



UPPER VALLEY
MUSIC CENTER



JUNEBERRY
COMMUNITY CHORUS
at UVMC



JUNEBERRY
SINGS



BIRD BY BIRD



Lebanon Opera House

Lebanon, NH • 4:00 pm

Donations accepted at the door • Suggested donation \$15.00

Juneberry at UVMC seeks to create a welcoming space in which singers can deepen skills within a mutually supportive choral community.

LETTER FROM DIRECTOR

Anne LaMott wrote: “Thirty years ago my older brother, who was ten years old at the time, was trying to get a report on birds written that he’d had three months to write. It was due the next day. We were out at our family cabin in Bolinas, and he was at the kitchen table close to tears, surrounded by binder paper and pencils and unopened books on birds, immobilized by the hugeness of the task ahead. Then my father sat down beside him, put his arm around my brother’s shoulder, and said, ‘Bird by bird, buddy. Just take it bird by bird.’”

Juneberry at UVMC seeks to create a welcoming space in which singers can deepen skills within a mutually supportive choral community. We learn the music note by note, bird by bird. Some of our singers are very experienced, some are choir firsties, and most are somewhere in the middle, and all are welcomed and celebrated. Our practices are filled with laughter and hard work, silliness and neuron-building challenges. The health and community-building benefits of choral singing are well-documented, but actually experiencing them through Juneberry is far more rewarding than just reading the research.

Don’t hesitate to ask a chorus member for their story after the concert. Learn more online at the Upper Valley Music Center website, www.uvmusic.org. If you are so inspired, please consider joining us through the chorus or vocal exploration classes for our spring term, which runs from the end of January-May, culminating in our May 2020 concert, “Transformation.” Registration is currently open. Except for the classes or circlesinging, joining the Juneberry program involves a placement sing with myself so we can figure out how to get you the best possible experience. All singers must be registered by the 2nd week.

I am so grateful to be part of this project, which week after week regenerates my faith in the essential wonderfulness possible in our world. Thanks to you for coming this afternoon and helping to create that wonderfulness, breath by breath, song by song, bird by bird.



Patricia

Please refrain from making recordings of any kind of this concert. We honor and support the composers, lyricists and arrangers who have created the music we’re singing (and follow the law). Thank you.

JUNEBERRY SINGS BIRD BY BIRD

January 12, 2020 4:00 p.m

at the Lebanon Opera House

Concert Order

Count On It!..... by K. Memley

The Turtle Dove folk song arr. by L. S. Spevacek

Lullaby of Birdland words by G. D. Weiss,
music by G. Shearing, arr. by R. Emerson

A Thousand Years words and music by D. Hodges
and C. Perri, arr. by A. Beck

The Way words by E. Muir, music by E. Levine

Thirteen Ways of Looking at a Blackbird.....
words by W. Stevens, music by T. Ramsey

Hope is the Thing with Feathers words by E. Dickinson
music by K. Potter

Step by Step..... words from Preamble to the Constitution of a MWU,
music trad. adapted by W. Hille

Peace White Dove.. words and music by M. Dolinski, arr. A. Emmet

Caged Bird..... words by M. Angelou, music by M. Hayes

Carmen Suite Habanera and Prelude.....by G. Bizet

Se lontan, ben mio, tu sei words by P. Mtastasio
music by W. A. Mozart

Se Equivocó La Paloma..... words by R. Alberti
music by C. Guastavino

Honey Bird words and music by A. Schroeder and S. Wyche
arr. by Patricia Norton

Rubber Duckie..... words and music by J. Moss

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Pre-concert Audio from: National Park Service

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Count On It!

by Kevin A. Memley (2014)

Image: Composite image designed by Robin Cushman

Notes: *When taking a song apart to learn it bit by bit, it is not unusual to start with counting the rhythm as a first step.*

1(e&a) 2(e&a) 3(e&a) 4(e&a)

The Turtle Dove

folk song arranged by Linda Steen Spevacek (b.1945)

Image: Image from Cynthia Crawford

Notes: *In 1903, musician Ralph Vaughan Williams was sitting in a pub in Sussex when he heard this sung by the crowd in the pub, and recorded it on a wax cylinder to share back in London. The turtle dove is now close to extinction in England, but a castle in Sussex which has "re-wilded" much of its land is a promising breeding site. The idea of a community singing in the pub for entertainment is as rare as the bird, and the song's expression of both loss and fidelity seems appropriate.*

Fare you well, my dear, I must be gone and leave you for a while.
If I roam away I'll come back again,
tho' I roam ten thousand miles, my dear,
tho' I roam ten thousand miles.

