

# EARLY MUSIC COLORADO QUARTERLY

VOLUME VIII, ISSUE 4

SPRING 2000

## Dido and Aeneas A Collaboration

Early Music Colorado, Ballet Arts Theatre, and Augustana Arts are delighted to present Henry Purcell's baroque opera, *Dido and Aeneas* this spring. Two performances are Saturday, May 6, 2:30 p.m. and 7:30 p.m. at Schwyder Theatre, 350 S. Dahlia, Denver. One performance is Sunday, May 7 at 2:00 p.m. at Old Main on the CU Campus, Boulder.

With a queen, a hero, a sorceress, a chorus, and gods and goddesses, Henry Purcell's *Dido and Aeneas* brings the universal tragic elements of love, duty, and fate together. Nahum Tate's libretto for *Dido and Aeneas* is adaption from Book I and IV of Vergil's *The Aeneid*.

Donald Grout calls Purcell's score, "a masterpiece of opera in miniature . . . one of the landmarks of seventeenth-century music." Only an hour in length, *Dido and Aeneas* includes arias, recitatives, choruses, and dancing. Purcell amalgamated the tuneful, pastoral elements of English music with the fashionable musical elements and form from Italy and France. In the recitatives, Purcell established an eloquent, declamatory, free, melodic form adapted to the rhythm of English prosody. Another unusual musical feature of *Dido and Aeneas* is the use of the chorus that participates in the action.

**Dr. Michael Shasberger** and **Paul Noel Fiorino** are co-producers and directors. Shasberger uses the Luck version of the opera, while considering the differences offered by the Dart, Dent, and Britten realizations. **Marsha Knight**, Professor of Dance at University of Wyoming, Laramie, is the choreographer. Knight employs Baroque dance technique and steps, and incorporates some steps from the Renaissance. The first performance of *Dido and Aeneas* was at Mr. Josias Priest's Boarding School for Girls in Chelsea, London. Mr. Priest was a dancing master but Knight relates no one recorded the choreography. Apart from a few diagrams and descriptions, dance notation did not really exist until Feuillet in about 1700. **Musica Sacra** will provide the music. The principal roles are sung by: *Lee Ann Scherlong*, Dido; *Keith Williamson*, Aeneas; *Carol Anderson*, Belinda; *Donald Tallman*, Sailor; *Sonya Hood*, Sorceress; *Maureen Sorensson*, Second Woman.



Tickets are:

Adults: \$10/advance, \$12/door;

Seniors: \$8/advance, \$10/door.

Students \$5/w ID,

Group rates are available at \$8 for ten or more.

For further information, call 303/399-4678 or 303/449-9231.

# 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!

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Deadline for  
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## Dido and Aeneas

### Act I

*Scene 1:* Dido, unhappy queen of Carthage, appears surrounded by her court and attended by her lady-in-waiting, Belinda. It is Aeneas, the Trojan prince, who is at the root of the queen's sorrow. Belinda tells Dido that the prince loves her and suggests that a union between the two would be personally and politically beneficial. Aeneas enters and declares his devotion to the queen. The scene ends with Dido's acceptance of Aeneas and a celebration by the whole court.

*Scene 2:* An evil Sorceress and her companions plot the destruction of Dido and Carthage.

### Act II

Dido and Aeneas' hunting party pauses in a grove during the hunt. Belinda sings of the grove's delights. They hear distant thunder and the party makes haste for town. Mercury (really a witch in disguise) stops Aeneas to tell him he must leave Carthage to found the new Troy. Aeneas accepts the god's command but does not want to leave Dido.

### Act III

The Trojan fleet prepares to depart. The Sorceress appears rejoicing in the success of her plan. Her next plan is to destroy Aeneas. Dido and Belinda come down to the harbor, Dido fearful that Aeneas will abandon her. Aeneas tells her that he will defy and stay with her but Dido will have nothing to do with a lover who would think of leaving her. After Aeneas leaves, the heartbroken Dido and attendants leave to prepare her farewell to life.

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**GENERAL MEMBERSHIP MEETING**

Saturday, May 13, 2000 9:00 a.m.

