Belle Musique	Quantz: Trio Sonata; Philidor: Solo Sonata
12:00 p.m.	Vox Renatus	Music by Josquin des Pres
12:25 p.m.	Contrapposto	Trio Sonatas by Castello and Telemann
12:50 p.m.	Boulder Renaissance Consort	Music from Shakespeare Plays
1:15 p.m.	Young People In Early Music	
1:50 p.m.	St. Martin's Chamber Choir	Thomas Morley: Burial Service
2:10 p.m.	Marcia Bailey	Iberian Harpsichord Music
2:35 p.m.	Diverse Passions	English Baroque Music
3:00 p.m.	Maroon Bells Morris Dancers	
3:25 p.m.	Thomas Walker	Purcell Songs
3:45 p.m.	Stonebridge Waytes	Renaissance Recorder Trios
4:10 p.m.	Period Dancing in the lobby	Tom Masterson leads early 16th century dance for everyone.

CALL FOR INFORMATION: MARIA VAN DER HEIJDE-ZOMERDIJK 303-499-2586
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CALENDAR OF EARLY MUSIC EVENTS

OCTOBER

Friday - Sunday, Oct 15 - 17 : Come Blow Your Horn! Early Music Workshop for Recorders, sponsored by the Rio Grande Chapter, ARS, Las Cruces, NM. Faculty: Frances Blaker, Tom Zajac, Mark Davenport, and Dale Taylor. Info: Joyce Henry, 4460 Falcon Drive, Las Cruces, NM. www.zianet.com/pfreeman

Sunday, Oct 17 at 2 p.m.: Denver Chapter ARS meeting, "Recorder Music from a Singer's Point of View," with Thomas Edward Morgan. Christ Episcopal Church, 2950 S. University Blvd., Denver. Info: 303-791-7402..

Monday, Oct 18 at 7:30 p.m.: Ft. Collins Chapter ARS monthly meeting at Plymouth Congregational Church, 916 W. Prospect (use the north door.). Info: 970-482-2444.

Sunday, Oct 24 at 2:30 p.m.: Boulder Chapter ARS monthly meeting: "Italian Renaissance Music," with Rosie Terada. St. Andrew's Presbyterian Church, 3700 Baseline. Info: 303-449-9231.

Friday, Oct 29 at 7:30 p.m.: Alla Renjina & Friends present "A Baroque Evening." Augustana Lutheran Church, 5000 East Alameda Ave., Denver. Adults \$10/advance, \$12/door; seniors \$8/advance, \$10/door; students \$5 with ID. Info: 303-388-4678.

Saturday, Oct 30: Early Music Colorado Fall Festival. Boulder Public Library, 1000 Canyon Blvd., Boulder. Info: 303-494-6975.

NOVEMBER

Friday, Nov 5 at 8 p.m. University of Colorado Early Music Ensemble, directed by Elizabeth Farr, performs vocal and instrumental music by J. S. Bach, C. P. E. Bach, and others. Grusin Hall, Imig Music Building, University of Colorado, Boulder. Free. Info: 303-492-2209.

Sunday, Nov 7 at 1:30 p.m.: Colorado Springs Chapter ARS monthly meeting, Madrigals (a program of music and poetry) with Martha Booth. Colorado College, Room 21, Packard Hall, Cascade and Cache la Poudre. Info: Dick Wood, 719-591-0548.

Saturday, Nov 13 at 8 p.m. University of Colorado Early Music Ensemble, directed by Elizabeth Farr, performs vocal and instrumental chamber music. Grusin Hall, Imig Music Building, University of Colorado, Boulder. Free. Info: 303-492-2209.

Sunday, Nov 14 at 7:30 p.m.: Linda Lunbeck and Musica Sacra Chamber Orchestra present an evening of recorder concerti, sponsored by the Metro Denver Recorder Society. Augustana Lutheran Church, 5000 East Alameda Ave., Denver. Adults \$10/Advance, \$12/Door; seniors \$8/Advance, \$10/Door; students \$5 with ID. Info: 303-388-4678.

Monday, Nov 15 at 7:30 p.m.: Ft. Collins Chapter ARS monthly meeting at Plymouth Congregational Church, 916 W. Prospect (use the north door.). Info: 970-482-2444.

Sunday, Nov 21 at 2 p.m.: Denver Chapter ARS meeting, "Folk and American Music from a Different Angle," with "The Dulcimer Lady," Lucille Hinds. Christ Episcopal Church, 2950 S. University Blvd., Denver. Info: 303-791-7402..

Sunday, Nov 21 at 7:30 p.m.: EMC Jam session. Purcell Rounds and Catches with Tim Krueger. St. Andrew's Episcopal Church, 2015 Glenarm Pl. (corner of 20th & Lincoln) Denver. Info: Robert Keep 303-449-9231.

Tuesday, Nov 23 at 8 p.m. CU Faculty Tuesday Series harpsichord recital by Elizabeth Farr, including music by Frescobaldi, Chambonnières, L. Couperin, Froberger and J. S. Bach. Grusin Hall, Imig Music Building, University of Colorado, Boulder. Free. Info: 303-492-2209.

