

# Allegro Canto!

## Renaissance Dances, Medieval Songs, and a Scottish Mass

### I. Devotion

<i>Rondeau: Et in terra “ad modum tubae”</i>	Guillaume Dufay (1400-1478)
<i>Lauda: Allegro canto, popol cristiano</i>	Florence Laudario (14 <sup>th</sup> c.)
<i>Motet: O castitatis lilium/ Assumpta in gloria es/ Kyrie</i>	Montpellier Codex (13 <sup>th</sup> c.)
<i>Antiphon: Cum iocunditate exhibitis</i>	Nonantola Codex (8 <sup>th</sup> c.)
<i>Hymn: Ave Maria</i>	Jean [Jehan] Mouton (c. 1459-1522)
<i>Antiphon: Deus caritas est</i>	Nonantola Codex (8 <sup>th</sup> c.)

### II. Delight

<i>La Fontana</i>	Cesario Gusago (1550)
<i>Artemisia</i>	Aurelio Bonelli (1580)
<i>My Lady Hunsdon's Puffe</i>	Anon. English (c. 1570)
<i>Almande</i>	Pierre Phalese (1550)
<i>The Flower Carol</i>	Piae Cantiones (c. 1500)
<i>Allegrezza D'Amore</i>	Maestro Caroso (1585)

### III. Grief

<i>Lament: An Caoineadh</i>	Traditional Irish
<i>Motet: Au cuer/ Ja ne m'en departirai d'amer/Jolietement</i>	Bamberg Codex (13 <sup>th</sup> c.)
<i>Chanson: Il est en vous</i>	attr.Claudine de Sermsy (c. 1490-1562)
<i>Chanson: Vivre ne puis</i>	Gerard de Turnhout (1520-1580)
<i>Kemp's Jig</i>	Anon. English (c. 1600)

### INTERMISSION

### IV. Divinity

<i>Antiphon: In civitate domini</i>	Nonantola Codex (8 <sup>th</sup> c.)
<i>Discant: Omnis curat homo promero cantica</i>	St. Martial Codex (12 <sup>th</sup> c.)
<i>Song: Crist and Sainte Marie</i>	St. Godric (12 <sup>th</sup> c.)
<i>Conductus: Gloria</i>	Montpellier Codex (13 <sup>th</sup> c.)

### V. Jollity

<i>Two Venetian Carnival Songs: La Primavera &amp; Orsu, Orsu</i>	Italian (16 <sup>th</sup> c.)
<i>Two French Dances: Bransle de Bourgone &amp; Bransle de Champagne</i>	Claude Gervaise (1540)
<i>Jouyssance vous donneray</i>	Michael Praetorius (c. 1600)
<i>Buffins</i>	Thoinot Arbeau (1570)

### VI. Jubilation

<i>Mass for 3 voices</i>	Robert Carver (c. 1484 - d. aft. 1568)
<i>Rondeau: Alleluya psallat</i>	Worcester Cathedral fragment (14th c.)

## Program Notes\*

Early Music Vermont shares our understanding of the social, religious, and artistic roles of music in the medieval period through the Renaissance in *Allegro canto*. The sacred sections (Devotion, Divinity and Jubilation) balance the secular ones (Delight, Grief, and Jollity) blending visions of the earthly world within the canons of theology.

### I. Devotion

This section includes renaissance and medieval songs. Guillaume Dufay (1400-1478) stands at the beginning of a long line of Franco-Flemish renaissance composers of the 15<sup>th</sup> and 16<sup>th</sup> centuries. Mouton, Claudin, Turnhout, and Carver, whose works follow later in this program, followed his influence. In the 15<sup>th</sup> century, the closed cycle of the mass was not yet a matter of course. Dufay's **Et in terra "ad modum tubae"** is a single movement of the mass, which dates roughly from before 1435. It reflects use of the canon technique (*rondeau*) found in the music of the Netherlands.