Grace Lutheran Church, 13th and Euclid, Boulder

All EMC members and other interested parties are invited to attend the Annual EMC General Membership Meeting. This is an opportunity to meet with the Officers, Board of Directors and other EMC members to get a look at the inner workings of the organization, share ideas, and hear reports covering EMC's activities past, present and future.

Participation is the key to making things work!

Robert Keep,

EMC Secretary

For information call: 303-449-9231



**Silent Auction Committee Report-  
EMC Fall Festival**

Early Music Colorado's First Annual Silent Auction, held during the Fall Festival of Early Music on October 30, 1999, turned out to be a wonderful way to raise funds for EMC. I am pleased to report that Silent Auction brought in approximately \$600 to our growing organization. We hope that the event will continue to be successful in the coming years.

Many thanks to the following generous individuals and businesses who donated items for this event, and to those that purchased items.

Rachel Bender

Rebecca Beshore

The Boulder Early Music Shop

The Boulder Renaissance Consort

Ben Cohen

Joan Catoni Conlon

Frances Dwight

Melody English

Ruth Harvey

Tim Krueger

Rockley Music Center

Charles D. Rogers

Tapestry

Paul Van Der Heijde

Respectfully submitted,

Amy Haltom

**In Memoriam**

**Ingrid Brainard**

**Ingrid Brainard** was founder and director of the Cambridge Court Dancers, with whom she reconstructed and performed dances from the 15th to the early 17th century. Her dissertation (from Göttingen University, 1956) was on 15th century dance. She also published "The Art of Courtly Dancing in the Early Renaissance; Part II: The Practice of Courtly Dancing" in 1981, as well as numerous scholarly articles (for the New Grove, Dance Chronicle, Early Music, International Encyclopedia of Dance, etc.). She frequently presented papers on her research at scholarly meetings, especially the annual International Medieval Congress in Kalamazoo, where she often organized the music sessions.

In addition to her publications, she served taught at the Cambridge School for Adult Education, Boston Conservatory, and many early music workshops, including Castle Hill, Amherst Early Music, and others.

A memorial service was held on February 24 in Boston.

According to David Klausner, director of the Centre for Medieval Studies at the University of Toronto, "Ingrid Brainard was one of the most influential people working in early music in North America. Her energy and good humour will be sorely missed."

Beverly Simmons  
Executive Director  
Early Music America



**EMC RECEIVES GRANT FOR  
CONCERT SERIES**

Our grant writers Jeffrey Rainwater and Rebecca Beshore have received a SECOND grant this year for EMC. After the SCFD grant intended for the performers at the Fall Festival 2000, EMC received a grant from the City of Boulder to help with the funding of our concert series. This grant secured the Rose Consort concert in July.

Thank you Jeff and Rebecca!

# American Recorder Pioneer LaNoue Davenport Dies at Age 77

*Early Music specialist Mark Davenport, recalls his father's remarkable career*

Last November, my father passed away after a long battle with emphysema. He was 77. While LaNoue was best known for his work with the New York Pro Musica and affiliation with the American Recorder Society, I know he will just as importantly be remembered as a teacher. A considerable number of Colorado recorder players got a chance to work with him as recently as October, 1998, when he came out to direct a weekend early music workshop sponsored by the Denver Chapter of the American Recorder Society.

Born Jack LaNoue Davenport, on January 26, 1922, my father was raised in Dallas, Texas. He began his musical training on the piano and trumpet, playing in small jazz bands. After briefly attending Texas Christian University, he enlisted in the Navy, serving in the South Pacific during World War II. Immediately following the War he moved to New York City (1946) where his older brother, Pembroke Davenport, a musical director on Broadway ("Kiss Me Kate"), helped him acquire work as a performer and arranger in pit bands and Broadway shows.

In 1948 LaNoue enrolled in the New York College of Music where he studied with German composer, musicologist, and teacher, Erich Katz, essentially becoming Katz's protégé. Katz introduced my father to early music and the recorder. Having approached the recorder as a jazz player, LaNoue was already skilled in the art of improvisation. The ability to improvise helped join my father's early interest in jazz to his later life in early music. He implied the connection himself when he responded to a question about improvisation in early music posed by Ken Wollitz in an interview back in 1969 in *American Recorder*.

Improvisation is as essential as any other musical element in this repertoire. Improvisation has been an integral

element during most of musical history. It is only during the last 75 years or so that it has ceased being a required part of a musician's training and equipment.

