



**C a r o l s**  
through the  
**M I L L e N N I U M**

**December 18<sup>th</sup> ~ 3 pm**  
Trinity Church, Route 7  
**Shelburne**

**December 18<sup>th</sup> ~ 8 pm**  
Trinity Church, Route 7  
**Shelburne**

*Soprano* Marybeth McCaffrey, Deborah Farnham  
*Alto* Melissa Chesnut-Tangerman  
*Recorders, krumhorn, drum* Chapin Kaynor

**December 29<sup>th</sup> ~ 8 pm**  
Unitarian Church, 117 West Street  
**Rutland**

**January 2<sup>nd</sup>, 2000 ~ 3 pm**  
St. Stephen's Church, Rte 7 (*on the green*)  
**Middlebury**

*Tenor* Jeff Rehbach, Jody Wormhoudt  
*Baritone* Ed Hilbert  
*Organ, recorder, cymbals* Andrea Orlyk

# Carols through the Millennium

<i>Nova, Nova!</i>	15c, Hunterian museum manuscript (MS)
<i>Letabundus</i>	13 c Sarum chant
<i>Nowel, Owt of your slepe aryse</i> Marybeth McCaffrey, Deborah Farnham, Melissa Chesnut-Tangerman	15 c, Selden MS
<i>Gloria in excelsis deo</i>	Robert Cooper[Cowper] (ca. 1474-ca.1540)
<i>Hodie, Christus natus est</i> Marybeth McCaffrey, Jeff Rehbach	_____ Schutz (??1570-1650)
<i>Drei Kon'ge</i> solo, Ed Hilbert	Peter Cornelius (1824-1874) chorale by Philipp Nicolai (1556-1608)
<i>Dieus soit en cheste maison</i> Marybeth McCaffrey, Deborah Farnham, Melissa Chesnut-Tangerman	Adam de la Halle (ca. 1245-ca.1285)
<i>The Wealden Trio</i> <i>(Christmas Song of the Women)</i> Marybeth McCaffrey, Deborah Farnham, Melissa Chesnut-Tangerman	Benjamin Britten (1929) lyrics by Ford Madox Ford (1872-1939)
<i>Vom himmel hoch, o Engel, kommt!</i>	Words and melody, Auserlesene catholishe geistliche Kirchengeänge
~ 10 minute intermission ~	
<i>Quando nascette Ninno</i> Jody Wormhoudt	Neopolitan traditional
<i>O Jesulein Suss! o Jesulein Mild</i> Marybeth McCaffrey	17c, arr. Samuel Scheidt (1587-1654)
<i>Lullay, Thou Tiny Little Child</i>	John Jacob Niles, 1935
<i>Miladuka</i> solo, Melissa Chesnut-Tangerman	Syrian hymn adapted and arranged by David Düsing
<i>Songs from Terezin</i> <i>Am'cha Yisrael, Halelujah, Hedad ginaktana</i> Marybeth McCaffrey, Deborah Farnham, Melissa Chesnut-Tangerman	Viktor Ullman, DeCormier
<i>Zezulka Zy Lesa Vylitla</i> Jody Wormhoudt, Jeff Rehbach, Ed Hilbert	Czech traditional
<i>'Twas in the Moon of Wintertime (Estennialon de tsonue)</i> Deb Farnham	tune of the Huron English words by J.E. Middleton arr. by William Llewellyn
<i>El Noi De La Mare</i> (instrumental)	Catalonian traditional
<i>While Shepherds Watched Their Flocks By Night</i>	lyrics by Nahum Tate? (1652-1715) v. 1 & 6 after Christopher Tye (c.1500-1573) arr. R.Alison, (fl.1592-1606) v. 2 after George Frideric Handel (1685-1759) v. 3 Michael Beesley (1746) (J. Watts, 1749) v. 4-John Foster (1752-1822) v. 5-c.1830 (Dunstan, 1928)

***Nova! Nova!***

Nova! nova! 'Ave' fit ex 'Eva'.  
Gabriell off hye degre,  
He cam down from Trinite To Nazareth in Galile.

I met a maydn in a place, I knelyd down afore hir face, and  
seyd: "Heile, Mary, ful of grace!"

When the maiden herd tell off this Sche was full sore  
abaschyd, iwys, And wened that sche had don a-mysse.

