

celestial SIRENS

June 2

8pm

Shelburne

episcopal
church

June 3

8pm

Manchester

congregational
church

June 4

3pm

Rutland

congregational
church

singing

Music of Women through the
Millennium

presented by:

Early Music Vermont

information: 802.453.3016 or wingnut@together.net

Music of Women *through the Millennium*

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| <i>Τηε ζοιχε οφ Ισοιαη τηε Προπηετ</i> (CK, MM ^c , JR) | Kassia (born ca. 810) |
| <i>O viridissima virga</i> (DF, MF, MM ^c , MCT) | Hildegard (1098-1197) |
| <i>Die werelt hielt mi in hair gewout</i> (MMC, MM ^c , JR) | Suster Bertken (1426-1514) |
| <i>O dulcis jesu</i> (DF, MM ^c) | Chiara Margarita Cozzolani (1602-1677) |
| <i>Domine Dominus noster, quam admirabile</i> (DF, MF, GM, MM ^c , MCT) | Donna Lucrezia Orsina Vizzana (1590-1662) |
| <i>Duo</i> (CK, JR) | James(?) Harding (ca. 16 th century) |
| <i>In manus tuas Domine</i> (CK, JR) | John Baldwin (ca. 16 th century) |
| <i>La rousset</i> (DF, CK, MM ^c , MCT) | anonymous (14 th century) |
| <i>Ung plus que tous</i> (DF, CK, MM ^c , MCT) | |
| <i>Mentita</i> (DF, MCT) | Barbara Strozzi (1619-1664) |
| <i>Cor donato, cor rubato</i> (DF, GM, MM, MM ^c) | |
| <i>Se scior si ved'il laccio</i> (DF, MF, CK, MM, MM ^c , JR, MCT) | Madelena Casulana (ca.1540-ca.1590) |
| ~ 10 minute intermission ~ | |
| <i>L'oiseau</i> (DF, MF, CK, MM, MM ^c , JR, MCT) | Clara Schumann (1819-1896) |
| Fairy Songs (DF, MF, CK, MM, MM ^c , JR, MCT) | Alice Parker (composer) (b.1925) |
| <i>Lullaby to Titania</i> | William Shakespeare (playwrite) (1564-1616) |
| <i>Oberon's Blessing</i> | |
| Gartenlieder (DF, MF, CK, MM, MM ^c , JR, MCT) | Fanny (Mendelssohn) Hensel (composer) (1805-1847) |
| <i>Im Herbste (no. 3)</i> | Ludwig Uhland (poet) |
| <i>Im Wald (no. 6)</i> | Emanuel Geibel (poet) |
| Chorale Preludes on Gregorian Themes, Opus 8 (GM) | Jeanne Demessieux (1921-1968) |
| <i>Toccata on Veni Creator**</i> | |
| <i>Filii et Filiae*</i> | |
| <i>Hosanna Filio David*</i> | |
| <i>Romantic Rag (1976)**</i> (GM) | Kathy Craig (b. middle 20 th c) |
| <i>Red Peppers (1907)**</i> (GM) | Imogene Giles ((b. late 19 th c.) |
| My Girls (DF, MF, MM ^c , MCT) | Gwyneth Walker (composer) (b.1947) |
| <i>Hey Girl!</i> | Lucille Clifton (poet) (b.1936) |
| <i>For My Girls</i> | |
| <i>Sisters</i> | |
| <i>How do I love thee?</i> (DF, MF, MM ^c , MCT) | Nathan Christensen (composer) (b.1976) |
| | Elizabeth Barrett Browning (poet) (1806-1861) |
| <i>Take me back, oh hills I love</i> (DF, MF, CK, MM ^c , MCT) | Appalachian folk tune via Claudia Schmidt, Sally Rogers |

* Shelburne performance only

** Manchester and Rutland performances only

Program Notes

Music of Women through the Millennium explores music from each century through the millennium, across a broad range of languages, styles and traditions.