The *lauda* is a vernacular, devotional praise song, employing choral refrains in alternation with solo verses. Of the hundreds of laudarios generated in late-medieval Italy, only two with musical notation survive. **Allegro canto, popol cristiano** is from one of the two sources: the Florence Laudario. The earliest songs in Florence were very much a street tradition, to be sung during processions when stopping in squares and courtyards.

In the middle ages, France was the world's center for education and culture. The university in Paris and building of Notre Dame Cathedral attracted students from all over Europe. At this time the *motet* (from the french word "mot" for "word") was developed. The most unusual feature of motets is that different voices sing different texts simultaneously. The very earliest motets were wholly sacred. **O castitatis lilium/ Assumpta in gloria es/ Kyrie** is one example.

The abbey and its church of San Silvestro di Nonantola were dedicated in 752. The Nonantola Codex was copied there in the late eleventh and early twelfth centuries. This northern Italian monastery lay on a cosmopolitan frontier between the East and West: its community included Greek, Frankish and Lombard monks. **Cum iocunditate exhibitis** and **Deus caritas est** were probably sung after the Alleluia and during a procession that accompanied the carrying of the gospel book to the pulpit on important feasts.

Jean [Jehan] Mouton (ca. 1459 - 1522) was a young contemporary of Dufay. Mouton's work includes about twenty chansons, fifteen masses, several magnificats, and over 100 motets. His compositions, like **Ave Maria**, show an impressive mastery of contrapuntal techniques, especially canon, and a predominance of contrapuntal textures.

### II. Delight

Here we offer six selections that would have been played in social settings, rather than religious ones. **La Fontana** and **Artemisia** are Venetian canzoni, designed for the pleasure of both the players and the listeners. They were among the first instrumental pieces not intended for either worship or dancing. **Lady Hunsdon's Puffe** is a little piece found in a book of English lute tablature. Copyists and printers often included such small pieces to prevent wasting expensive paper. The **Almande** is a mid-century French dance. **The Flower Carol (Tempus Ad Est Floridum)** and **Allegrezza D'Amore** are arranged for hurdy-gurdy and other instruments. *Piae Cantiones* is a book of German medieval tunes brought home by Finnish university students and published in 1501. It is the source of many of our famous chorale tunes, later set by Bach and others. **Allegrezza** is from *Della Nobilita de Dama*, a

book of dancing instructions set down by a famous ballet master. Most of the tunes are just a few lines of tablature, but a few are full-length pieces like this.

### III. Grief

The medieval and renaissance songs that comprise this section of the program are expressions of grief. Laments are a large part of Ireland and Scotland's sacred and secular repertoire, which has largely been preserved as an oral tradition. In traditional Gaelic dance tunes, rhythm takes precedence. In sung music, like **An Caoineadh**, the music gives the notes but the Gaelic provides the note lengths and accentual stresses.

**Au cuer/ Ja ne m'en partirai d'amer/ Jolietement** is from the Bamberg Codex, a beautiful French manuscript thought to date from about 1260-1290. Here, the plainsong melody is in the tenor (Jolietement) in the form of a rondeau. In contrast to the motet earlier in the program, this one includes three secular texts and was performed outside of church services.

A renaissance composer in the Franco-Flemish school is Claudin de Sermisy (c. 1490-1562), one of Paris' foremost chanson composers. **Il est en vous** is typical of the Parisian *chanson* (song) in its syllabic text setting, melody in the highest voice, and in duple meter.

A later Franco-Flemish composer, Gerard de Turnhout (1520-1580), published a volume of 3-part chansons and motets in 1569. He worked in and around Antwerp from 1545 as singer and choirmaster, becoming in 1559 maître de chapelle at Saint-Gommaire of Lierre. He entered holy orders, but no date for his ordination is established. On May 2, 1571 he was appointed maestro di capilla to the Flemish chapel of Philip II of Spain until his death. **Vivre ne puis** is one of his 3-part chansons.