Then seid the angell: "Dred not thue, Ye shall conceyve  
in all vertu, a chyld whoos name shall be Jhesu."

"It is not yit syx moneth agoon, Sen Elizabeth conceyved John,  
As it was prophysed before."

Then seid the mayden verely:  
"I am youre servaunt right truely. Ecce ancilla Domini!"

***Letabundus***

Letabundus Exultet fidelis chorus: 'Alleluia!'  
Regem regum Intacte profundit thoros: Res miranda.  
Angelus consilii Natus est de virgine, Sol de stella.  
Sol occasum nesciens, Stella semper rutilans, Semper clara.  
Sicut sidus radium Profert Virgo Filium, Pari forma.  
Neque sidus radio, Neque Mater Filio, Fit corrupta.  
Cedrus alta Libani Conformatur  
ysopo Valle nostra.

Verbum ens Altissimi Corporari passum  
est Carne assumpta.

Esaias cecinit, Synagoga meminit:  
Nunquam tamen desinit Esse ceca.

Si non suis vatibus Credat vel gentilibus  
Sibilinis versibus  
Hec predicta.

Infelix propera, Crede vel vetera:  
Cur damnaberis, Gens misera?

Quem docet littera, Natum considera:  
Ipsum genuit Puerpera.

***News! News!***

News! news! 'Ave' is made from 'Eva'.  
Gabriel of high degree came down from the Trinity  
to Nazareth in Galilee.

I met a maiden in a house, kneeled down before her face, and said:  
"Hail, Mary, full of grace!"

When the maiden heard this, she was sore afraid,  
and thought that she had done amiss.

Then the angel said: "Be not afraid, for you shall bear  
a child of great virtue, whose name shall be Jesus."

"Six months have not yet passed since Elizabeth conceived John,  
As was prophesied before."

Then in truth the maiden said:  
"I am your loyal servant. Behold the handmaiden of the Lord!"

***Rapture***

Full of joy, let the choir of the faithful exult: Alleluia!  
The bed of the virgin has brought forth the King of Kings: a wonder.  
The Angel of the Counsel is born of a virgin, the sun of a star.  
The Sun knows no setting, the star is always shining, Always bright.  
As a star its ray, the virgin puts forth a son of the same [human] nature.  
Neither the star by its ray nor the mother by her son suffers hurt.  
The tall Cedar of Lebanon [Christ]  
reduces itself to the stature of the hyssop [the Virgin] in our vale.

The Word, the being of the Most High, suffers itself to become mortal  
by assuming flesh.

Isaiah prophesied; the Synagogue remembered:  
but she never ceased to be blind.

Even though it will not believe its own prophets,  
it should at least believe the gentile prophecies of the Sibyl  
predicting these things.

Wretched [synogogue], make haste: believe the ancient things;  
why be damned, unhappy race?

Believe the Son, about whom the scriptures teach:  
a maiden bore him.

translation: Hugh Keyte & Clifford Bartlett

***Nowel!***

Owt of your slepe aryse and wake,  
For God mankynd nowe hath ytake  
al of a maide without eny make;  
Of al women she bereth the belle. Nowel!

And thorwe a maide faire and wys  
Now man is made of ful grete pris;  
now angelys knelen to mannys seruys,  
And at this tyme al this byfel. Nowel!

Now man is brighter than the sonne;  
Now man in heuen an hye shal wone;  
Blessyd be God this game is begonue;  
and his moder emperesse of helle. Nowel!

That euer was thrall, now ys he fre;  
That euer was small, now grete is she;  
Now shal God deme bothe the and me  
vnto his blysse yf we do wel. Nowel!

Now man may to heuen wende;  
Now heuen and erthe to hym they bende  
He that was foo now is oure frende;  
This is no nay that Y yowe telle. Nowel!

Now, blessyd brother, graunte vs grace  
A domesday to se thy face  
And in thy courte to haue a place,  
that we mow there synge nowel. Nowel!

***Gloria in excelsis deo***

Gloria in excelsis deo  
et in terra pax hominibus bone voluntatis.