Kassia (born ca. 810), the earliest woman for whom there is extant music, a Byzantine nun and renowned composer of Eastern chant, composed 23 sacred and 261 secular works. Very little of her music has been transcribed into modern notation because of the difficulty of gaining access to it. Her musical inventiveness and wit show in her poetic play with words. For example, the word “*physin*” (nature) introduced in the first part of the liturgical chant,

Now the voice of Isaiah the Prophet, repeats three other times in different ways later when enumerating the virtues of St. John. The chant (a type known as doxastikon, a lengthy verse sung in various parts of the morning and evening Offices, was sung at Vespers on June 24th, to commemorate the birth of Saint John the Baptist. It proclaims the fulfillment of Isaiah’s prophecy of the coming of a forerunner of Christ.

In ancient times, some believed that nature itself was the portal to the sacred. **Hildegard von Bingen (1098-1197)**, a nun, gifted composer, and politically astute woman, respected by statesmen and churchmen, brought her theological, artistic and scientific creations together in many ways. One example is her creation of the word “*viriditas*” or greening power, prominent in the chant *O viridissima virga*.

Suster Bertken (Bertha Jacobs) (ca.1426-1514) entered a cloister with the walls of the Utrecht Buurkerk sometime between 1456 and 1457 and lived a life of strict abstinence until her death. The work of this mystical poet was published in two small books. The second book contains some prayers, and eight sacred songs without melodic notation. The *Utrecht Liederbuch*, dating from around 1500 contains five verses of one of her songs, *Die werelt hielt mi in hair gewout* (The world held me in its power).

Chiara Margarita Cozzolani (1602-ca.1677) left the largest (four editions) and most varied body of 17th century Milan, Italy convent music. She entered the convent of Saint Radegonda of Milan in 1619, the preeminent foundation for the practice of polyphony of the approximately 20 female monasteries in 17th century Milan. *O dulcis Jesu*, a highly personalized and emotive text, focuses on the individual Christian’s relationship to Christ and on the bodily aspects of Christ’s presence.

Donna Lucrezia Orsina Vizzana (1590-1662) became a nun in the most musically renowned convent in Bologna, Italy and is the author of the only published musical collection by a Bolognese nun. She was sent to the convent at age eight after the death of her mother. The three voice motet, *Domine Dominus noster, quam admirabile* was likely performed from a large private chapel joined to the public church, Santa Cristina, by three grated windows, which concealed the faces of the singing nuns but did not confine their voices.

Musical life in Britain flourished during the reign of **Elizabeth I (1533-1603)**. Patronage of music stemmed from her courtly example as an able virginalist and lutenist, as well as an amateur composer, singer and dancer. Contrapuntal music, instrumental music often based on religious melodies for keyboard or 2 to 8 instruments, by composers working in England during the reign of Elizabeth I includes *In manus tuas Domine*, by John Baldwin, and *Duo* attributed to James Harding.

Was Anonymous a woman? The anonymous french rondeau, *La Rousset*, suggests this might be the case. It describes how the garden dew soiled her dress. The second rondeau, also anonymous, *Ung plus que tous*, describes the secret nature of true love and could be either a male or female point of view. Notably, the rondeaux musical form predominates from the 15th century to the present, and can be detected in many of the selections on this program, detected by its recurrence of musical and poetic sections.

Barbara Strozzi (ca.1619-ca.1664) was the adopted daughter of poet and librettist, Giulio Strozzi. She had access to a society of intellectuals and artists that was denied most other women. She wrote and published more cantatas than any other 17th century composer (eight volumes of arias, cantatas, madrigals and duets. *Mentita* gives weight and emphasis through the music to the words “*Mentita*”, “*sensi*”, and “*coi vaci*”.

Although the 1500’s witnessed the cultivation of polyphonic music in convents, growth of private music instruction, explosion of music printing, and rise of the professional women performer, the only evidence of the female performer-composer-teacher model before 1600 is **Madelena Casulana (ca.1540-ca.1590)**. Recognized as an accomplished performer,

teacher and composer of distinction more than a decade before the rise of the professional woman musician in Italy, she was primarily a madrigalist and appears to have been the first woman to have a volume of her own musical compositions printed. *Se scior si ved'il laccio* was one of her most widely circulated works.

