

Winter's Light: a Marian program of songs, chant & carols

O virgo splendens	<i>Llibre vermell (1399)</i>	celestial Sirens Ensemble
Gaudete	<i>Piae Cantiones (1582)</i>	Chapin Kaynor, cornamuse
Ave Maria	<i>Alan Hovhaness (1911-2000)</i>	Marybeth McCaffrey, Deborah Farnham Melissa Chesnut-Tangerman, Judy Rosenbaum, Jeff Rehbach, harp
Ave Maria	<i>Prosa (ca. 1320)</i>	Marybeth McCaffrey
Ave Maria	<i>Claudio Monteverdi (1567-1648)</i>	celestial Sirens
Alma redemptoris mater	<i>Guillaume Dufay (ca. 1400-1474)</i>	Melissa Chesnut-Tangerman, Marybeth McCaffrey, Jeff Rehbach
Magnificat	<i>D. Buxtehude (1637-1707) (Northfield)</i> <i>J. Pachelbel (1653-1706) (Lincoln)</i>	Deborah Farnham, reading George Matthew, organ
Verbum caro factum est	<i>v.1 Justebnice Cantional (1420)</i> <i>v.2 Piae Cantiones (1582)</i> <i>v.3 Trent MS (15th century)</i>	celestial Sirens Chapin Kaynor & Rob Rohr, recorders Jeff Rehbach, harp
Lullay	<i>Ritson's MS (15th century)</i>	Melissa Chesnut-Tangerman & Deborah Farnham
Regina caeli	<i>William Byrd (1543-1625)</i>	Ensemble
Ya viene la vieja	<i>Traditional Spanish</i> <i>arr. Alice Parker & Robert Shaw</i>	Ensemble
E la don, don Verges Maria	<i>Villancicos de diversos autores (1556)</i>	Ensemble Chapin Kaynor, recorder
Serenissima una noche	<i>Fray Geronimo Gonzalez (fl. 1600)</i>	Ensemble Chapin Kaynor, recorder
Salve Regina	<i>Buxheimer Orgelbüch (16th century)</i>	Marybeth McCaffrey, chant George Matthew, organ
Hymn to the Virgin	<i>Benjamin Britten (1913-1976)</i>	Ensemble
A Wealden Trio	<i>Benjamin Britten</i> <i>text by Ford Maddox Ford (1873-1939)</i>	celestial Sirens
Mary had a baby	<i>American traditional fr. Lubbock, Texas</i>	Ensemble

PROGRAM NOTES

The 1399 manuscript known as the Llibre Vermell, the Red Book, is one of the few treasures to survive the Napoleonic wars from the monks' library at Montserrat. The Benedictine monastery, Santa Maria de Montserrat, founded around 1025, situated on a cleft mountain peak near Barcelona, was the center of devotion for the Virgin Mary in Catalonia. According to legend, the Virgin Mary had performed miracles there, and hermits settled on the mountain from the end of the ninth century. The name, Llibre Vermell, comes from the color of red velvet added to bind the codex in the late 19th century. It contains 10 musical works by a number of unknown composers, including the quiet *O virgo splendens*.

The Christmas season offers us an opportunity to explore the vast Marian repertoire. It has been estimated that there are 15,000 hymns directed to Mary. Most Marian hymns were composed in Latin and sung in various modes of plainchant that originated as hymns of praise for the Incarnation. *Gaudete*, a medieval song, is characterized by rejoicing in the birth of the Virgin Mary. The gate of Ezekiel is a traditional symbol of the Mary as perpetual virgin.

We include three *Ave Maria*'s in this program: a prosa from around 1320 Beauvais, a 16th century Italian setting by *Monteverdi*, and a 20th century English version by *Hovhaness*. The prosa is a troped version that intermingles expanded text with the original base text. Monteverdi's version set the full text of the prayer in each of three voices. Four hundred years later, Hovhaness simply set the first two words to shimmering harmonies. While all of these melodies may not be familiar to you, the words are timeless. *Ave Maria*, a prayer whose 3 sentences have been found together in sources as early as the 5th century, has been the subject of many thousands of compositions, and an integral part of the Roman Catholic and Episcopal traditions for hundreds of years. No matter what the time period of the composition, the Ave Maria evokes tranquility, serenity, and an archaic musical style. In our exploration, none of the settings contain sharp dissonance or angularity. Instead, the compositions seem always to mirror the peace, beauty, and steadiness of the text.