So fair thou art, my bonny lad, so deep in love am I,
but I never will prove false to the bonny lad I love,
till the stars fall from the sky, my dear,
till the stars fall from the sky.



The sea will never run dry, my dear,
nor the rocks ever melt with the sun,
but I never will prove false to the bonny lad I love,
till the stars fall from the sky, till the stars fall from the sky.

O yonder sits that little turtle dove, he doth sit on yonder high tree,
a making a moan for the loss of his love
as I will do for thee, my dear, as I will do for thee.
Fare you well my dear, farewell.

Lullaby of Birdland

words by George David Weiss (1921-2010), music by George Shearing (1919-2011), arranged by Roger Emerson (b.1950)

Image: Clara Gimenez

Notes: *George Shearing often joked about the success of "Lullaby of Birdland," which he says he wrote in 10 minutes over a steak dinner. At his 80th-birthday celebration at Carnegie Hall in 1999, he introduced the song by saying, "I have been credited with writing 300 songs. Two hundred ninety-nine enjoyed a bumpy ride from relative obscurity to total oblivion. Here is the other one."*

Lullaby of Birdland that's what I always hear when you sigh.
Never in my word land could there be ways to reveal,
in a phrase, how I feel!

Have you ever heard two turtle doves bill and coo when they love?
That's the kind of magic music we make with our lips when we kiss!

And there's a weepy old willow, he really knows how to cry.
That's how I'd cry on my pillow
if you should tell me farewell and goodbye.

Lullaby of Birdland whisper low, kiss me sweet and we'll
go flyin' high in birdland,
high in the sky up above all because we're in love...

A Thousand Years

words and music by David Hodges (b.1978)

and Christina Perri (b.1986), arranged by Andy Beck (2017)

image: markus53 from Pixabay.com

Notes: *This song is possibly best known for being part of the soundtrack for two of the Twilight movie series, which featured the love story of a human and a vampire. Christina Perri said it was "just the purest form of the love story that got me." I included it because of the way one reaches loving someone for a thousand years -- one step at a time.*

stanza 1

Heart beats fast.
Colors and promises.
How to be brave? How can I
love when I'm afraid to fall?
But watching you stand alone,
all of my doubt suddenly goes
away somehow.
One step closer.

stanza 2

I have died ev'ryday
waiting for you.
Darling, don't be afraid.
I have loved you for
a thousand years,
I'll love you for
a thousand more.

stanza 3

Time stands still.
Beauty in all she is.
I will be brave, I will not let
anything take away what's
standing in front of me.
Every breath, every hour
has come to this.
One step closer.

stanza 4

And all along, I believed
I would find you.
Time has brought your heart
to me. I have loved you for
a thousand years,
I'll love you for
a thousand more.

The Way

words by Edwin Muir (1887-1959), music by Elliot Levine (b.1948)

Image: 12019 from Pixabay.com.

Notes: *In the introduction to Muir's Selected Poems (1965) T.S.Eliot wrote of Scottish poet Edwin Muir, "...under the pressure of emotional intensity, and possessed by his vision, he found, almost unconsciously, the right, the inevitable way of saying what he wanted to say." Bird by bird, step by step; we say what we need to say, we walk the road we need to walk.*

Friend, I have lost the way.

The way leads on.

Is there another way?

The way is one.

I must retrace the track.

It's lost and gone.

Back, I must travel back.

None goes there, none.

Then I'll make here my place.

The road runs on.

Stand still and set my face.

The road leaps on.

Stay here, forever stay.

None stays here, none.

I cannot find the way.

The way leads on.

Oh, places I have passed!

The journey's done.

And what will come at last?

The way leads on.

The way leads on.