The cycle of the seasons, the forests and waters supplied German romantic poets with both beautiful images and philosophical symbols. Two more widely known German composers **Clara Schumann (1819-1896)** and **Fanny (Mendelssohn) Hensel (1805-1847)** were members of musical families whose male members received renowned musical acclaim, and drew upon the nature theme in songs they composed. In addition to her piano compositions, Schumann wrote the text and music of *L'oiseau*. Hensel's *Gartenlieder*, published in 1846, set poetry of Ludwig Uhland's *Im Herbste* ("In Autumn") and Emanuel Geibel, *Im Wald* ("In the forest"). Uhland speaks of a spring day, which he paints in sound with the pairs of voiced consonants (Frühlingswonne, Himmel, Sonne, Gartenhallen, and schallen) which are emphasized in performance. Geibel exhorts being in the forest and singing to himself and to nature.

Jeanne Demessieux (1921-1968), born in Montpellier, France was one of the great organists of her day. She possessed an enviable virtuoso technique and a genius for improvisation. A long-term protégé of Marcel Dupré and the first woman to give a recital in Westminster Abbey, Demessieux enjoyed a reputation as a brilliant technician and improviser. (Reviews of her North American tours in 1953, 1955, and 1958 rarely fail to mention her virtuosic pedal-playing in high French heels!) Demessieux's Chorale Preludes on Gregorian Themes, Opus 8, is a collection of 12 pieces, each in a different form, from ornamented cantus firmus to march. Toccata on *Veni Creator* is a marvelously clever treatment of the chant. Aside from the theme's appearance in half-note values first in the tenor, then in the soprano, it also comprises much of the toccata figuration. The piece begins with a 2-part canon and concludes with a 3-part canon.

Ragtime music, first popular in the late 19th century, inspired **Imogene Giles (1907)**, composer of *Red Peppers*. (No biographical information on Giles is available.) Although its popularity was supplanted by the advent of Dixieland jazz, ragtime continues to bring delight through works such as those of **Kathy Craig's, Romantic Rag (1976)**. Craig, a native Californian, combines two very disparate careers: that of a practicing dentist and that of concert pianist. Classically trained from age 5, Dr. Craig discovered ragtime music in the early 70s and was a prize winner at the 1974 Sedalia Joplin Festival. In her own words, the Romantic Rag "reflects its composers fondness for music of the Romantic period as well as for classical ragtime."

The poetry of **Lucille Clifton (b.1936)**—educated at Howard University and SUNY Fredonia, was formerly the Poet Laureate of the State of Maryland—inspired Gwyneth Walker, a Vermont composer to set *My Girls* to music. **Gwyneth Walker (b.1947)**, graduate of Brown University, Hartt School of Music, and former faculty member of the Oberlin College Conservatory, resigned in 1982 to pursue a career as a full-time composer from a dairy farm in Braintree, Vermont. My Girls are about lively, spirited, confident, fun-loving girls—in the hallway at school (Hey Girl!), reaching for the door, running down the street, heading for the high ground. Energy and humor exude in both the poetic and musical language.

Elizabeth Barrett Browning (1806-1861) was the oldest of 11 children, She read Greek at 8 and at 12 wrote an epic poem that her father had printed. A lively child until she was 15, she suffered a spinal injury and began to languish in her room. She met a younger poet, Robert Browning, when she was 39 years old. In spite of her possessive father, the literary couple eloped to Italy in 1846. Her immortal 'Sonnets from the Portuguese' ("How do I love thee? Let me count the ways") were addressed to her husband. *How do I love thee* swings in the 21st century through the talents of Nathan Christensen (b.1976) of Bartlesville, Oklahoma.

A song from Appalachia, *Take me back, oh hills I love* brought to us through a recording of Claudia Schmidt and Sally Rogers, transcribed by Melissa Chesnut-Tangerman, closes our program.

Marybeth McCaffrey

Based on textual matter from the following sources: Schleifer and Glickman, eds. *Women composers: music through the ages* (1996); *Women Making Music, Singers and Songs in Fifteenth century Italy* (essay by Howard Mayer Brown); *Elizabeth's Music*, liner notes (Dorian 90015 1999); Kendrick, *Motets of Cozzolani* (v.87 Recent Researches in Music of the Baroque Era, 1998); Archer, *Cantate, Ariette, Opus 3 of Strozzi* (v.83 Recent Researches in Music of the Baroque Era, 1996); Gordon Paine, ed., *Gartenlieder* (Earthsongs, 1993); www.womensmusic.com; www.maltedmedia.com/walker/; <http://www.guildmusic.com/composer/demessij.htm>.