Alma redemptoris mater is one of four seasonal antiphons prescribed to be sung from the eve of the first Sunday of Advent until the Friday before the feast of the Presentation of the lord in the Temple. It was originally a processional antiphon. We perform a version composed by *Dufay* in the 15th century. It retains the nature of many *Alma* compositions, with character of longing, Christmas adoration, and the world waiting with the Virgin for the wonderment of nature to take its course.

Mary also has delivered radical biblical passages, such as the *Magnificat*, and become one of the most personal figures to whom worshippers may turn to in their hour of need, such as expressed in the majority of selections on this program.

Two English carols, *Verbum caro*, and *Lullay* praise Mary as the mother who brought us a little boy. Another English composition offers Marian music from another liturgical season. The *Regina caeli* text can be traced back to the 12th century and is generally prayed during the Easter season. The musical version by *William Byrd* has four musical sections, each ending with praise: "Alleluia." It offers musical opportunities to bring out the contrasting text revering Mary, the Queen of Heaven, celebrating the resurrection, and pleading for intercession.

Over the millennium, Mary also has become associated with many flowers, including lemon grass, referenced in *Ya viene la vieja*. Rhythmic folk-like dances are central features of the two Spanish "villancicos" on the program. *E la don, don Verges Maria*, is typical of Spanish music of the 16th century in its syncopation and mixture of mode. It is taken from the *Cancionero de Upsala*. A Mexican priest, *Fray Geronimo Gonzalez*, wrote the dance-like *Senenissima una noche* on a sacred Spanish text. This villancico shows some surprising syncopations that may derive from Central American sources.

The best known, and perhaps most frequently sung antiphon, *Salve Regina*, is a song of exultant joy, captured in its melody, known as early as the 12th century. The Buxheimer Orgelbüch amplifies each musical phrase, presented through an antiphonal arrangement for voice and organ.

Britten's Hymn to the Virgin synthesizes English and Latin texts, combines various liturgical themes, and juxtaposes musical forms in this 20th century piece for mixed chorus. His *Wealden Trio*, though not strictly Marian, evokes the earthly struggle and beacon of hope celebrated by the birth, a new beginning. Finally, *Mary and the Baby* retells in a folk tradition, the story of Mary. Its simplicity and directness brings our exploration of Marian music full circle:

We shall not cease from exploration
and the end of all our exploring
will be to arrive where we started
and know the place for the first time.
~T.S.Eliot

We hope our program brings you winter's light.
Marybeth McCaffrey

Program notes include material drawn from the following sources:

~liner notes Llibre Vermell of Montserrat, Pilgrim songs & dances - New London Consort, P. Pickett, dir.
~ J.C. Tierney, International Marian Research Institute (IMRI) website: www.udayton.edu/mary
~ Miles Hoffman, "Coming to Terms", National Public Radio's Performance Today (broadcast 12/19/00)

MELISSA CHESNUT-TANGERMAN, alto, started singing in family groups at the age of three, with a largely musical theater repertoire. Her choral skills were honed in her high school music classes and at Hamilton College. Melissa currently sings in the VSO Chorus and Chamber Chorus, and is a member of Robert De Cormier's professional vocal ensemble Counterpoint. Melissa also plays guitar and sings with a trio, Alias:Grace, and a pop/rock band, The Vapours. She can occasionally be heard performing her own music at coffeehouses, and will begin work on a CD this winter. A homeschooling mother of daughters Jenny and Malindi in Middletown Springs, Melissa teaches music and theater to area home schoolers, and directs a 20-member children's chorus. In between rehearsals, Melissa works on her field-grown perennial business and is co-executive director of SolarFest, a weekend-long performance arts festival run on solar energy. Melissa is honored to be singing with Early Music Vermont, and is most grateful to her husband Robin for letting her out at night.

DEBORAH FARNHAM, soprano, lives in South Starksboro with her husband and dog. She currently sings with the VSO Chorus. In the past, she has sung with Burlington-based Musica Propria and Addison County's Trillium. She has also sung with choruses in New York, St. Thomas, and Japan where she lived for 3 years. Deborah works in the Marketing and Sales Department of Bio-Tek Instruments in Winooski. Along with singing, she takes joy in her home, friends and family including 2 grandchildren, books, travel and their camp in Tunbridge.

CHAPIN KAYNOR studied music at Kinhaven Music School, McGill University, and the University of Massachusetts. He played French horn with the VSO 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.