To buoy your spirits before intermission we conclude this half of the program with **Kemp's Jig**, a piece of lute-book marginalia, honoring the famous clown Will Kemp, who originated many of Shakespeare's great comic characters. This arrangement for Recorder and Gittern is by Lyn Elder.

### IV. Divinity

Medievals tended overcome the contradictions of "what ought to be" and "what was" by using faith and hope to stress points of convergence and unity. Confronted with the earthly beauty that perishes, security could be found in interior beauty which does not perish. The vocal music in this sacred section of the program is exclusively from the Medieval Period. As noted above, the musical settings of the Nonantola antiphons (liturgical chant based on short prose texts, drawn from scripture) reflect their diverse origins from both eastern and western traditions. Some, like those in the first section of the program (*Deus caritas est* and *Cum iocunditate exhibitis*) are relatively short, simple syllabic melodies, while others, like **In civitate dominum** are long and melismatic.

**Omnis curat homo promero cantica** is a *discant* from the St. Martial Codex (12th c.). St. Martial was an Aquitanian abbey, the center of polyphonic composition, and a repository of liturgical manuscripts. Beginning in about the 12<sup>th</sup> century, discant replaced monophonic chant. It is a form of two-part writing where both parts more or less move note against note, more rhythmic than florid organum.

**Crist and Sainte Marie** is one of the four stanzas by Saint Godric, a native Englishman. His are the earliest known songs in the English language. They are preserved in a Latin biography of him written about twenty years after his death by a monk, from a monastery near Godric's hermitage where the composer lived an austere life for his last 60 years.

**Gloria** is a *conductus* (medieval sacred song originated in southern France and northern Spain during the twelfth century; common in the repertoire of the Notre Dame school; superseded by the motet) from the Montpellier Codex, compiled in France about 1400. The only pieces where homophonic polyphony is known to have existed before moving to more complex polyphony are mass Glorias. The Gloria was the first mass movement which seems to have been set polyphonically with frequency in fourteenth and early fifteenth-century Italy—polyphonic Kyries were still rare at this time.

## V. Jollity

In this section of the program we return to the social milieu of the Renaissance. The two Venetian carnival songs were sung in the streets before the start of Lent in the 16th century, probably accompanied by various instruments. **La Primavera** is a tender love song about spring. **Orsu, Orsu** is a satirical ballad about the shortcomings of Papal scribes. The two bransles (brawls) **Bransle de Bourgogne & Bransle de Champagne** by Claude Gervaise (1540) are typical of early 16th century French country dances later taken up by the English nobility. Many of them were danced with props and masks. **Jouissance Vous Donneray** is a basse danse of the early 16th century. **Buffins** is another bransle, which was done in two lines, men against women, using little swords and shields. Political circumstances led to a close union between Scotland and France, and French influence flowed into music. Particularly in dance music, Scotland owed a great deal to France. The branles were the rage of the day in Scotland.

## VI. Jubilation

In the last part of the program we present a **Mass for 3 voices** by Scottish composer Robert Carver (c.1484-d.aft. 1568). Renaissance Franco-Flemish composers such as Dufay and Josquin Desprez likely influenced Carver's compositional technique. This mass is cyclical: the same musical phrase forms the "motto" and opens each of the five movements. Its high tessitura produces an almost ethereal effect. Its tentative use of imitation suggests a composer working away from the centre of things during a period of transition and experimentation.

We close our program with a medieval rondeau, **Alleluia psallat**. The rondeau was used for spiritual worship as well as devotion to secular subjects such as springtime, courtly love, and romance.

St. Thomas Aquinas (1225-1274), one of the most influential Medieval theologians and philosophers of this time, endeavored to reconcile faith and reason. He instructed that song provokes the soul to greater devotion while instrumental music 'moves the soul rather to delight than to a good interior disposition.' Our joining of voices and instruments departs a bit from the teachings of St. Thomas Aquinas and has aimed to delight and move you with both song and instruments! The polyphony of the universe blends a myriad of social, religious and artistic aesthetics: we hope enjoy our expression of this rich tradition.