Τηε ζοιχε οφ Ισαιαη τηε Προπηετ

Now the voice of Isaiah the prophet

Today the voice of Isaiah the prophet has been fulfilled by the conception of one greater than the prophet, John.

“Behold: I will send my messenger before your countenance,
who shall prepare your way.”
He then, as soldier and forerunner of the Heavenly King,
truly made straight the paths of our God,
being a man by nature, but an angel by his way of life.
For he had embraced complete chastity and self-restraint,
he held to that which was according to nature,
but avoided that which was contrary to nature,
striving beyond nature, surpassing it.

Let us all, o faithful, imitate him in virtue,
implore him to intercede on our behalf,
for the saving of our souls.

Translation by Antonia Tripolitis

O viridissima virga ave

Oviridissima virga ave, que in ventoso flabro sciscitationis sanctorum prodisti.

Cum venit tempus quod tu in floruisti in ramis tuis;
ave, ave sit tibi, quia calor solis in te sudavit sicut odor balsami.

Nam in te floruit pulcher flos qui odorem dedit omnibus aromatibusque arida erant.

Et ila apparuerunt omnia in viriditate plena.

Unde celi dederunt rorem super gramen et omnis terra leta facta est, quoniam viscera ipsius frumentum protulerunt, et quoniam volucres celi nidos in ipsa habuerunt.

Deinde facta est esca hominibus, et gaudium magnum epulantium; unde, o suavis virgo, in te non defici ullum gaudium.

Hec omnia Eva contempsit.

Nunc autem laus sit altissimo.

Die werelt hielt mi in hair gewout

Die werelt hielt mi in hair gewout
mit haren stricken menichfout.
nv ben ic hair ontcomen.
Och dat sij seer bedrieghelic is,
dat heb ic wel vernomen.

Die edele minne bouen tijt
die heeft mijn harte seer verblijt

Hail, O greenest branch

Hail, O greenest branch who came forth with the saints like a gust of wind.

When the time came for your branches to blossom you were truly exalted, for the sun's warmth perfumed the air around you like balsam.

For in you blossomed the fairest flower from which all dried spices derive their perfume.

And your branches burst into greenness.

The heavens laid their dew on the grass and the earth rejoiced, because your womb brought forth wheat for the birds of heaven to make their nests.

Then a banquet was prepared for humanity, and great was our joy. And in you, O sweet Virgin, is there no lack of rejoicing.

Eve hated these things,

But now let us praise the Most High.

Symphonia armonie celestium revelationum

Translation by Barbara Newman

The world held me in its power

The world kept me in its sway
with its manifold fetters;
but now I have fled from it.
Oh, how delusive it is,
I have clearly seen.

Noble Love eternal
has much delighted my heart;

ik wil my steruen leren
wair my die edel minne stuert
dair toe wil ic my keren
Die lelien leuen sonder pijn
si scencken si drinken den puren wijn
hair vroechde ik bouen maten
si singhen also sueten discant
wie mach dei lelien laten

Wie sel ons gheuen een droppelkijn
al vanden edelen puren wijn
hi springhet bouen maten
laet ons al stille oetmoedich sijn
hi daelt in reynen vaten

Soe wie een droppelkijn heeft ghemaect
die wort oetmoedich sacht ghemaect
satich inden synnen
wat liden dat hem ouercoemt
sij houden vrede bynnen

O dulcis Jesu

O dulcis Jesu, tu es fons pietatis, tu es fons bonitatis, fonsque amoris, et apud te est fons vitae, O dulcis Jesu.

Bibat ergo in te solo anima mea, ad te solum confugiat, ad te die nocteque clamet, quia in te solo vera est quies, vera dulcedo, vera pas et vita.

Praebe mihi, amantissime Jesu, tuum dulcissimum lumen; infunde, suavissime Domine, infunde in animam meam amabilissime tuae lucis scintillam, ut sic illustrata irradiataque valeat te videre, te amare, amond te frui, fruendo te possidere, cumsanctis tuis in aeternum. O dulcis Jesu.

Domine Dominus noster, quam admirabile

Dmine Dominus noster quam admirabile est nomen tuum in universa terra.

Quoniam elevata est magnificentia tua super caelos ex ore infantium et lactentium perfectisi laudem propter inimicos tuos ut destruas inimicum et ultorem.