GEORGE MATTHEW, JR., organist, educated at Columbia, Bridgeport, and Wesleyan Universities, has studied carillon with Arthur Bigelow and Frank Law, organ with Hugh Ross and Ernest White, and composition with David Barnett. A church organist since the age of 13, he served as organist and choirmaster of the Temple Sinai and for 23 years as director of Instrumental Music at Rogers School, both in Stamford. Until his retirement in 1998, he also was carillonneur of the First Presbyterian Church, organist and choirmaster of St. Andrew's Church (Anglican) and associate organist of St. Mauricius Church (Roman Catholic), all in Stamford, CT. He has composed and arranged about 100 pieces for carillon, including a number of ragtime piano works: his rather unusual European debut was an all-ragtime program in Ostende, Belgium. He has made 21 carillon concert tours of the USA and 8 of Europe, performing in Belgium, the Netherlands, Denmark, Germany, Switzerland, France and England, Ireland and Scotland.

MARYBETH MCCAFFREY, soprano, founder & artistic director of EMV, credits Robert DeCormier, her husband, Mark Reese, and Rutland public school music educators, with nurturing her passion for singing. She has been studying with Ellen Hargis and Drew Minter over the past 3 years, and participated in master classes with Nigel North, the Anonymous 4, and Julianne Baird. Currently a member of the VSO Chorus, and VSO Chamber Chorus, she also has sung with numerous other local groups. In Fall 2000, she was a soloist and member of the Vermont Millennium Music Festival Chamber Chorus. In 1999, Marybeth was a soloist with various local groups and with Amherst Early Music Festival in Schutz' *Musikalische Exequien*, under the direction of Joshua Rifkin. A licensed attorney and certified music therapist, she presently works as health care policy analyst with the Vermont Department of Prevention, Assistance, Transition and Health Access. She and her husband make their home in Lincoln.

JEFF REHBACH, tenor, directs the Middlebury College Chamber Singers, and serves as choir director at the Middlebury Congregational Church and the Middlebury Community Chorus. He has served as music director of the a cappella ensemble Trillium, the Middlebury Community Players, and the Middlebury College Musical Players. He sings with the VSO Chorus and Chamber Chorus. He has participated as a singer and instrumentalist at Amherst Early Music Festival. In Fall 2000 he appeared as conductor and singer at the Vermont Millennium Music Festival, and at the Middlebury College Bicentennial concert, *Continental Harmony*. Jeff serves as Director of Information Technology Services at Middlebury College, where he has been employed since 1981.

ROBERT ROHR, baritone, currently sings with the VSO Chorus and Chamber Chorus, as well as the Burlington Choral Society and the UVM Choral Union. Rob's operatic debut occurred in the summer of 2000 singing the part of Thomas Bouche in Kurt Weill's "Down in the Valley" at the Pitten Classics 2000 music festival in Pitten, Austria. Rob also had the privilege of singing in the world premiere of Erik Nielsen's Judevine opera, "A Fleeting Animal" this past fall with the Vermont Opera Theater. During the day, Rob acts as a programmer/network administrator for the School of Business Administration at the University of Vermont.

JUDITH ROSENBAUM, alto, studied music at the San Francisco Conservatory of Music and California State University, Los Angeles. She has sung with the San Francisco Opera, the Ventura and Los Angeles County Master Chorales, as well as the Early Music Ensemble of Indiana University. Judith moved to Vermont in 1994. She presently sings with the VSO Chorus and Chamber Chorus, the Burlington Choral Society, and Kolot B'Rinah, a small women's ensemble specializing in Jewish music. Judith is a licensed psychotherapist and trained mediator. She currently directs the Small Claims Mediation Project for Chittenden County Superior Court. Judith lives in Williston with her daughter, Hannah, who is also a musician.

O Virgo splendens

O Virgo splendens hic in monte celso
Miraculis serrato fulgentibus ubique
quem fideles conscendunt universi.

Eya pietatis oculo placato
cerne ligatos fune peccatorum
ne infernorum ictibus graventur
sed cum beatis tua prece vocentur.

Gaudete!

Refrain: Gaudete! gaudete! Christus est natus
Ex Maria Vagine: gaudete!

Tempus adest gratiae, hoc quod optabamus;
Carmina laeticiae devote reddamus. *Refrain.*

Deus homo factus est, natura mirante;
Mundus renovatus est a Christo regnante. *Refrain.*

Ezechielis porta clausa pertransitur;
Unde Lux est orta, Salus invenitur. *Refrain.*

Ergo nostra concio psallat jam in lustro;
Benedicat Domino: Salus Regi nostro. *Refrain.*

Ave Maria (Prosa)

Ave Maria, gratia plena,
Dominus tecum, virgo serena.