- Marybeth McCaffrey

---

*\*Based on textual matter from the following sources:*

Eco, Umberto, Art and Beauty in the Middle Ages (Yale 1986); Konrad Ruhland LP liner notes c 1960 Tlefunken Messenätze, Motetten und Hymnen; Dufay, Societas Universalis S. Ceciliaw (Rome 1949), Notron Concise Anthology of Music (chapter 3); Dr. Timothy Koozin, John Raymond Howell, John Nowakowski; William Bittner; Michael Scott Cuthbert, Measured Early Polyphony (article); [www.siliconglen.com](http://www.siliconglen.com); [www.rbsp.org/current\\_season/orlando.php](http://www.rbsp.org/current_season/orlando.php); Wilson and Barbieri (eds.), The Florence Laudario (Recent Researches Middle Ages, v.29, 1995); Borders (ed.), Early Medieval Chants from Nonantola (Recent Researches Middle Ages, v. 30, 32 1996-1999); Farmer, A History of Music in Scotland (London 1947 at p. 70); Farmer, Music in Medieval Scotland (London 1930 at p. 21); Johnson, Music and Society in Lowland Scotland in the Eighteenth Century (Oxford University Press, 1972 pp. 8-9); Grove Concise Dictionary of Music edited by Stanley Sadie.

## Texts and Translations

### I. Devotion

<b>Gloria</b> in excelsis Deo; Et in terra pax hominibus bonae voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus Sanctus. Tu solus Dominus. Tu solus Altissimus, Jesu Christe. Cum Sancto Spiritu in gloria Dei Patris. Amen.	Glory in highest to God. And on earth peace to all of good will. We praise you. We bless you. We adore you. We glorify you. Thanks we give to you because of your great glory. Lord, king of heaven, father almighty. Lord son only-begotten, Jesus Christ. Lord God, lamb of God, son of father. Who takes away sins of world, have mercy on us. Who takes away sins of world, receive our prayer. Who sits at right hand of father, have mercy on us. Because you alone are holy. You alone are Lord. You alone are highest, Jesus Christ. with spirit, in glory of God father. Amen.
--	---

---

<b>Allegro canto</b> , popul cristiano, del grande san Domenico, di tanti valoroso capitano.	I merrily sing, o christian people, of the great Saint Dominic, valiant captain of many.
Captiano di molti cavalieri fu, sancto pretioso, che dopo Cristo l'anno seguitato;	He was captain of many knights that precious saint who in Christ followed him;
e fu de li miglior gonfalonieri, quel fiume gratioso, che dopo Cristo sia stato trovato;	and one of the best standard-bearers (leader carrying church message), that river of grace, who in Christ could be found;
per lui è suto sperto et riprovato ogni perverso heretico che nella fede trovase lontano.	he dispersed and rebutted every perverse heretic he found far from faith.

---

Triplum: <b>O castitatis lillium</b> , Maria sedens iuxta filium quo letatur civium celestium ierarchia ave, vite speculum! Illis, qui per seculum te laudaunt leticia, . . . via.	O chaste lily, Maria sitting beside your son rejoicing with the angels the heavenly hierarchy hail, mirror of life! There through this world praise you in gladness ... the way.
--	--

---

Motetus: <i>Assumpta in gloria es</i> , nostra mediatrix.	Assumed in glory our mediatrix.
--	------------------------------------

---

## Texts and Translations

---

Nos a labis coria, Our stains cleansed  
salutis reparatrix, salvation restored  
mundari deprecare! the world avoids punishment!  
Solemus te laudare, We are accustomed to praise you  
sanctitatis dominus, holy lord  
cui as ... negare for whom ... deny

Tenor: Kyrie Eleison. Lord have mercy.