Quam admirabile est nomen tuum in universa terra.

Quoniam videbo caelos tuos opera digitorum, lunam et stellas quae tu fundasti.

Quam admirabile est nomen tuum in universa terra.

it wants to teach me how to die.
Wherever noble Love guides me,
there I want to go.
The lilies live without pain.
They pour, they drink the pure wine.
Their delight is beyond measure.
They sing such agreeable descant.
Who wants to abandon the lilies?

Who will give us a little drop
of the precious pure wine?
It flows in abundance,
let us be humble in silence.
It drops into a pure vessel.

Whoever has tasted a little drop
is made humble and mild,
fulfilled in their senses
whatever suffering befalls them,
they stay peaceful inside.

Translated by Willem de Waal

O sweet Jesus

O sweet Jesus, you are the source of devotion, You are the source of goodness, and the source of love, and in You is the source of life, O sweet Jesus.

So let my soul drink only from You, let it seek refuge only in You, let it cry to You day and night; for in you alone is true rest, true sweetness, and true peace and life.

Most beloved Jesus, grant me your sweetest light; lovingly infuse, most pleasant Lord, infuse the ray of your light into my soul, so that, thus illuminated and radiant, it may be worthy to see you, to love you, to enjoy You in love, to possess You in enjoymen with your saints foever. O sweet Jesus.

Translation by Robert L. Kendrick

O Lord, our Lord, how admirable is your name

O Lord, our Lord, how admirable is your name in all the world.

For the mouths of babes and infants exalt your greatness. You have created a bulwark against your foes to destroy the enemy and the avenger.

How admirable is your name in all the world.

For I shall see your heavens and the works of your hands, the moon and stars which you have created. (Psalm 8)

How admirable is your name in all the world.

Translation by Craig Monson

Im Herbst

Seid gegrüsst mit Frühlingswonne,
Blauer Himmel, goldne Sonne!
Drüben auch aus Gartenhallen
Hor' ich frohe Saiten Schallen.

Ahnest du, o Seele, wieder
Sanfte, süsse Frühlingslieder
Sieh umher die falben Bäumel
Ach, es waren holde Träume.

Im Wald

Im Wald, im hellen Sonnenschein,
Wenn alle Knospen springen,
Da mag ich gerne mitten drein
Eins singen.

Wie mir zu Muth in Leid und Lust,
Im Wachen und im Träumen
Das stimm' ich an aus voller Brust
Den Bäumen.

Und sei verstehen mich gar fein,
Die Blätter alle lauschen,
Und fall'n am rechten Orte Ein
Mit Rauschen.

Und weiter wandelt Schall und Hall,
In Wipfeln, Fels und Büschen,
Hell schmettert auch Frau Nachtigall
Dazischen.
Da fühlt die Brust am eignan Klang,
Sie darf sich was erkühnen --
O frische Lust! Gesang! Gesang
Im Grünen

My Girls

hey, girl!
this morning, i met myself coming in
a bright girl, a jungle girl, shining quick as a snake.

hey girl!
i met myself this morning coming in
a tall tree girl, a me me me me girl.

my girls, my girls, my almost me.
mellowed in a brown bag

In Autumn

Be greeted with Spring's delight,
blue sky, golden sun!
Over there, from the garden,
I hear the sound of joyful strings.

Do you, O soul, again expect
the soft, sweet songs of Spring?
See the pale yellow trees all around!
Oh, they were lovely dreams.

In the forest

In the forest, in the bright sunshine,
when all the buds spring open—
there I, in their midst, like
to sing, a song.

For my good spirits in suffering and joy,
in waking and in dreaming,
I sing that song to the trees
at the top of my lungs.

And they understand me very well;
the leaves all listen
and join in at the right time
with rustling.

And further the sounds resound
in treetops, rocks and bushes.
Mrs. Nightingale also warbles clearly
in their midst.
There the heart feels from its own sound
that it may venture something.
O fresh joy! Song! Song
in the greenery!

Translation by Gordon Paine

This Morning

hey girl!
i met myself this morning coming in
and all day i have been a black bell, ringing.
i survive!
i'm a bright girl, a jungle girl, shining quick as a snake.
i'm a tree girl, i'm a me girl,
i met myself this morning coming in
hey girl!