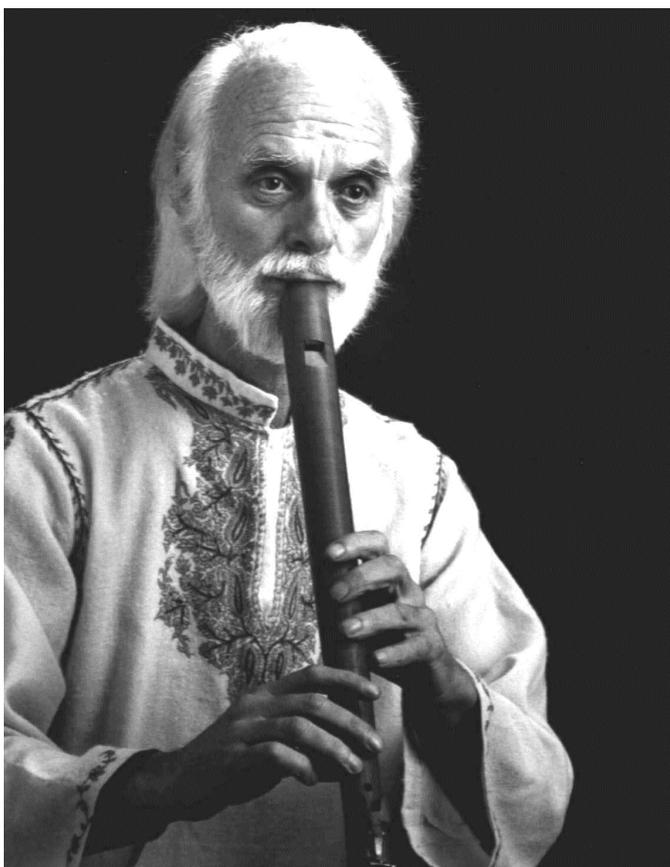
When Wollitz asked "How does one go about recovering this 'lost art' of improvisation?," LaNoue replied:

You must study the historical treatises; but more important than that, you must steep yourself in the literature. The improvisatory patterns in Ganassi cannot be lifted literally and grafted onto a piece of music. Any great improviser learns the idiom and then expands on that. One must ornament according to one's knowledge and one's own proclivities as a creative musician.

We are continuing to increase [our interest] in improvisation here at Pro Musica. We still do too much from written out ornamentations such as those of Dalla Casa. But in performance we change even them. When you perform a lot you must make a conscious effort not to let improvisatory patterns become set. I change direction with a piece every month or so, or if I feel I have begun to play the same notes. I try to keep loose and spontaneous. There is the danger of falling on one's face, but that keeps it exciting. Improvisation is in essence taking chances. When it succeeds it is the ultimate musical experience.

My father's long association with the American Recorder Society also began soon after he first met Erich Katz in 1948. LaNoue became a staple as a director of early music workshops for chapters across the country. He was the Society's first national president (1960-62). In 1953 he founded, directed, and performed in the Manhattan Recorder Consort, which included members Martha Bixler, Shelley Gruskin, Bernard Arnold, and Robert Dorough. The group recorded numerous albums for Classic Editions in New York City.

Also in 1953, LaNoue took part in the New York Pro Musica's debut performance, although he did not join the



ensemble permanently until 1960. Playing recorders, shawms, krumphorns, sackbut, and tenor viol, he recorded and toured extensively for the group throughout the 1960s (I know some remember when the Pro Musica came to CU to perform and teach workshops in 1966). During this time he became the Pro Musica's Assistant Director in charge of the instrumental consort and Renaissance Band. Following the death of Noah Greenberg, in 1966, he became interim director before forming his own group, Music For A While, in 1970.