---

**Cum iucunditate exhibitis** Show delight  
et cum gaudio de ducimini nam and with joy bring forth  
et montes et colles mountains and hills shall rise up  
exilient expectantes vos cum gaudio anticipating you with joy  
alleluia alleluia

---

**Ave Maria,** Hail Mary,  
gratia plena, full of grace,  
Dominus tecum, the Lord is with you,  
benedicta tu in mulieribus, blessed are you among women,  
et benedictus fructus ventris tui, and blessed is the fruit of your womb,  
Jesu Christus. Jesus Christ.

---

**Deus caritas est** God is love  
et qui manet in caritate and those who abide in love abide in God  
et deus in eo. and God in him.

In hoc apparuit karitas In this has love been shown  
ut fiduciam habeamus in die iudicii confidence we may have in the day of judgment.

---

### III. Grief

**An Caoineadh** The Keen (Lament)  
Is airiú Without you  
Agus a leanbh Oh child of mine  
Cad a dhéanfaidh mé? And what shall I do?  
Tá tú ar shiúl uaim You've been gone a long time  
Agus airiú without you.  
Agus anuraidh! níl duine ar bith agam! And a year ago now, now there is no one  
Is airiú! without you.  
Agus mé liom féin And now I'm on my own.  
Dá mbeitheá go moch agam If I had you at the break of dawn  
Agus och! och! ochón airiú – gan thú! and woe! woe! again, without you - ah woe!

---

## Texts and Translations

Triplum:

<b>Au cuer</b> ai un mal qui mi destraint griément, amours m'ont navré d'un dart si crulement que ne pourroie vivre longuement, se de ma doulour n'avoie allegement Car aiés de moi merci, dame au cors gent; si aie je de vous joie, com je vos aim de cuer loialment.	My heart has a pain which distresses me greatly Love has wounded me with its dart so cruelly that I'm unable to live much longer unless from my pain I have relief. So have on me mercy, lady of beauty so have I in you joy just you have love of my heart faithfully.
---	---

Motetus:

<i>Ja ne m'en partirai d'amer</i> pour mal qu'il m'i conviengne endurer hé dame au vis cler, tant mi plaist vo dous cors gent a remirer qu'a vous sont torné tuit mi penser, ne ja n'en quier mon cueroster, si vous proi que de moi vous vuille remembrer, car je ne vous pourroie oublier.	I will not be separated from love no matter what pain I have to endure. Ah my lady with face sweet to me the pleasure of your loveliness enchants, to you bend all my thoughts, never do I seek myself to change. So I beg you to remember me because I will never forget you.
---	---

Tenor:

<i>Jolietement</i> mi tien li mal d'amer, jolietement. Ma tres douce amie, que je n'os nommer jolietement mi tien li mal d'amer. Je vos ai serie lonc tens sans fausser, bien et loialement. Jolietement mi tien li mal d'amer, jolietement.	Sweetly I am tormented, bound by love, sweetly. My dear love, who I dare not name, sweetly, I am tormented bound by love. I have served you for a long time, in all truth, well and faithfully. Sweetly I am tormented, by love.
---	---

---

<b>Il est en vous</b> le bien qu je desire, Je n'en ay rien, mais mon cuer est tant vostre, Qu'il ayme mieulx, dont ne le puis desdire, Languir pour vous que de jouyr d'ung aultre.	It is in you, the good that I yearn for I have none of it, but my heart is so devoted to you that my heart love's best (nor can I blame it) to languish for you, rather than to find joy in another.
--	--

---

<b>Vivre ne puis</b> sur terre, car mort suis a demy.	I cannot live on this earth because I am half-dead.
Plusieurs me sont la guerre, et me sont ennemys.	Others cause me turmoil and are my enemies.
Mon coeur, mon corps me serre, tant suis remply d'ennuy.	My heart, my body, press on me so filled am I with missing you.
O mort venez moy querre Sans moy faire merchy.	O death come and fetch me without showing me any mercy.