To My Girls

my dearest girls, my girls, my more than me.

held tight and straining at the top,
like a good lunch.

we dressed you in our name,
and here you are
my girls, my girls, my girls:
forty quick fingers reaching for the door.

i command you to be good runners.
i command you to go with grace.
i command you to go well in the dark,
and make for high ground.

go with grace.

How do I love thee?

How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of Being and ideal Grace.

I love thee to the level of every day's
Most quiet need; by sun and candle-light.
I love thee freely, as men strive for Right;
I love thee purely, as they turn from Praise.

I love thee with the passion put to use
In my old griefs, and with my childhood's faith
I love thee with a love I seemed to lose
With my lost saints,--I love thee with the breath.

Smiles, tears, of all my life!--and, if God choose,
I shall but love thee better after death.

Refrain: How do I love thee? Let me count the ways.
I love thee like the earth and sky and will throughout my
days.

I love thee in the morning and I love thee in the night,
and if you ask me how I feel, I'm doin' all right.

Verse: My life is dark without you and I love you for the
light
that seems to gather round whenever you're in sight,
I love thee from the smallest little detail of thy face,
and I love thee to the greatest distance measurement can
trace.

Refrain

Verse: More precious than diamonds, you are my luxury,
but I could never give you up: you're my necessity.
This love I give you freely, this love I give is pure,
and I love you with a passion you ain't never known
before.

Refrain

Elizabeth Barrett Browning

Nathan Christensen, after E.B. Browning

Take me back oh hills I love

Take me back oh hills I love; Lift me from this lonely bed
Light my way with stars above; curl soft winds about my head
Wash my feet in crystal streams; cradle my arms in boughs of oak
Breathe the scent of pine for dreams; wrap me tight in earthen cloak.

| | |
|--|---------------------------------|
| <i>Sisters</i> | |
| me and you be sisters | Me and you be sisters |
| we be the same. | we be the same. |
| me and you be comin from the | me and you be sisters |
| very same place. | we be the same. |
| | |
| me and you be greasing our legs | me and you got babies now. |
| be touching up our edges | got thirty-five years |
| be scared of rats, | me and you got black, |
| be steppin' on them roaches, | let our hair go back, |
| come running high | be loving ourselves, be sisters |
| down Purdy Street one time. | |
| and mama laugh and shake her head at me and you. | me and you be sisters |
| | we be the same. |
| | me and you be coming from the |
| | very same place. |
| | |
| | only, where you sing, |
| | i poet. |
| | |

celestial SIRENS

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.

MARTY FRENCH grew up in a family of singers. Her parents met when both joined a small choral group, and later, passed the love of music on to their four children. By the age of 12 Marty began spending summers at Kinhaven Music Camp in Weston, Vermont as a violin student. There she played chamber music and sang Bach Cantatas, Palestrina and madrigals. Currently she plays violin in a string quartet and sings with Musica Propria, the VSO Chorus and the Chancel Choir of First Baptist Church in Burlington.

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.


MARK MADISON, baritone, has lived in Manchester for 27 years and has been singing all of his life. From choruses to glee clubs to church choirs singing has brought great joy and the blessings of many wonderful friends. Mark says that most of what he learned about music as a form of artistic expression began at First Congregational Church in Manchester Center. He is also grateful to Linda Hueckel, organist and choir director at FCC, for allowing him the opportunity to develop as a solo artist. He has studied with Dee Tigue, his first real voice teacher, and currently studies with Keith Kibler. He also sings with the Manchester Choral Society, The Bennington County Choral Society, and the Vermont Symphony Orchestra Chorus where he has learned much from directors Edwin Lawrence and Robert DeCormier. Mark gave his first recital on May 21st of this year.

GEORGE MATTHEW, JR., educated at Colombia, 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, 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.

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.

Very special thanks to: ☒ **MICHAL TRUELSON**, 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; ☒ **JODY WORMHOUDT**, editor of the EMV program notes, and singer with EMV in the Carols through the Millennium program. A scientist specializing in chemical

physics and spectroscopy. Music occupies the rest of his time; and  **MARINA KAYE**, kind, patient, and generous coach for the Greek text included on today's program. A native of Athens, Greece, Marina now resides in Fairfax, Vermont.