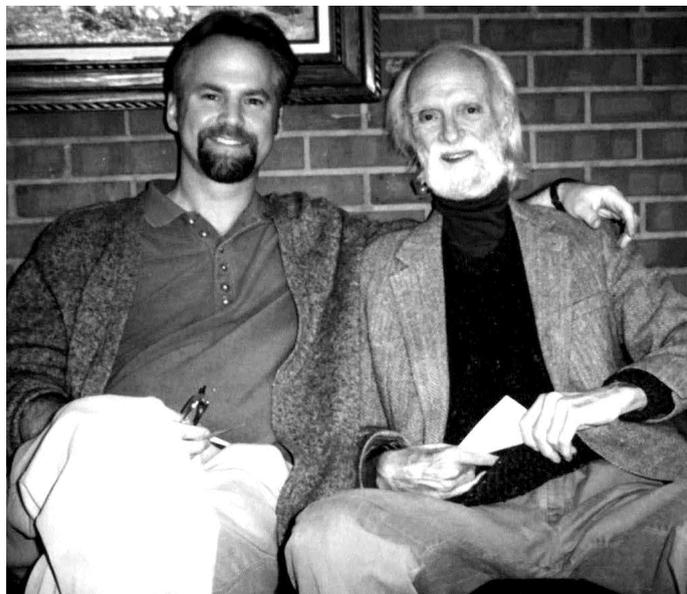
Throughout his performing career, my father actively sought to expand the role of the early music performer. In addition to early music, he made a point to include contemporary compositions in the Manhattan Recorder Consort's repertoire, including works by Paul Hindemith and Benjamin Britten. For their recording of English, Irish, and American folk songs, he recruited the talents of folk legend Jean Ritchie. Collaborating with Jazz artist Bobby Dorough, he, Shelley Gruskin, and Martha Bixler, made the earliest jazz recorder album called "The Medieval Jazz Quartet" (1959), backed by a three-piece rhythm section. When his eldest son, Darius (drums), landed a major recording deal on RCA Records, with his band "Autosalvage," in 1967, LaNoue made a guest appearance, enthusiastically introducing the world of art rock to krumphorns and sackbuts.

In 1989 my father suffered a stroke that hindered his ability to perform professionally. He could have easily given up then but he didn't. Instead, he actually learned to play a Yamaha one-handed recorder, even performing in faculty concerts. He found other ways of staying involved and active. He continued to teach recorder workshops across the U.S., and he directed the Collegium Musicum at Sarah Lawrence College, in Bronxville, New York, as he had since starting one of the first Masters programs in early music performance there in 1971. Many of his students have gone on to become some of America's premier early music performers and recording artists.

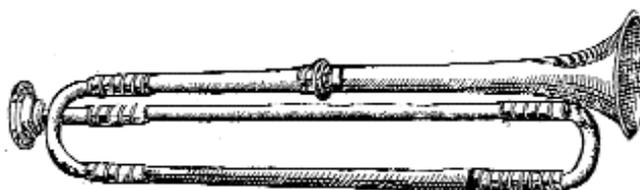
Mainly, during the last ten years of his life, my father immersed himself in the task of arranging performing editions for recorders and other early instruments. Although he reluctantly experimented with the computer after I introduced him to desktop music publishing software in 1990, he eventually embraced it, spending hours a day with Josquin, Isaac, and JS Bach scores, among others. In 1997 we formed a music publishing company together (LaNDMark Press) for the purpose of publishing our recorder editions. The project gave us a good excuse to debate editorial issues and other topics of interest.

I'm thankful now for the quality time we were able to spend over the past several years. I'm also glad he was able to come out to Colorado in the late stage of his life. That occasion, in 1998, meant a lot to him and he frequently talked about what a warm and friendly group we have here.

*Mark and his family, and members of the intentional artists community where LaNoue lived since 1956, are planning a "celebration" of his life which will take place on Saturday, June 24, 2000, in Stony Point, New York (about 30 miles north of New York City). There will be personal remembrances and performances of LaNoue's early music editions. Anyone planning a trip to the East Coast during that time is invited to attend. For further information contact Mark Davenport at: (303) 543-8695 or email: davenpom@ucsu.colorado.edu.*



**Mark and his father Lanoue in the fall of 1999**



**Do you have email and  
would you like to be reminded of:**

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- >>>workshops
- >>>other Early Music Events?

Send an email to

**Ria van der Heijde:**

**dutchworks@uswest.net**

# TURKISH DELIGHTS MOZART NEVER TASTED

by Peggy Sexton

Although the earliest, most objective and complete European description of Turkish percussion instruments was probably Venetian Count Marsigli's (1680), Turkish instruments were known long before Gluck and Rameau introduced them to the orchestra.