---

## Texts and Translations

### IV. Divinity

**In civitate domini** In the city of the Lord  
ibi sonant iugiter there resound continually  
organa sanctorum organs of the saints;

ibi cinnami et balsami there cinnamon and balsam  
odor suavissimus the scents most sweet  
semper flagrant in eis always waft about them;

ibi angeli et archangeli there angels and archangels (Sirens)  
ibi chorus virginum there chorus of virgins  
modulantes cantant melodiously sing;

ibi currunt martires there hasten martyrs  
cum coronis aureis fulgentes with crowns of gold gleaming  
ante dominum before the Lord;

alleluia. alleluia.

---

**Omnis curet homo promero cantica** Let everyone strive to pour forth songs  
sunt completa modo dicta prophetica now fulfilled are the sayings prophetic  
est verbum caro factum and the words are made flesh.

Virga tulit florem; Stella maris solem Branch bears a flower. The sea star bears the sun.

incorrupta novam Virgo parit prolem. A pure new maiden brings forth a new child.

Quam miranda fuit gratia nascentis How wondrous was the grace of the one being born  
Ut sic contereret vincula serpentis that could thus destroy the fetters of the serpent

Quo mortale genus ante tenebatur May the one who here frees us  
Qui nos hic liberat benedicatur. here be blessed.

---

**Crist and Sainte Marie** Crist and Saint Mary  
swa on scamel me iledde so on a footstool led me  
that ic on thisse erde ne silde on this earth unshielded  
Wid mine bare fote itredie. with my bare foot did not tread.

Kyrie eleyson Lord have mercy.  
Christe eleyson Christ have mercy.

---

**Gloria patri et filio et spiritui santo.** Glory be to the father, to the son, and the holy spirit.

---

## Texts and Translations

### VI. Jubilation

#### Mass

**Kyrie** eleison Lord have mercy.  
Christe eleison Christ have mercy.  
Kyrie eleison Lord have mercy.

**Gloria** in excelsis deo. Glory in highest to God.  
Et in terra pax hominibus bonae voluntatis. And on earth peace to all of good will.  
Laudamus te. Benedicimus te. Adoramus te. We praise you. We bless you. We adore you.  
Glorificamus te. We glorify you.  
Gratias agimus tibi propter magnam gloriam tuam. Thanks we give to you because of your great glory.  
Domine Fili unigenite, Jesu Christe. Lord son only-begotten, Jesus Christ.  
Domine Deus, Agnus Dei, Filius Patris. Lord God, lamb of God, son of father.  
Amen. Amen.

**Credo** in unum Deum, Patrem omnipotentem, I believe in one God, father almighty,  
factorem caeli et terrae, maker of heaven and earth,  
visibilium omnium, et invisibilium. visible all, and invisible.  
Et in unum Dominum Jesum Christum, And in one Lord Jesus Christ,  
Filius Dei unigenitum. Son of God only-begotten.  
Et ex Patre natum ante omnia saecula. And from father born before all ages.  
Deum de Deo, lumen de lumine, God from God, light from light,  
Deum verum de Deo vero. God true from God true.  
Amen. Amen.

**Sanctus**, Sanctus, Sanctus, Dominus Deus Sabaoth. Holy, Holy, Holy, Lord God of Hosts.  
Pleni sunt caeli, et terra gloria tua. Filled are Heaven, and Earth with your glory.  
Hosanna in excelsis. Hosanna in highest.  
Benedictus qui venit in nomine Domini. Blessed who comes in name of the Lord.  
Hosanna in excelsis. Hosanna in highest.

**Agnus Dei**, qui tollis peccata mundi: Lamb of God, who take away sins of world:  
miserere nobis. have mercy on us.  
Agnus Dei, qui tollis peccata mundi: Lamb of God, who take away sins of world:  
miserere nobis. have mercy on us.  
Agnus Dei, qui tollis peccata mundi: Lamb of God, who take away sins of world:  
dona nobis pacem. give us peace.