***Hodie Christus natus est***

Hodie Christus natus est  
Hodie salvator apparuit Allelujah  
Hodie in terra canunt angeli,  
laetantur, archangeli, Allelujah.  
Hodie exultant justi dicentes:  
Gloria in excelsis Deo  
et in terra pax hominibus  
bonae voluntatis Allelujah

***Nowell!***

Out of your sleep arise and awaken,  
For God has taken human form  
from a maid without any equal:  
of all women she is the best. Nowell!

And through a fair and wise maiden  
humankind is now brought to its full worth;  
Now the angels kneel in the service of humanity;  
And at Christmas time, all this took place. Nowell!

Now man is brighter than the sun;  
Man shall now dwell on high;  
Blessed be God this game is begun,  
and his mother the empress of hell. Nowell!

He who was once in bondage is now free;  
She who was once humble is now great;  
Now God shall receive both you and me  
in to his bliss, if we are virtuous. Nowell!

Now man may go to heaven;  
Now heaven and earth bend to him;  
He that was foe now is our friend;  
There is no denying what I tell you. Nowell!

Now blessed Jesus, grant us the grace,  
on Judgment Day, to come into your presence,  
and give us a place in your kingdom,  
that we may sing there, nowell. Nowell!

***Glory to God in the highest***

Glory to God in the highest,  
And on earth peace to all of good will.

***This day Christ is born***

This day Christ is born  
This day the savior appears Alleluiah.  
This day on earth the angels sing  
and rejoice, Alleluiah.  
This day the just triumphantly say:  
Glory to God in the highest  
On earth peace and  
good will to all. Alleluiah.

### *Three kings from Persian lands afar*

Three kings from Persian lands afar to Jordan follow the pointing star, and this the quest of the travellers three:  
Where the newborn King of the Jews may be?  
Full royal gifts they bear for the King: Gold, incense, myrrh are their offering.

The star shines out with a steadfast ray;  
The kings to Bethlehem make their way, and there in worship they bend the knee, as Mary's child in her lap they see;  
Their royal gifts they show to the King: Gold, incense, myrrh are their offering.

Thou child of man, lo! to Bethlehem the kings are travelling, travel with them!  
The star of mercy, the star of grace shall lead thy heart to its resting place;  
Gold incense, myrrh thou canst not bring -- Offer thy heart to the infant King!

Wie schön leuchtet der Morgenstern  
voll Gnad' und Wahrheit von den Herrn,  
Die süsse Wurzel Jesse.  
Du Sohn Davids aus Jakobs Stamm,  
Mein König und mein Bräutigam,  
Hast mire mein Herz besessen.  
Lieblich, freundlich,  
Schön und herrlich,  
gross und ehrlich, reich an Gaben,  
Hoch und sehr prächtig erhaben.

The beautiful gleaming morning star  
Brings God's full and merciful truth  
Of the sweet root of Jesse  
Of David's son and Jacob's tribe  
I give my heart and  
my whole self to God.  
Beautiful, marvellous,  
great and honest,  
rich and generous  
With splendor and exaltation.

### *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 and you 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".

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

***Vom Himmel hoch!***

Vom Himmel hoch, o Engel kommt!  
*Eia! eia! Susani, susani, susani!*

Kommt singt und klingt,  
kommt pfeift und trombt!

*Haleluja, haleluja! Von Jesus singt und Maria.*

...Sehr süß muss sein der Orgel Klang.  
Süß über allen Vögelsang....

...Das Lautenspiel muss lauten süß,  
Davon das Kindlein schlafen müß'...

...Sing Fried' den Menschen weit und breit,  
Gott Preis und Ehr' in Ewigkeit...

***Come angels come!***

Fom heaven come angels,  
*Hush! hush! Sleep child, sleep child, sleep child!*

Come sing and ring,  
come pipe and trumpet here!

*Alleluia, alleluia! Praise Jesus and Mary!*

...Let the sweet organ melodies be heard,  
sweeter than song-bird...

...Let lutes play soft and sweet  
from them the child must sleep...

...Sing peace everywhere to all!  
Sing eternal praise to God...

***Intermission***

***Quando nascette Ninno a Bettelemme***

Quando nascette Ninno a Bettelemme  
Era notte a para mmiezo juorno!  
Maje le stelle Lustere belle,  
Se vedetero accusi!  
La chiù lucente Jette a chiammà li Magi, in Oriente.

No n'cerano nemice ppe la terra,  
La pecora pascia co lo lione,  
Co le crapette Se vedette Lo liopardo pazzià:  
L'urzo eo vitiello E co lu lupo 'npace u pecoriello.