Benedicta tu in mulieribus,
que peperisti pacem hominibus,
et angelis gloriam,
et benedictus fructus ventris tui,
qui, coheredes ut essemus sui,
nos, fecit per gratiam.

Per hoc autem ave,
mundo tam suave,
contra carnis iura:
Genuisti prolem,
novum stella solem
nova genitura.

Tu parvi et magni,
leonis et agni,
salvatoris Christi
templum extitisti,
sed virgo intacta.

Tu floris et roris,
panis et pastoris,
virginum, regina,
rosa sine spina,
genitrix es facta.

Tu civitas regis iusticie,
tu mater es misericordie
de lacu fecis et miserie
theophylum reformans gratiae.

O resplendent Virgin, here on the high mountain,
glowing with miraculous wonders,
where the believers from everywhere ascend.

Ah, with your gentle loving eye behold
those caught in the bonds of sin,
to let them not suffer the blows of Hell,
but let them be with the blessed by your intercession.

Refrain: Rejoice! rejoice! Christ is born
of the Virgin Mary; rejoice!

The time of grace has come for which we have prayed;
let us devoutly sing songs of joy. *Refrain.*

God is made man, while nature wonders;
the world is renewed by Christ the King. *Refrain.*

The closed gate of Ezekiel has been passed through;
from where the Light has risen salvation is found. *Refrain.*

Thus let our assembly sing praises now at this time of purification;
let it bless the Lord: greetings to our King. *Refrain.*

Hail Mary, full of grace,
the Lord is with thee, serene virgin.

Blessed are you among women,
for you gave birth to peace among men
and the glory of angels;
and blessed is the fruit of your womb,
that we all may be his heirs
redeemed, through grace.

For this, moreover, hail:
into the world so sweetly,
contrary to the law of the flesh:
you have brought forth a child,
have borne anew the sun,
born at day-star's dawning.

For lowly and great,
lion and lamb,
our saviour Christ:
you have been his temple,
while still a virgin.

For the flower and rose,
the bread and the shepherd:
you queen of virgins,
a rose without a thorn,
you became their mother.

You are the royal seat of justice,
you are the mother of mercy,
from out of the depths of dregs and misery
hast seen Theophilus to grace.

Te collaudat celestis curia,
tu mater es regis et filia,
per te iustis confertur gratia,
per te reis donatur venia.

Ergo, maris stella,
verbi dei cella
et solis aurora,
paradisi porta,
per quam lux est orta,
natum tuum ora:
ut nos solvat a peccatis
et in regno claritatis,
quo lux lucet sedula,
collocet per secula. Amen.

Ave Maria

Ave Maria, gratia plena,
Dominus tecum, benedicta tu in mulieribus.
et benedictus fructus ventris tui, Jesus.
Sancta Maria, mater Dei,
ora pro nobis peccatoribus,
nunc et in ora mortis nostrae. Amen.

Alma Redemptoris Mater

Alma Redemptoris Mater, quae pervia caeli
porta manes, et stella maris, succurre cadenti,
surgere qui curat, populo: tu quae genuisti,
natura mirante, tuum santum Genitorem,
Virgo prius ac posterius, Gabrielis ab ore,
sumens illud Ave, peccatorum miserere.

Verbum caro factum est

Refrain: Verbum caro factum est de Virgine Maria.

In hoc anni circulo Vita datur seculo
Nato nobis parvulo de Virgine Maria. *Refrain.*

O beata femina, cuius ventris gloria
Mundi lavat crimina de Virgine Maria. *Refrain.*

Stella Solem protulit, sol salutem contulit,
Carnem veram abstulit de Virgine Maria. *Refrain.*

Laus, honor virtus Domino de Patri et Filio,
Sancto simul Paracleto de Virgine Maria. *Refrain.*

The heavenly court praises you,
you the king's mother and daughter;
through you the accused is given grace,
through you favor comes to the just.

Therefore, star of the sea,
sanctuary of the word of God,
morn of sun's new dawning,
gate of paradise,
through whom light was born:
pray to your son,
to forgive us our sins
and in the realm of splendor
in which light shines eternally,
gather us together forever. Amen.

Hail Mary, full of grace,
the Lord is with thee, blessed are you among women,
and blessed is the fruit of your womb, Jesus.
Holy Mary, mother of God,
pray for us sinners,
now and at the hour of our death. Amen.