---

**Alleluya psallat** hec familia. Alleluia sings this congregation.  
Alleluya timpanizet, alleluya citharizet Alleluia with cymbals and zithers  
laetus caecus cum armonia. joyous crowds sing in harmony.  
Alleluya concinat deo Alleluia celebrate singing to God  
laudum et praeconia. glory and praise.  
Alleluya. Alleluia.

---

## Performers

✦ **KELLY DAIGE's** love of music began in elementary school when instruments were handed out in third grade. Her instrumental life started out with a Trumpet but eventually the French Horn found her and the Trumpet was a thing of the past. She is currently a member of the Green Mountain Horn Club, the Green Mountain Brass Band, the Catamount Brass Quintet, and the Mountain Winds Woodwind Quintet. She has performed with the Vermont Philharmonic, the Vermont Symphony Brass, and has been in the "pit" for productions of the Lamoille County Players, Lyric Theatre, Stowe Theatre Guild and Lost Nation Theatre. She is a member of the VSO Chorus and performs onstage in local theater productions. She is an employee of the United States Postal Service.

✦ **LYN ELDER** is a specialist in Renaissance wind instruments, including shawm, sackbutt, recorder, crumhorn and flute. He also builds historical instruments including lutes, viols, early fiddles, hurdy-gurdies and crumhorns. For the past twenty-five years he has directed The Festival Consort of northern California, performing music of the 15th, 16th and 17th centuries played on authentic period instruments. He attended Dartmouth College, where he studied math and played and sang music on the side. After serving in the Army during the Vietnam War, he was apprenticed to a German Master Violinmaker to learn the craft. He set up shop in California in the 1970's and joined the first of many historical performing ensembles. He received two NEA grants (1971 and 1977) to study instrument design in European museums and had his work exhibited at the Smithsonian Institution. He has now relocated to Vermont and is building a workshop in the town of Bristol.

✦ **DEBORAH FARNHAM**, soprano, born to a musical family, learned the basics of voice and piano from her mother. Deborah was fortunate to sing with high school, church, and college music directors who loved their work and their students. She has sung in various groups and choruses while residing in Vermont, New York, the Virgin Islands, and Japan. The venues have ranged from concert halls to coffee houses to Shakey's Pizza in downtown Sapporo where she sang weekly gigs with a bluegrass band. When not singing with the celestial Sirens, or the Vermont Symphony Orchestra Chorus, Deborah works as Operations Manager for the Marketing and Sales Department of Bio-Tek Instruments in Winooski. She and her husband, proud grandparents of two grandkids, live in the hills of South Starksboro with their dog.

✦ **BARBARA KADEN**, instrumentalist, studied recorder with Anton Winkler and viol with Alison Fowle. Barbara was a member of Recorders Court in Detroit, Michigan, and after moving to New England, joined Consortium Reginae in Providence, RI. Here in Vermont, Barbara has appeared as treble viol soloist in Heinrich Schutz's Christmas Oratorio with Thetford Chamber Singers, and also has performed with Ensemble Soleil and Consort Courante.

✦ **CHAPIN KAYNOR** studied music at Kinhaven Music School, McGill University, and the University of Massachusetts. He played French Horn with the Vermont Symphony Orchestra from 1971 to 1992 and has sung with the VSO Chorus since its inception in 1993. He has performed on Recorders and French Horn with many Vermont-based ensembles including the Kings Hill Consort and the VSO Brass Trio. He also works as a Senior Programmer/Analyst for Vermont Student Assistance Corporation.

✦ **LYN LAUFFER**, soprano, has sung with the Vermont Symphony Orchestra Chorus under the direction of Robert DeCormier since its founding in 1993. She also serves on the VSO Education Committee and is active in bringing professional musical ensembles into rural schools. Lyn is an elementary school librarian in northern Vermont.