The Utrecht Psalter (ca. 825-834) has two illustrations of women playing dumbeks, an instrument also seen in Las Cantigas de Santa Maria (ca. mid-13th century). A nacaire from the fall of Damietta appeared in 1249, almost seventy-five years before the formation of Janissary bands in 1326, and by the late 1500s Turkish musical military trophies were popular collectibles. Beatrice D'Este wrote several accounts (1493) of Venetian festive dancing accompanied by drums, tambourines and cymbals.

Carpaccio featured a davul (a Turkish bass drum) in an early sixteenth century painting, and Tassi (1580-1644) left two drawings of Turkish street bands. A men's band plays naqqara, zilli (cymbals), zurna (oboe), and davul; a women's group plays tambourine and sistrum. Both use primitive stringed instruments.

Marsigli's and his Turkish contemporary Evliya Efendi's Janissary instruments are similar: davul, naqqara and zills with zurna and trumpets. Evliya also refers to chagana (Turkish crescent) and religious songs with tambourine accompaniment. The early 1700s saw the advent of European Janissary bands.

England's George III did not welcome them enthusiastically. One of Queen Charlotte's ladies-in-waiting partially blamed the Duke of York's Janissary craze for his father's nervous condition. Nevertheless, Janissary percussion eventually engulfed the Continent. Triangles, not an indigenous Turkish instru-

ment, plus tambourines joined the timpani in European orchestral percussion.

**NOTE:** Early European percussion was far more varied and cosmopolitan than one imagines. If you want to read a couple of superb articles, please see:

Meyer, Eve R. "Turquerie and Eighteenth-Century Music." *Eighteenth Century Studies* 7 (1974), 474-488.

Obelkevich, Mary Rowen. "Turkish Affect in the Land of the Sun King." *Musical Quarterly* 63 (1977), 367-189.

## THIRD ANNUAL BOULDER INTERNATIONAL MUSIC FESTIVAL

The Boulder International Music Festival for outstanding young artists announces auditions and public concert. The auditions are open to pianists, instrumentalists, vocalists and ensembles. Selected young musicians will be presented in concert on June 10th and will receive monetary awards. Evaluated by a panel of distinguished judges, performers will be chosen from two age groups: 13-18 years of age, and 12 years and under. Applicants may choose their own program of classical works - from early music to contemporary works - lasting approximately 15 minutes for the younger group, and 20 minutes for the older group. The deadline for submitting audition applications is April 20, 2000; only the first 50 applications will be considered. Auditions will be held in Boulder on Saturday and Sunday, May 6-7. In lieu of a live audition, a recording (cassette or CD) may be submitted, and must be received by April 20th.

BIMFYA was founded to offer outstanding young musicians both an incentive and a reward for developing and sharing their talents. The Festival also brings to the public an inspiring, affordable family cultural event of the highest quality. The young performers select their own repertoire and are not ranked against each other, allowing them to present their very best work without some of the intense pressures typical of a competition. BIMFYA shines a spotlight on some of the finest accomplishments of today's young people, achieved through their own determination, hard work, and joy in making music. The Festival concert by exceptional classical musicians age 18 years and under will take place on Saturday, June 10, 2000 in Boulder, Colorado. A reception with the artists follows the performance.

For more information, contact Festival Director Elena Mathys at  
303-494-6975, 2955 Dover Drive, Boulder, Colorado, USA,  
80303. [bimfya@uswestmail.net](mailto:bimfya@uswestmail.net)



# Early Memories of the Recorder and LaNoue Davenport

by Frances Dwight

Dear Early Music,  
Here I go again, celebrating my early attachment to the recorder. LaNoue Davenport's death awakened too many memories to just let slide by. Here are some of them! - Yours,  
Frances Dwight

Sitting peacefully in my card-and-lending library shop, The Cranberry Bog, in West Orange one day in the late 1930's, little did I suspect that the visit from an attractive young woman with a recorder and the two volume method she had composed for teaching it at a fashionable elementary school in New York City, was about to revolutionize the rest of my life.

The dulcet tones she produced on this tubular piece of wood persuaded me to make a hasty journey into New York City. At Schirmer's, I purchased an alto recorder from the Koch firm in New Hampshire. After struggling to master a few notes, I was pleased to be invited to accompany her to Greenwich Village in New York for a Sunday afternoon meeting of a recorder society. After hearing Elizabethan music, complete with bass recorders, too, I was hooked, bass, line, and sinker, and haven't been able to let go this whole half of a century.