Gentle loving mother of the redeemer,
gate of heaven, star of the sea,
assist your people who have fallen yet strive to rise again.
To the wonderment of nature you bore your Creator,
Yet remained a virgin after as before. You who received Gabriel's
joyful greeting, have pity on us poor sinners.

Refrain: The Word was made flesh by the Virgin Mary.

In this rounding of the year life is given to the world;
a little boy is born to us by the Virgin Mary. *Refrain.*

O blessed woman, the Glory of whose womb
cleanses the sins of the world by the Virgin Mary. *Refrain.*

A star brings forth the Sun, the Sun brings salvation,
and takes unto itself very flesh by the Virgin Mary. *Refrain.*

Glory, honour, and power be to the Lord God, Father and Son, and
to the Holy Ghost, by the Virgin Mary. *Refrain.*

Lullay, lullow: I saw a swete semly syght

Refrain: Lullay, lullow, lully, lullay,
bewy, bewy, lully, bewy,
Lully, lullow, lully, lullay,
Baw, baw, my barne, slepe softly now.

Regina caeli

Regina caeli, laetare.
Alleluia.
Quia quem meruisti portare.
Alleluia.
Resurrexit, sicut dixit.
Alleluia.
Ora pro nobis Deum
Alleluia.

Ya viene la vieja

Ya viene la vieja, con el aguinaldo,
le parece mucho, le viene quitando.

Refrain: Pampanitos verdes, hojas de limon,
la Virgen Maria, madre del Senor.

Ya vienen los Reyes por el arenal,
y le traen al Niño un torre real. *Refrain.*

Ya vienen los Reyes. Por aquel camino,
y le traen al Niño so pitas en vino. *Refrain.*

E la don, don Verges Maria

Refrain: E la don, don Verges Maria e la don don.
Peu cap desanque que nos dansaron.

O garcons a questa nit una verges na parit,
Un fillo ques tro prolit que non autan en lo mon.
Refrain.

Digas nos qui to la dit que verges na ya parit
Que nos may avem ausit lo que tu diu giran tom. *Refrain.*

A eo dian los argeus que cantavan altas veus
La *Grolla necelsis Deus*, quen Belem lo trobaron.
Refrain.

Per senau nos an birat que verets enbolicat,
De drapets, morlt mal faxat: lo ver Diu petit garcon.
Refrain.

Ube cantare sus dich per Jesus, mon bon amich,
Que nos saunara la nit de tot mal quan hom fedorm.
Refrain.

I saw a swete semly syght,
A blisful birde, a blossom bright,
That murning made, and mirth of mange: *Refrain.*

A maydin moder, mek and myld,
In credil kep a knave child
That softly slepe; sho sat and sange: *Refrain.*

Queen of heaven, rejoice.
Alleluia.
For He whom thou didst merit to bear:
Alleluia.
He has risen, as He said.
Alleluia.
Pray for us, Lord.
Alleluia.

Here comes the old lady with a little gift,
it seems so much to her, that she takes some of it away.

Refrain: Little green leaves, lemon leaves,
the Virgin Mary, Mother of the Saviour.

Here come the Kings through the desert,
and they bring to the Child a real tower. *Refrain.*

Here come the kings down this road,
and they bring to the Child sweet-cakes in wine. *Refrain.*

Refrain: She is our lady, our Lady, the Virgin Mary.
On pale feet they danced for us.

O fellow shepherds, tonight a virgin has given birth
to a beautiful boy, without rival in this world.
Refrain.

Tell us who told you that a virgin has given birth,
for we've never heard of anything like it!
Refrain.

The angels singing "Gloria in excelsis Deo"
at the tops of their voices, said they found him in Bethlehem.
Refrain.

He has been given to us as a sign, and you will see him,
crudely wrapped in swaddling bands – God himself, as a little boy.
Refrain.

Then we will sing for our good friend, the Lord Jesus, who this
night will save us from all evil known to man.
Refrain.

Serenissima una noche

Serenissima una noche
mas que si fuera un infante.
En lo crespo de Diciembre
quiso por dicha estrellarse.

Ande el baile y al sol
que ha nasido por dios verdadero.
Hoy todos le aclamen.

Salve Regina

Salve, Regina, mater misericordiae;
vita, dulcedo et spes nostra, salve.

Ad te clamamus, exsultes filii Havae.
Ad te suspiramus, gementes et flentes
in hac lacrimarum valle.

Eia ergo, advocata nostra,
illos tuos misericordes oculos ad nos converte.

Et Iesum, benedictum fructum ventris tui,
nobis post hoc excilium ostende.