✦ **MARYBETH McCAFFREY**, soprano, has been nurtured in her lifelong passion for singing by many, including her maternal grandmother, Loretto Whalen. She has studied with Ellen Hargis and Drew Minter, taken workshops led by Anne Azéma, Benjamin Bagby and Margriet Tindemans, and took part in the 2002 Vancouver Baroque Vocal Programme. She performs regularly as a soloist and chorister with the VSO Chorus, Chamber Singers, and various community choruses. In 2003 she gave two recitals and appeared in a period production of Dido and Aeneas as Belinda. As artistic director for *Early Music Vermont* and *celestial Sirens*, she creates the programs thus combining her love for learning and passion for singing. She has recorded for Lawson-Gould, Warner Brothers, and Arabesque. A licensed attorney and certified music therapist, she works as a health care policy analyst. She and Mark Reese (her husband with a passion for ultralight flying) make their home in Lincoln, Vermont with their two cats.

✦ **ANN REGAN**, soprano, makes her home on the eastern side of the Green Mountains, in Barre, Vermont. A long-time member and frequent soloist with the Onion River Chorus, Ann from time to time performs with other Vermont ensembles. In the fall of

## Performers

2000, she appeared as a member of the Vermont Millennium Music Festival Chamber Chorus, and in conjunction with the festival performed as a soloist in a program of Baroque music. Previously a home-schooling mom, Ann has finally retired from that occupation and is enjoying a slower pace of living, gardening, reading, volunteering at the school, and especially working on "celestial" singing.

✠ **MICHAL TRUELSEN** is the designer of the EMV symbol and illustrator for our promotional materials and program. She lives and has her studio in Lowell, MA. You may contact her about her work at [mrtruelsen@excite.com](mailto:mrtruelsen@excite.com).

✠ **PEGGY WRIGHT**, instrumentalist, grew up in Middlebury, Vermont, in a musical family which sang five part graces as a matter of course at supper. She graduated with a double major of music theory and religion from The College of Wooster in Ohio. She has sung in small ensembles most of her life, including the Boston Camerata. She loves recorder, which she learned from her mother. Now she jams with friends and sings with the Middlebury Community Chorus and the Otter Creek Shape Note Singers. She is currently pastor at the New Haven Congregational Church in New Haven



Established in 1999, **EARLY MUSIC VERMONT** members derive love and inspiration from studying and performing early music. They were chosen to perform on National Public Radio in April 2001 for *A Prairie Home Companion* with Garrison Keillor's, "Talent from Towns Under 2000" contest. Its main performing ensemble, **c e l e s t I a l Sirens**, derives its name from John Milton's *Arcades* (1633), which carries forward the personification of the music of the spheres as Sirens from Greek mythology:

then listen I  
to the celestial Sirens harmony  
that sit upon the nine infolded Spears,  
and sing to those that hold the vital shears,  
and turn the Adamantine spindle round  
on which the fate of gods and men is wound.

Such sweet compulsion doth in musick lie  
to lull the daughters of Necessity,  
and keep unsteady Nature to her law,  
and the low world in measur'd motion draw  
after the heavenly tune. ...

Plato, Boethius, Shakespeare, Chaucer, Dante, and Milton all wrote of the myth that the stability of the universe rests upon the ordered motion of each Siren. Sitting perched in the rim of her sphere, each Siren sings a single note that in combination with the other nine forms the harmony of the firmament...such sweet compulsion doth in musick lie.

Instruments played on this program by EMV's new performing ensemble, **North Wind Consort**, include: Recorders, Sackbutt, Cornetto, Crumhorn, Garklein-Flötlein, Hurdy-Gurdy, Treble & Bass Viols and Gittern.



### EARLY MUSIC VERMONT

163 Waterworks Road  
Lincoln, VT 05443-9135  
802.453.3016  
[info@earlymusicvermont.org](mailto:info@earlymusicvermont.org)  
[www.earlymusicvermont.org](http://www.earlymusicvermont.org)

### Programs

Carols through the Millennium  
Music of Women  
Winter's Light  
Love's Inspiration  
Darkness, Peace & Light  
Divine Inspiration  
O what Fortune  
Allegro canto