The next step was attending the fledgling recorder society, meeting Erich Katz and LaNoue Davenport for a few lessons at the New York College of Music (to which LaNoue would drive up his red car and join me at the same soda fountain for sustenance.) Since this was in my early married years, I was often pregnant in and in need of good dentistry. My appointments in the city gave me an excuse to leave the farm and attend the fantastic concerts of duets which Martha Bixler and LaNoue put on Monday nights. Monday nights was when many theaters were closed but available for informal affairs. Martha and LaNoue made a striking couple, both tall and able musicians.

Erich Katz certainly made no mistake when, shortly after meeting LaNoue, he hurled a soprano recorder at him, charging him to learn to play it because "next week" they would be "on the air!"

There was one more never-to-be-forgotten period in my life connected with LaNoue. In the summer of the late 1960's or the middle 1970's, LaNoue conducted Josquin's famous Missa

Pange Lingua for an annual workshop in early music conducted by the University of Southern California. Dazzled by the variety of ways in which to approach this expressive piece, I switched between singing and playing on several instruments, some of which I brought from my shop, Under the Greenwood Tree in Santa Barbara. Happily struggling with a block of wood fitted with a brass pipe, called a sordun, I was removed from the bass section by LaNoue's preference for an attractive blonde, and went dismally back to the vocal, which seemed more difficult than the instrumental. Such was the diversity of talents, it was impossible to hear the melody until the final performance. It is hard to describe the deeply spiritual effect of this also very exciting music. No wonder Josquin des Pres has been called "the Bach of his time."

Back in Santa Barbara, it was impossible to put the music away. I found a group of recorders and a few singers who were willing to put the wonderful Mass together and perform it wherever we could find an audience.

So, LaNoue, you and Jack-of-the-Fields occupy a lofty place in my memories.



## ROSE CONSORT COMES TO COLORADO

EMC is proud to announce yet another fine addition to its Concert Series this year, **The Rose Consort of Viols**, directed by internationally known Viola da Gamba teacher/performer Alison Crum.

The Consort will be "in residence" July 19 - 23, 2000, and will perform 7:30 p.m. Friday July 21st at Grace Lutheran Church, 13th & Euclid Streets in Boulder.

A variety of educational events are also in preparation for those interested in private or group lessons, as well as workshop opportunities.

Please watch for future announcements, or for information call (303)449-9231.





The Midwestern Historical Keyboard Society is pleased to announce its 2000 annual meeting/conference, to be held on the campus of the University of Colorado-Boulder, Boulder, Colorado (USA), May 18-20, 2000. This annual event, held in different American cities each year, has become a significant forum on the history of keyboard instruments and their literature, as well as a showplace for insightful performances of early music.

The 2000 meeting, the Society's sixteenth, is titled 'Women, Men, and Harpsichords.' Friday will feature lectures and mini-recitals by MHKS members and invited guests. Saturday will focus entirely on the works of women composers and performers from the Baroque and Classical periods, and will also feature lectures and recitals by MHKS members and guest speakers. The meeting will feature concert performances by Julianne Baird, soprano, with Theresa Bogard, fortepiano; Cecilia's Circle, an early music performing ensemble specializing in the music of women composers; harpsichordist Elizabeth Farr performing J. S. Bach's complete Trio Sonatas on the pedal harpsichord; and harpsichordist Elaine Funaro in a program devoted to contemporary harpsichord music by women composers. Also featured will be the Society's annual exhibit of early keyboard instruments, with harpsichords, clavichords, and fortepianos—built by some of North America's finest instrument builders—on display.

For additional information about the Midwestern Historical Keyboard Society's 2000 annual meeting/conference, or to obtain registration materials, please contact Charles Bogard, MHKS Conference Registrar, 6486 Independence St., Arvada, CO 80309-0301, USA (telephone 303/424-0867).

**CONCERTS FREE TO THE PUBLIC AT THE MHKS MEETING:**

**Thursday, May 18**, at 8:00p.m. :MHKS performance by Elizabeth Farr, pedal harpsichord. **Trio sonatas of J.S.Bach** Free to the public Imig Music Building, University of Colorado, Boulder. Info: 303-424-0867.