Thirteen Ways of Looking at a Blackbird

words by Wallace Stevens (1879-1955), music by Travis Ramsey

Images: Thetford Academy Students (Trevor Johnson, Alexis Gaetz, Mitalia Keith, and Abigail Dixon) - *Used with Permission*

Notes: *In response to a commission from Juneberry Community Chorus, Travis Ramsey created four movements to musically explore the thirteen ways Wallace Stevens chose to look at a blackbird. Ramsey wrote music, like the poem, which is both varied and connected. Notice the twenty different mountain shapes made by the first line, the whirling of the autumn winds, the cold, brittle sound of the icicles. Hear, too, the flow of one idea into another around the group, as words are passed back and forth.*

Thirteen Ways is an early poem of Wallace Stevens, first published in 1917, just a year after he lost his job in NYC and moved to Hartford, CT. He was fascinated with Asian art and literature, which may have inspired these haiku-like observations. We are delighted to premiere this choral setting of a poem that notices the blackbird with such clarity and intensity.

I. Among twenty snowy mountains,
The only moving thing
Was the eye of the blackbird.

X. At the sight of blackbirds
Flying in a green light,
Even the bawds of euphony
Would cry out sharply.

II. I was of three minds,
Like a tree
In which there are three blackbirds.

XI. He rode over Connecticut
In a glass coach.
Once, a fear pierced him,
In that he mistook
The shadow of his equipage
For blackbirds.

III. The blackbird whirled in the autumn winds.
It was a small part of the pantomime.

IV. A man and a woman
Are one.
A man and a woman and a blackbird
Are one.

XII. The river is moving.
The blackbird must be flying

V. I do not know which to prefer,
The beauty of inflections
Or the beauty of innuendoes,
The blackbird whistling
Or just after.

XIII. It was evening all afternoon.
It was snowing
And it was going to snow.
The blackbird sat
In the cedar-limbs.

VI. Icicles filled the long window
With barbaric glass.
The shadow of the blackbird
Crossed it, to and fro.
The mood
Traced in the shadow
An indecipherable cause.

VII. O thin men of Haddam,
Why do you imagine golden birds?
Do you not see how the blackbird
Walks around the feet
Of the women about you?

VIII. I know noble accents
And lucid, inescapable rhythms;
But I know, too,
That the blackbird is involved
In what I know.

IX. When the blackbird flew out of sight,
It marked the edge
Of one of many circles.



Hope is the Thing with Feathers

words by Emily Dickinson (1830-1886)

music by Kenney Potter (b.1970)

Image: Holly Pierce

Notes: *Emily Dickinson is known for caring for each of her poems, hand-stitching pages of carefully copied works into books, or fascicles, that she shared with only a few people. Her observation of the world around her was precise, and her ability to link what she saw with an acute awareness of her inner world keeps her poems vibrant today. Kenney Potter, who says he “collaborates best over tacos,” set this with energy and determination.*

“Hope” is the thing with feathers—
That perches in the soul—
And sings the tune without the words—
And never stops—at all—

And sweetest—in the Gale—is heard—
And sore must be the storm—
That could abash the little Bird
That kept so many warm—

I’ve heard it in the chilliest land—
And on the strangest Sea—
Yet—never—in Extremity,
It asked a crumb—of me.

Step by Step

words from the Preamble to the Constitution of a Mine
Workers’ Union (ca.1870), music adapted from a traditional
melody by Waldemar Hille

Image: PublicDomainPictures.net - CC0 Public Domain

Notes: *This was recorded by Pete Seeger on “Songs of Struggle and Protest” in 1964. It has become an iconic song of protest and determination. Please join us.*

Step by step the longest march can be won, can be won,
Many stones can form an arch; singly none, singly none.
And by union what we will can be accomplished still.
Drops of water turn a mill, singly none, singly none.

Peace White Dove

words and music by Melanie Dolinski, arr. Andrew Emmet

Image: Lars_Nissen_Photoart from Pixabay.com

Notes: *Melanie Dolinski wrote this song as a plea for a world of peace and harmony, where, in her words, "the compulsion to seek revenge and to show displays of military might is a thing of the past."*

Peace white dove, fly home to me,
then carry your thoughts far across the sea.
Flying, flying, looking for a place to rest,
crying, crying, windswept by war.

Caged Bird

words by Maya Angelou (1928-2014), music by Mark Hayes (b.1953)

Image: Composite image designed by Amanda Albright

Notes: *Maya Angelou first published this poem in her 1983 book, "Shaker, Why Don't You Sing?" In the midst of suffering from cruelty and oppression, the African-American people were able to express profound grace and beauty through spirituals and other forms of music. Maya Angelou spoke to horrible injustice, resilience, and the individuality of experience in her life's work and in this poem.*

A free bird leaps on the back of the wind
and floats downstream till the current ends,
and dips his wing in the orange sun rays
and dares to claim the sky.