Guardavano le pecore lu pasture;  
E l'angelo, sbrennente chiù de lu sule,  
Comparette, E le dicette:  
'Nò ve spaventate, nò! Contento e riso;  
La terra è arrenventata paradiso!'

***O Jesulein süß! O Jesulein mild!***

O Jesulein süß! O Jesulein mild!  
Deines Vaters Willen hast du erfüllt;  
Bist kommen aus dem Himmelreich,  
Uns armen Menschen worden gleich,  
O Jesulein süß! O Jesulein mild!

...Deins Vaters Zirb hast du gestillt  
du zahlst für unds all unser Schuld  
und bringst uns hin deins Vaters Huld...

...Mit Freuden hast du die Welt erfüllt,  
Du kommst herab vom Himmelsaal,  
Und trostst uns in dem Jammerthal...

***When Christ was born in Bethlehem***

When Christ was born in Bethlehem,  
The night appeared as though it were day!  
With brightly shining stars,  
whose light called the Magi from the East.

There were no enemies upon earth,  
The sheep grazed with the lions,  
The leopard strayed with the fatling:  
The bear with the cow, and the lamb was at peace with the wolf.

The shepherd was tending his sheep;  
when the angel appeared clearly unto him,  
and said:  
'Do not be afraid, be content and smile;  
Heaven has arrived on earth!'

***Oh sweet and gentle Jesus***

Oh Jesus sweet and gentle  
God's will you have fulfilled  
You have come down from the heavenly kingdom  
to be like us poor mortals.  
Oh Jesus sweet and gentle.

You have stilled God's anger,  
bore the guilt of humankind,  
to bring us God's grace.

Your birth has filled the world with joy  
You came down from heaven to us below  
to console us.

...Sei under Schirm und unser Schild,  
wir bitten durch dein Geburt im Stall,  
beschütz uns all vor Sündenfall...

Be our guard and shield  
By your birth we pray humbly,  
"Protect us from sin this day."

...Du bist der Lieb ein Ebenbild,  
zünd an in uns der Liebe Flamm,  
dass wir dich lieben allzusamm...

May love's steadiness  
keep the strong flame of love ignited in us,  
Taming our sinful nature.

...Hilf, dass wir thun alls, was du willt,  
was unser ist, ist Alles dein,  
ach lass uns der befohlen seyn...

Help us to act by your will,  
since our essence comes from you  
Keep us following your ways.

### *Lullay, thou tiny little child*

Lullay, thou tiny little child; Bye-bye, lulle, lullay; Lullay thou tiny little child; Bye-bye, lulle, lullay.  
O sisters two, how may we do to persevere this day to this poor childling, for whom we do sing: "Bye-bye, lulle, lullay?"  
Herod the king, in his raging, charged he hath this day his soldiers in their strength and might all young children to slay.  
Then woe is me, poor child, for thee, and ever mourn and say for at thy parting nor say nor sing: 'Bye bye, lulle, lullay.'  
And when the stars ignather do, in their far venture stay, then smile as dreaming, little one; Bye-bye, lulle, lullay.

### *Miladuka*

We bow down in worship and to praise thee, Lord our God;  
Thy birth giveth rise to enlighten the truths Thou bringeth to the world.  
For all who worshipped the stars learned to worship You, oh God of Justice.  
And to know You came from the east and of the highest,  
O Lord, glory to Thee.

### *Songs from Terezin*

#### *Am'cha Yisrael*

The people of Israel will build and the nation of Israel will live.

#### *Haleluja*

Praise God with cymbals. Shouting for joy let every soul praise God.

#### *Hedad, ginaktana*

Hurray, little garden.

Peace to you fragrant one.

Leaves have covered the trees, dew has come down on the flowers, the birds have come.

They will tell what they have seen and heard in distant places.

Hurray, hurray, little garden.

#### *Zezulka zlesa vylítla, kuku!*

Zezulka zlesa vylítla, kuku!

U samých jeslicek sedla, kuku!

Vzdávácest a prozpevuje

Pána svého vychvaluje kuku, kuku, kuku!

Holoubek sedl na báni, vrku!

Dal se silne do houkání vrku!