**Friday, May 19**, at 8:00p.m. :MHKS performance by **Julianne Baird, soprano, and Theresa Bogard, fortepianist** Free to the public Imig Music Building, University of Colorado, Boulder. Info: 303-424-0867

**Reception following by Early Music Colorado.**

**Saturday, May 20:** at 8:00p.m. :MHKS performance by **Cecilia's Circle**. Free to the public Imig Music Building, University of Colorado, Boulder. Info: 303-424-0867

*Early Music*  
C O L O R A D O

**Do you like early music? Would you like more concerts? More information? More opportunities for your group to play? Early Music Colorado needs your help!**

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Early Music Colorado is a non-profit organization. Donations to EMC are tax-deductible.

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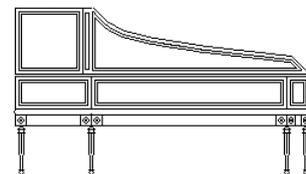
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# CALENDAR OF EARLY MUSIC EVENTS

## APRIL

**Sunday, Apr 16** at 2 p.m.: **Denver Chapter ARS meeting**, "The Mariachi Man -- a new slant on recorder playing", with Carl Rix. Christ Episcopal Church, 2950 South University Blvd., Denver. Info: 303-791-7402.

**Sunday, Arpil 16**, at 5 p.m. **Bach's St Matthews Passion** Cherry Creek Presbyterian Church, 10150 E. Belleview Ave, Englewood, CO 80111. Info: 303-779-9909

**Monday, Apr 17** 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, Apr 21** at 7 p.m.: Augustana Chancel Choir, Musica Sacra Chamber Orchestra And Soloists perform **Bach's "St. John's Passion."** Augustana Lutheran Church, 5000 East Alameda Ave., Denver. Free will donation. Info: 303-388-4678.

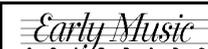
	<b>NEW!!! EMC's own series in GREELEY</b>
<b>Saturday, April 29th</b> at 7:30 P.M. at Gloria Christi Lutheran Church, 1322 31st Avenue, Greeley. Baroque Music for Flute and Guitar, featuring <b>Carol Codrescu</b> on Baroque flute and <b>Jocelyn Nelson</b> on Baroque guitar. Tickets \$8.00 General Admission/\$5.00 for Students/Seniors (over 60).	

**Sunday, Apr 30** at 4 p.m.: **"Go for Baroque"**, a concert of music for recorder performed by accomplished young recorderists age 11 to 16. The program includes works by Handel, Telemann, Purcell, Baston and Bach. Chapel at Trinity Lutheran Church, Broadway and Pine (NE corner), Boulder. Admission is free. Info: 303-530-2144.

**Sunday, Apr. 30** at 4 p.m.: **Contrapposto** presents "Baroque à la mode", 17th and 18th century recorder music. Rocky Mountain Center for Musical Arts (RMCMA) 200 E. Baseline Road, Lafayette, CO 80026 in the Grimes chamber hall Free. Info: 303-499-2586

**Sunday April 30th** at 2:30p.m., **Boulder Chapter ARS April meeting** at St. Andrew's Presbyterian Church, 3700 Baseline in Boulder. Guest conductor will be Connie Primus, presenting a program entitled "Music Reviews for the ARS Magazine

## MAY

	In collaboration with Augustana Arts and Ballet Arts Theater, Denver, EMC presents:
<b>Saturday, May 6</b> , 2:30 p.m. and 7:30 p.m.	
<b>Henry Purcell: "Dido and Aeneus" a Baroque Opera</b>	
Shwayder Theater, Jewish Comm. Center, 350 South Dahlia, Denver.	
<b>Sunday, May 7</b> , 2:00 p.m.	
Old Main, CU Campus, Boulder	
Tickets \$12/door, \$10/advance. Seniors \$10/door and \$8/advance. Students \$5 w. ID	
For more information call Augustana Arts at 303-388-4678 or visit their website at <a href="http://www.augustanaarts.com">www.augustanaarts.com</a> . Send email to Donald Tallman at <a href="mailto:donaiddtallman@home.com">donaiddtallman@home.com</a>	

**Sunday, May 7** at 7 p.m.: AVE performs **"Renaissance Mass."** Augustana Lutheran Church, 5000 East Alameda Ave., Denver. Free will donation. Info: 303-388-4678.

