

Performers

FRANCY H. ACOSTA of *Ensemble Ad-Hoc* is currently a doctoral candidate in Early Music Performance Practice at Case Western Reserve University where she studies voice with soprano Ellen Hargis. Ms. Acosta has recorded Latin American and Spanish Baroque music and appeared at the Bloomington Early Music Festival as *Amor* in the Spanish opera *La Púrpura de la Rosa*. While in her native Colombia Ms. Acosta combined vocal performance with the composition and recording of music for children.

AMY BARTRAM, soprano, is based in NYC, where she frequently appears as a soloist. She sings with the Trinity Choir of Trinity Church, Wall Street, and can be heard on the best-selling Naxos CD, *Christmas at Trinity*. With Trinity, she has been a soloist in works such as the Bach *B-minor Mass* and Mozart *Requiem*, and the choir's acclaimed presentation of Handel's *Messiah* with the period orchestra REBEL, broadcast live. With the VOX vocal ensemble, she has sung music of the renaissance composer Robert Parsons as part of the Miller Theatre's Parsons Project, and works by Bach, Cage, and Feldman. A member of the New York Continuo Collective, last April she sang the role of Anima in their production of Cavalieri's *Rappresentazione di Anima e di Corpo*, directed by Stephen Stubbs and Erin Headley. She often gives lute song recitals with lutenist Ekko Jennings, including a recent exploration of the Bottegari lute book. She is the founder and artistic director of Machicoti, a medieval ensemble.

KIRK-EVAN BILLET earned the Doctor of Musical Arts degree in composition at the Manhattan School of Music in New York, where he received the commencement award for outstanding achievement in composition. He also holds degrees from the University of Miami and the Peabody Conservatory of Music. He is a composer member of ASCAP and has been an annual award recipient since 1996. An experienced singer of early music, he led a Baltimore ensemble dedicated to the performance of Medieval works alongside premieres. Billet also pursues interests beyond Western music, having traveled to Burkina Faso to study the kora there in 1997. He is currently Assistant Professor of Music at Lake Forest College in Illinois.

KATE BUEHLER, instrumentalist, comes to early music as a performer, scholar, luthier, and teacher. She plays early bowed strings, and as an instrument builder specializes in medieval stringed instruments. She holds degrees in Music Education, Violin Performance, and Musicology, and has studied with luthier Daniel Larson. Her current research interest is the British Museum Gittern, one of the oldest and best preserved extant medieval instruments.

LYNNETTE COMBS, native of Eastern Kentucky, has been organist at the Universalist Church in Barre, Vermont for fourteen years. In 2001, she was chosen by the Vermont Chapter of the American Guild of

Organists to be their Artist of the Year. She is harpsichordist with the Baroque ensemble *Consort Courante*.

REBECCA FASANELLO is a member of the Associate Chorus at New York City Opera where she appeared in Chabrier's *L'Étoile* as Koukouli and in Bellini's *I Capuleti e I Montecchi*. She has been mezzo-soprano and alto soloist in Vivaldi's *Gloria* in Minneapolis and currently solos with New York's *Cappella Oratoriana*, performing in England (2001), and BEMF (2001, 2003). In Manhattan, she subs with the choirs of Corpus Christi, Saint Agnes, St. Mary the Virgin, St. Ignatius of Antioch, St. Patrick's Cathedral and Central Synagogue. Rebecca programs music for a weekly mass at The Oratory Church of St. Boniface, Brooklyn, researching, translating and performing medieval music for solo and duet. She coaches with Lionheart's Larry Lipnik and has participated in workshops led by Sequentia, Anonymous 4 and The Clerks' Group. A member of AGMA, AEA, AFTRA, SAG Rebecca has acted in New York, Chicago, Baltimore and Boston. She holds a B.M. in Classical Voice from Boston University.

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.

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 Vermont Symphony Orchestra Chorus, Chamber Singers, and various community choruses. This year she also 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 by day 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.

JOSÉ LUIS POSADA of *Ensemble Ad-Hoc* began his professional career as a performer of traditional music touring extensively throughout his native country, Colombia. His interest in early music began in 1988 when he undertook studies of history and performance

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practice of this repertoire. Mr. Posada holds a Master's degree in Early Music Performance Practice from Case Western Reserve University, where he studied lute, theorbo and Baroque guitar with Scott Pauley.

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 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.

JEFF REHBACH is director of the Middlebury College Chamber Singers and the Middlebury Community Chorus. He conducts the open reading of Handel's Messiah each year in Middlebury, and helps lead the annual Lessons and Carols Service at Middlebury College. Jeff has served as music director of the

Middlebury Community Players, the Middlebury College Musical Players, the a cappella ensemble Trillium, and the Middlebury Congregational Church choir. He has performed with the Vermont Symphony Orchestra Chorus, Vermont Millennium Music Festival, Counterpoint and Friends, and Amherst Early Music Festival. Jeff serves as Special Projects Manager for the Dean of Library and Information 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.

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. With her husband, Jody Wormhoudt, she directs Hence Care! Early Music Ensemble. You may contact her about her work at mrtruelsen@excite.com.

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ENSEMBLE AD-HOC, founded in Bogotá, Colombia in 1989, specializes in the performance of Renaissance and Baroque music from Spain and Italy. The ensemble's basic conformation is solo voice accompanied by a lute or Baroque guitar. Occasionally, and according to the requirements of specific programs, other musicians join, hence *Ad-Hoc*. Performances in the U.S. include *Bloomington Early Music Festival*, 1999; *Sixth Festival of Women Composers* (Indiana University of Pennsylvania, 2000) and various concerts and educational recitals of early music and also of traditional music from Colombia and other Hispanic countries.

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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. *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:

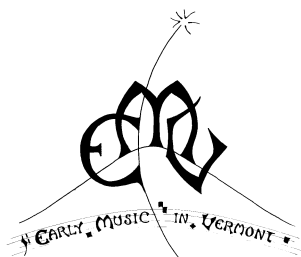
*then listen I
to the celestial Sirens harmony
that sit upon the nine infolded Sphears,
and sing to those that hold the vital shears,
and turn the Adamantine spindle round
on which the fate of gods and men is wound.*

*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. ...*

Plato, 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.*

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celestial Sirens &
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Programs
Carols through the Millennium
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Darkness, Peace & Light
Divine Inspiration
O what Fortune!