Jest tomu take povdecen

Ze jest Jezísek narozen, Vrku, vrku, vrku!

#### *Out of the forest a cuckoo flew, cuckoo!*

Out of the forest a cuckoo flew, cuckoo!

Seeking the heavenly Babe to woo, cuckoo!

Near Jesus' bed he gave in songs the praise

that to our God belongs, cuckoo, cuckoo, cuckoo!

High in the rafters there sat a dove, cooroo!

Cooing to Jesus of his great love, cooroo!

His heart and voice so full of joy

that heaven sent this lovely Babe! Cooroo, cooroo, cooroo!

*'Twas in the Moon of Wintertime*

'Twas in the moon of wintertime, when all the birds had fled, that mighty Gitchi Manitou sent angel choirs instead.  
Before their lights the stars grew dim, and wand'ring hunters heard the hymn.  
Jesus your King is born, Jesus is born, in excelsis gloria.

Within a lodge of broken bark, the tender babe was found, a ragged robe of rabbit skin enwrapped his beauty round,  
and, as the hunter braves drew nigh, the angel song rang loud and high.  
Jesus your King is born, Jesus is born, in excelsis gloria.

Estennialon de tsonue Iesus Ahatonia.  
Onnnauateua 'd'oki n'onandask uaentak;  
Enonchien skuatrihotat n'onuandilonrachatha.  
Iesus Ahatonnia.

*While shepherds watched their flocks by night*

While shepherds watched their flocks by night all seated on the ground, the angel of the Lord came down and glory shone around.  
"Fear not" said she, for mighty dread had seized their troubled mind, "Glad tidings of the Lord I bring to all of humankind."  
To you in David's town this day is born of David's line, the Savior who is Christ the Lord, and this shall be the sign:  
The heavenly Babe you there shall find to human view displayed. All meanly wrapped in swathing bands and in a manger laid.  
Thus spake the seraph; and forthwith appeared a shining throng of angels praising God who thus addressed their joyful song:  
All glory be to God on high and to the earth be peace; Good will hence forth from hev'n to all begin and never cease.

*Oer yw'r gwr sy'n methu caru*  
Oer yw'r gwr sy'n methu caru  
Hen fynyddoed annwyl Cymru  
Iddo ef a'u câr gynhesaf,  
Gwyliau llawen flwyddyn nesaf.

I'r helbulus oer yw'r biliau,  
Sydd yn dyfod yn y gwyliau,  
Gwrando bregeth mewn un pennill,  
Byth na waria fwy na'th ennill.

Oer yw'r eira ar Eryi,  
Er fod gwrthban gwlanen arni,  
Oer yw'r bobol na ofalan',  
Gwrdd a'u gilydd, ar Nos Galan!

*Soon the old year will leave us,*  
Soon the old year will leave us,  
but the parting must not grieve us:  
when the new year comes tomorrow  
let it find no trace of sorrow.

The new year, might redouble our pleasures  
Or bring us heaps of trouble;  
Hope for the best and meet it gaily  
Greet it with a jovial chorus!

Fast away the old year passes,  
Hail the new year, lads and lasses!  
Laughing, quaffing, all together  
Fill the mead-cup, hang the holly!

## Program Notes

Many images come to mind upon hearing the word 'carol'- a group of family and friends going door to door singing *Deck the Hall*; a choir and congregation singing on Christmas eve; or even popular tunes, such as *White Christmas* or *Jingle Bells*.

As this millennium comes to a close, we recognize that what we call carols have origins that date back many centuries - both with formally composed music and written texts, and from popular, folk, and religious traditions. Their roots lie deep within the medieval church; in German hymns and French noels from the 16<sup>th</sup> to 18<sup>th</sup> centuries; and in the mass production of English and American hymnals starting in the second half of the 19<sup>th</sup> century and continuing to this day. Carols have also evolved from songs and dances that accompany community celebrations of winter solstice and the new year.

Medieval chant and songs. Music from religious services, processions, and plays is among the earliest European music from this millennium that survives in manuscripts. Our version of the Advent chant **Letabundus** comes from the Sarum rite, sung at services in Salisbury and throughout southern England. Its setting is almost mystical in nature: the melody rises and falls as the text compares the coming of the savior to the radiance of the sun and stars; belief in the writings of the ancients, who prophesied the virgin birth, can uplift lowly humankind.