O clemens, o pia, o dulcis, Virgo Maria.

Hymn to the Virgin

Of one that is so fair and bright *Velut maris stella*,
Brighter than the day is light, *Parens et puella*:
I cry to thee, thou see to me,
Lady, pray thy Son for me, *Tampia*
That I may come to thee, *Maria!*

All this world was forlorn *Eva peccatrice*
Till our Lord was yborn *De te genetrix*
With *Ave* it went away:
Darkest night, and comes the day *Salutis*
The well springeth out of thee, *Virtutis*

Lady, flow'r of everything, *Rosa sine spine*
Thou bare Jesu, heaven's King, *Gratia divina*
Of all thou bear'st the prize,
Lady, Queen of Paradise, *Electa*
Maid, mild, mother *es Effecta*

The Wealden Trio

When ye've got a child 'ats whist for want of food,
And a grate as grey's y'r air for want of wood,
And y'r man andyou ain't nowise not much good:

Oh- It's hard work a-Christmassing, Carolling,
Singin' songs about "the Babe what's born".

When ye've 'eered the bailiff's 'and upon the latch,
And ye've feeled the rain a-trickling through the thatch,
An' y'r man can't git no stones to break ner yit no sheep to
watch -

Oh - we've got to come a-Christmassing, Carolling,
Singin' of the "Shepards on that morn".

Calm was the night
when the baby shone forth
like a star
in the cool of December.

Come to the dance, and to the sun,
for the child of the true God is born.
Today let us all acclaim Him.

Hail, holy Queen, Mother of mercy,
hail, our life, our sweetness, and our hope.

To you we cry, the children of Eve;
to you we send up our sighs,
mourning and weeping in this land of exile.

Turn, then, most gracious advocate,
your eyes of mercy toward us;

lead us home at last
and show us the blessed fruit of your womb, Jesus:

O clement, O loving, O sweet virgin Mary.

... as the star of the sea
... mother and maiden

... so holy

... through Eve's sin
... of you, his mother

... of salvation
... of virtue

... rose without a thorn
... by divine grace

... chosen
... you are made.

'E was a man as poor as us, very near,
An' E' 'ad 'is trials and danger
An' I think 'E'll think of us when 'E sees us singin' 'ere;
For 'is mother was poor, like us, poor dear,
An' she bore Him in a manger.

Oh- It's warm in the heavens, but it's cold upon the earth,
And we ain't no food at table nor fire upon the hearth;
And it's bitter hard a-Christmassing, Carolling,

Singin' songs about our Saviour's birth;
Singin' songs about the Babe what's born;
Singin' of the shepards on that morn.

celestial **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 Sphears,
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. ...*

Those who write of the Sirens (i.e. Plato, Shakespeare, Chaucer, Dante, and Milton) agree that the stability of the universe rests upon the ordered motion of each Siren. Sitting perched in the rim of their 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.*

EARLY MUSIC VERMONT (EMV), established in 1999, provides opportunities for the study and performance of early music. It presents *celestial Sirens* in two performances of *Winter's Light: a Marian program of songs, chant & carols.*

Upcoming performances

Spring & Summer 2001 Music before 1800

Past performances

December 1999	<i>Lessons & Carols</i> , Middlebury College (participants)
Dec. 1999 – Jan. 2000	<i>Carols through the Millennium</i> , Shelburne, Rutland, Middlebury
April 2000	Bach Organ Music and Chorale Preludes, Middlebury College (participants) Lincoln library benefit: <i>Music and Women through the Millennium</i>
May 2000	SolarFest benefit: <i>Music of Women through the Millennium</i> , Rutland (participants)
June 2000	<i>Music of Women through the Millennium</i> , Shelburne, Rutland, Manchester
July 2000	<i>Music of Women through the Millennium</i> , Salisbury Summer Music Series
September 2000	Vermont Millennium Music Festival (participants) <i>Music of Women through the Millennium</i> , Middlebury
December 2000	<i>Nowell Sing We: Music for Advent & Christmas Seasons</i> , with Middlebury College Chamber Singers, Middlebury College

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✠ **ST. MARY'S AND LINCOLN COMMUNITIES** for graciously offering performance venues for our music.

✠ **MICHAL TRUELSEN**, designer of the EMV symbol and illustrator for our promotional materials and program. Program cover: *Shepherds Arise* ©2000. Michal's work is on permanent exhibit at the Peel Gallery, Danby, VT. You may contact her about her work at mrtruelsen@excite.com.

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