**Sunday, May 7** at 12:00 - 2:00 p.m.: **Measure for Measure Renaissance Singers**, second annual May Day Celebration, Thompson Park, 4th and Bross, Longmont. Free to public. Info: 303-651-2557.

**Sunday, May 14** at 5 p.m.: **Music at St Luke's: Choral Evensong.** Freewill donation. St Lukes Episcopal Church, 2000 Stover Street, Fort Collins, CO 80525. Info: 970-484-3522.

**Monday, May 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.

**May 18 - 21: Midwest Chapter, Historical Keyboard Association conference** "Women's Music and Harpsichords", including performances (see below), talks and exhibitions. Imig Music Building, University of Colorado, Boulder. Info: 303-424-0867.

**Thursday, May 18**, at 8:00p.m. :MHKS performance by Elizabeth Farr, pedal harpsichord. **Trio sonatas of J.S.Bach** Free to the public Imig Music Building, University of Colorado, Boulder. Info: 303-424-0867.

**Friday, May 19**, at 8:00p.m. :MHKS performance by **Julianne Baird, soprano, and Theresa Bogard, fortepianist** Free to the public Imig Music Building, University of Colorado, Boulder. Info: 303-424-0867  
**Reception following by Early Music Colorado.**

**May 19 - 21: Denver Chapter ARS presents Rocky III**, its third annual early music workshop. To be held at Estes Park this year, it features faculty members Mark Davenport, Linda Lunbeck, Connie Primus, Karl Reque and Dale Taylor. For more information, call Gerrie Fisk at 303-759-4420.

**Saturday, May 20:** at 8:00p.m. :MHKS performance by **Cecilia's Circle.** Free to the public Imig Music Building, University of Colorado, Boulder. Info: 303-424-0867

## JUNE

**Friday, Jun 9** at 7:30 p.m.: **St. Martin's Chamber Choir** performs Mozart's Mass in C, madrigals and motets by Monteverdi, and sacred choral works by Mendelssohn. Bethany Lutheran Church, 4500 E. Hampden Ave., Denver. Adults \$12, seniors \$10, students \$6. Info: 303-298-1970.

**Sunday, Jun 11** at 7:30 p.m.: **St. Martin's Chamber Choir** repeats "Mozart, Monteverdi, and Mendelssohn." St. Elizabeth's Church, Auraria Campus, Speer Blvd. & Arapahoe, Denver. Tickets: \$12, seniors \$10, students \$6. Info: 303-298-1970.

**Sunday, Jun 18** at 2 p.m.: **Denver Chapter ARS** Season Finale. Details TBA.

**Sunday, Jun 18** at 3 p.m.: **Baroque Folk** present "A Variety of Summer Delights" at Evergreen Center Stage. Admission is free. Info: 303-674-4002.

**Monday, Jun 19** 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, Jun 25** at 5 p.m.: **"International Bach"** -- harpsichordist **Frank Nowell** performs masterworks of Bach in the French, German and Italian styles. St. Andrew's Episcopal Church, 2013 Glenarm Place, Denver. \$10 general admission. Info: 303-870-0368.

## JULY

**Friday, Jul 16** at 8 p.m.: The **Boulder Schola Cantorum** presents "Songs of the Heart", a broad sampling of works by Foster, Sjolund, Stevens and Victoria, all of which focus on the musical expression of various aspects of love. Grace Lutheran Church, 1001 13th St., Boulder. Adults \$7, students/seniors \$5. Info: 303-442-1883.

	<b>Friday July 21</b> at 7:30 p.m. EMC presents:
<b>The Rose Consort of Viols</b>	
at Grace Lutheran Church, 13th & Euclid Streets in Boulder.	
Tickets \$12, Students and seniors \$10.	

**RETURN SERVICE REQUESTED**



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

**Saturday, May 6, 2000, 2:30 p.m and 7:30 p.m.**

Shwayder Theater, Jewish Comm. Center,  
350 South Dahlia, Denver

**Sunday, May 7 2:00 p.m.**

Old Main, CU Campus Boulder



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