By the 13<sup>th</sup> century, composers were writing music for multiple voices, such as **Dieus soit en cheste maison** by the French poet-musician Adam de la Halle. This work has a very regular form with repetitions of music for each verse and the refrain. More elaborate forms of carols come from 15<sup>th</sup> century England, such as **Nova, nova!** and **Nowel, Owt of your slepe aryse**. These were sung at Christmas banquets, as well as for church processions and responses.

Renaissance and Baroque music. Many compositions in the late 15<sup>th</sup> and early 16<sup>th</sup> centuries used an imitative style of writing, as in the English composer Robert Cooper's setting of **Gloria in excelsis Deo** for a Christmas service. A melody in one voice is imitated by other voices, with one part more sustained (the tenor in this case).

By the beginning of the 17<sup>th</sup> century, the Protestant reformation had introduced German and other vernacular languages, instead of Latin, into worship services and music. Sacred texts were set to popular melodies, and newly created hymns were composed. For example, the cradle-rocking carol, **Vom Himmel hoch, o Engel, kommt**, published in a 1623 collection of church songs, stands in contrast to chant and polyphonic works with its straight-forward text setting and harmonic structure. In contrast, solo and chamber vocal music, such as Schütz's **Hodie Christus natus est**, also developed during the baroque era. **O Jesulein süß** first appeared in print in a 1650 collection of music arranged by Samuel Scheidt; a number of settings, including one by J.S. Bach (the third verse in our performance), appeared over the next hundred years. Similarly, Philipp Nicolai's chorale *Wie schön leuchtet der Morgenstern* (*How bright appears the morning star*), written at the turn of the 17<sup>th</sup> century, was arranged by a number of baroque composers, including elaborations as chorale preludes for organ. The tradition has continued since then: the chorale underlies a contrasting solo melody in Cornelius' **Die Könige**, published in 1871.

18<sup>th</sup> to 20<sup>th</sup> centuries. Popular carol texts, such as Tate's **While Shepherds watched their flocks**, written in 1700, often appear in a number of musical settings. Hymn singing in English churches gained acceptance at this time. We present a number of tunes used for this poem: the first and last verses are sung to a psalm tune written a century before the text; the inner verses include a setting by Handel (based on an opera aria); a fusing tune, held in high regard by the author Thomas Hardy, who claimed it could 'soothe a savage beast' (*Tess of the D'Urbervilles*); a setting from the early 1800s by John Foster, introduced by organ, now a favorite in Yorkshire pubs(!); and a more complex, contrapuntal church 'gallery' setting for choir, rather than congregational singing, dating from about 1830.

Benjamin Britten composed **The Wealden Trio** (Christmas Song of the Women) in 1929. This haunting setting of Ford Maddox Ford's text contrasts not only solo and choral sections, but also the poverty of our lives on earth with the warmth of the heavens and the promise of the savior's birth, as sung by the shepherds.

Traditional songs and carols. In addition to the 'composed' works described above, there is a rich heritage of carols and songs from popular and folk traditions. For more than three centuries, shepherds descending from the hills to cities in Italy and Sicily at Christmas time have sung **Quando nascette Ninno a Betteleme**, with a tune very much like *He shall feed his flock* from The Messiah - perhaps Handel heard this melody while in Rome for a few years in the early 1700s? Another shepherd's song, **El Noi de la Mare** (*What shall we give the Son of the Virgin?*), performed instrumentally, originates from the Catalan region in northeast Spain. The melody of the Christmas hymn **Miladuka** comes from Syria, with added drones and harmonization in this arrangement.

In the 1930s, the American folksong and ballad collector John Jacob Niles said he took down the tune and words to **Lullay, thou tiny little child** from 'the old lady with the grey hat' at an old-timers day in Tennessee; actually, it is his own music. The **Huron Indian carol**, taught to native Americans by Jesuit priests, combines the Christmas story with native traditions. Although this carol is not representative of indigenous Native American music, it is an instance of one culture absorbing and

reshaping the elements of another. Taught by Jesuit missionaries, the Huron Indians made Jesus the son of Gitchimanitou. He was wrapped in swaddling clothes of rabbit skins, laid within a birchbark teepee, and worshipped by hunters and chiefs.