Sunday, Nov 28 at 2:30 p.m.: Boulder Chapter ARS monthly meeting: "Christmas Carols for Recorders," by Boulder ARS members. St. Andrew's Presbyterian Church, 3700 Baseline. Info: 303-449-9231.

DECEMBER

Friday, Dec 3 at 7 p.m.: Augustana Yuletide celebrations: "A Renaissance Feast." Augustana Lutheran Church, 5000 East Alameda Ave., Denver. Adults \$10/advance, \$12/door; seniors \$8/advance, \$10/door; students \$5 with ID. Info: 303-388-4678.

Sunday, Dec 5 at 2 p.m.: Boulder Renaissance Consort presents a concert in the Trinity Lutheran Church chapel, Boulder. Info: 303-442-4144.

Saturday, Dec 4 at 7 p.m.: Augustana Yuletide celebrations: "A Renaissance Feast." Augustana Lutheran Church, 5000 East Alameda Ave., Denver. Adults \$10/advance, \$12/door; seniors \$8/advance, \$10/door; students \$5 with ID. Info: 303-388-4678.

Sunday, Dec 5 at 1:30 p.m.: Colorado Springs Chapter ARS monthly meeting, Holiday related music at the Yates' house. Info: Dick Wood, 719-591-0548.

Sunday, Dec 5 at 2 p.m.: Boulder Renaissance Consort concert at Trinity Lutheran Church Chapel, Boulder. Info: 303-442-4144.

Sunday, Dec 5 at 7 p.m.: Augustana Vocal Ensemble (AVE) and the Jenkins Consort present "Vespers of Voices and Viols: A Tudor Christmas." Augustana Lutheran Church, 5000 East Alameda Ave., Denver. Free will donation. Info: 303-388-4678.

Wednesday, Dec 8 from 6 - 8 p.m.: Baroque Folk perform a concert at Mt. Vernon Country Club. Info: 303-526-0616.

Friday, Dec 10. St. Martin's Chamber Choir presents "A Boy Was Born," by Benjamin Britten, and early music by Johan Walther and William Billings. Info: 303-861-9574.

Sunday, Dec 12 at 12 noon: Baroque Folk perform a concert at the Foothills Art Center. Info: 303-279-3922.

Sunday, Dec 12 at 2:30 p.m.: Boulder Chapter ARS monthly meeting: "Music of the Season," with Linda Lunbeck. St. Andrew's Presbyterian Church, 3700 Baseline. Info: 303-449-9231.[RTF bookmark start: BM_1_][RTF bookmark end: BM_1_]

Sunday, Dec 12. St. Martin's Chamber Choir repeats "A Boy Was Born." Info: 303-861-9574.

Thursday, Dec 16 at 8 p.m.: Ars Nova Singers present "Christmas with Ars Nova," featuring medieval, renaissance and 20th century works for the season. St. John's Church, Boulder. Info: 303-499-3165

Friday, Dec 17 at 8 p.m.: The Aries Brass present "Joy to the World," a concert of joyous favorites to celebrate the season. St. John's Cathedral, 1313 Clarkson, Denver. Info: 303-831-7115.

Friday, Dec 17 at 8 p.m.: Ars Nova Singers repeat "Christmas with Ars Nova," at First Methodist Church, Boulder. Info: 303-499-3165

Saturday, Dec 18. St. Martin's Chamber Choir repeats "A Boy Was Born." Info: 303-861-9574.

Sunday, Dec 19 at 2 p.m.: Denver Chapter ARS meeting, "Three-Choir Music, Three Leaders, One Performance!" with Gail Nickless, Rosie Terada and Karl Reque. Christ Episcopal Church, 2950 S. University Blvd., Denver. Info: 303-791-7402.

Sunday, Dec 19 at 7 p.m.: Baroque Folk perform a concert at the Evergreen Center Stage. Info: 303-674-4002.

Sunday, Dec 19 at 7:30 p.m.: Ars Nova Singers repeat "Christmas with Ars Nova" at Bethany Lutheran Church, Englewood. Info: 303-499-3165

Monday, Dec 20 at 7:30 p.m.: Ft. Collins Chapter ARS monthly meeting at Plymouth Congregational Church, 916 W. Prospect (use the north door.). Info: 970-482-2444.

Friday, Dec 31 at 8 p.m.: "Ridi VanZandt New Year's Eve Bach Celebration", a chamber concert by the Columbine String Quartet, plus vocal arias, followed by a gala reception. University Lutheran Chapel, 1202 Folsom, Boulder. Info: 303-494-3159.

Early Music
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**DANCE AT THE FALL FESTIVAL
ON OCTOBER 30,
AT THE BOULDER PUBLIC LIBRARY**



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EARLY MUSIC COLORADO UPCOMING EVENTS

Sunday November 21st, 1999: Jam session:

**Sing Purcell Rounds and Catches
with Tim Krueger**

7:30 PM St. Andrew's Episcopal Church
2015 Glenarm Pl. (corner of 20th & Lincoln) Denver

2nd week in December

**Sing Early Christmas carols
under the direction of
Elizabeth Warden**

(Precise dates and locations t.b.a. in the Fall Festival Program)

May 6, 2000

**Henry Purcell: "Dido and
Aeneas" a Baroque Opera**

7:30 p.m. Schwayder Theater, Jewish Comm. Center, Denver