The popular and delightful Czech carol, **Zezulka z lesa vylitla**, gives voice to the birds with cuckoo and dove sounds. In contrast, a very different Czech tradition is represented by Hebrew folksongs arranged by Victor Ullmann. Ullmann lived in Prague until he was taken prisoner by the Nazis, along with thousands of others, and sent to the **Terezin** concentration camp forty miles away. Terezin was a 'model camp' shown to the Red Cross, including recitals, concerts, and theatre performances, but hiding the realities of forced labor and death. Education was banned. Yet, children learned Czech, Russian, German, and Hebrew language, history, poetry, and religion through songs arranged by Ullmann and others while in captivity. The strength and faith of those imprisoned speaks through their songs.

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*In this holiday season, may music help bring understanding and peace to our world.*

**MELISSA CHESNUT-TANGERMAN** started singing in groups at three, in nightly family ensembles that specialized in musical theatre. What formal musical training she has was acquired at Hamilton College. A resident of Middletown Springs, she currently sings in the Vermont Symphony Orchestra Chorus and Chamber Chorus, plays guitar/sings with a trio and a pop/rock band, and teaches beginning piano. She can occasionally be heard performing her own compositions at coffeehouses. Melissa is a co-producer of SolarFest, a weekend-long performance arts festival run on solar energy.

**DEBORAH FARNHAM** lives in South Starksboro with her husband and dog. She currently sings with the Vermont Symphony Orchestra 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.

**ED HILBERT** and his wife, Emily, live in Bristol where they operate their business as piano tuners, restorers, and Kawai dealers. Ed has a BA in Music from Juniata College. While earning his M.Div. at Pittsburgh Theological Seminary, he directed the seminary choir and sang in the Pittsburg Bach Choir. In the recent past, Ed has directed the Bristol Ecumenical Choir, sung with Trillium, and performed with Musica Propria. He serves as an EMT on the Bristol rescue squad and is a minister and active member of the New Haven Congregational Church.

**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. Instruments played in this concert: Recorders, Cornamusen, Kortholt.

**MARYBETH McCAFFREY**, 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 over the past 2 years, and participated in master classes with Drew Minter, the Anonymous 4, and Julianne Baird. Currently a member of the VSO Chorus, and VSO Chamber Singers, she also has sung with many other groups. In 1999, Marybeth has appeared as a soloist with various local groups and with Amherst Early Music Festival in Schutz', *\_Mass\_*, 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.

**ANDREA ORLYK** taught choral music for 32 years in public schools in Massena, N.Y., Rutland, Vermont, and Essex Junction, Vermont. She served in various positions for Vermont Music Educators Association; as president of Vermont American Choral Directors Association; Vermont all-state auditions chairperson and assistant director; fine arts chair at Essex High School; substitute organist; and now maintains a private piano studio. She earned her BS in Music Education from Crane School of Music, Potsdam, NY, a M.Mus. in Musicology from Indiana University, Bloomington, IN and has completed postgraduate work at UVM and Castleton College. She has two grown children, Heidi and David, currently resides in Colchester, with her husband Michael and dog "Honey the Yorkie", and is actively involved in being newly retired!

**JEFF REHBACH** is choir director at the Middlebury Congregational Church, and has also served as music director of the a cappella ensemble Trillium, Addison County Community Chorus, the Middlebury Community Players, and the Middlebury College Musical Players. He directs the Middlebury College Chamber Singers, and may be spotted singing with the Vermont Symphony Orchestra Chorus, Mad River Chorale, and Burlington Choral Society. He has participated as a singer and instrumentalist at Amherst Early Music Festival for the past two years. Jeff serves as Director of Information Technology Services at Middlebury College, where he has been employed since 1981.

**JODY WORMHOUDT** is a scientist specializing in chemical physics and spectroscopy. Music occupies the rest of his time. He and his wife Michal Truelsen are cofounders of Hence Care! Early Music Ensemble, and he has sung with Norumbega Harmony, Wellesley College Madrigal Singers, Keene State Collegium Musicum, and other groups.

Very special thanks to **MICHAL TRUELSEN**, designer of the EMV symbol and illustrator for our promotional materials and program. Michal's work is on permanent exhibit at the Peel Gallery, Danby, VT. She attended Rutland High School for two of her high school years. She lives with her husband, Jody Wormhoudt, in Greenville, NH.