But a bird that stalks down his narrow cage
can seldom see through his bars of rage.
His wings are clipped, his feet are tied,
so he opens his throat to sing.

The caged bird sings with a fearful trill
of things unknown but longed for still,
His tune is heard on the distant hill,
for the caged bird sings of freedom.

The free bird thinks of another breeze
and the trade winds soft through the sighing trees,
the fat worms waiting on a dawn bright lawn
and he names the sky his own.

But a caged bird stands on the grave of dreams,
his shadow shouts on a nightmare scream.
His wings are clipped and his feet are tied,
so he opens his throat to sing.

Carmen Suite Habanera and Prelude

by Georges Bizet (1838-1875)

The Sunflower Woodwind Quartet

Flute: Faith Goodness, *Oboe:* Steve Jordan,

Clarinet: Tom Norton, *Bassoon:* Carolyn Stone

Artwork: Artwork by Alfred Dehodencq from Wikimedia Commons
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Notes: Bizet premiered the opera *Carmen* in 1875. The *Habanera* is the popular name of the aria, “L’amour est un oiseau rebelle,” or “Love is a rebellious bird.” *Carmen* sings this song in the first act to tantalize a group of young men.

Se lontan, ben mio, tu sei

words by Pietro Mtastasio (1698-1782)

music by Wolfgang Amadeus Mozart (1756-1791)

Image: Clara Gimenez

Notes: Mozart composed several pieces for his friend, Gottfried von Jacquin, and his family. In the 1780s, social gatherings often included singing, and it is assumed this *Notturmo* was written for that purpose. It was originally scored for Soprano, Alto, Bass, two clarinets and a basset horn, a low member of the clarinet family. The (slightly stretched) connection to this concert is the idea of breaking days up into moments or connecting moments into days.

Italian (original poem):

Se lontan, ben mio,
tu sei,
sono eterni i di per me:
Son momenti i giorni miei
idol mio vicino a te.

English Translation

If far away from me, my love,
you are, (then)
the days are eternities to me.
My days are moments,
my idol, when you are close to me.

Se Equivocó La Paloma

words by Rafael Alberti (1902-1999), music by Carlos

Guastavino (1912-2000)

Image: NADIA71 from Pixabay.com

Notes: Carlos Guastavino began to study piano at age four, learning to read music before he could read words. He became probably the best known Argentinian composer of the 20th century. Rafael Alberti was already a well-known poet when he fled

to Argentina after fighting in the Spanish Civil War, and in 1941, Guastavino came knocking on his door to ask permission to set this poem, which had just been published. You can hear Guastavino combine a sense of melody and rhythm from traditional Argentinian music with a European romantic sensibility.

Spanish (original poem):	English:
Se equivocó la paloma. Se equivocaba.	She made a mistake, the dove; she was making mistakes.
Por ir al Norte, fue al Sur. Creyó que el trigo era agua. Se equivocaba.	To go north, she went South, she believed that the wheat was water. She was making mistakes.
Creyó que el mar era el cielo; que la noche la mañana. Se equivocaba.	She believed that the sea was the sky, that the night was the morning. She was making mistakes.
Que las estrellas eran rocío; que la calor, la nevada. Se equivocaba.	That the stars were the dew, that the heat was the snowfall. She was making mistakes.
Que tu falda era tu blusa; que tu corazón su casa. Se equivocaba.	That your skirt was your blouse; that your heart was her house. She was making mistakes.
(Ella se durmió en la orilla. Tú, en la cumbre de una rama.)	(She, she fell asleep on the shore. You, on the tip of a branch.)

Honey Bird

words and music by Aaron Schroeder (1926-2009)

and Sid Wyche (1922-1983), arranged by Patricia Norton (2019)

Image: Clara Gimenez

Notes: Born in Virginia, Sid Wyche went to Julliard School of Music, and composed hit songs covered by Elvis Presley, Frank Sinatra, Otis Redding, Duke Ellington, and many more. He loved children and spent much of his time as a peacemaker with gangs, in schools and churches. His daughter calls him “one of the many under-recognized Black composers,” and shares memories of crawling around under the piano as he made music with friends. This piece was on the first album released by the Canadian men’s quartet, “The Diamonds,” in 1957, which was still being played in Patricia’s household when she was crawling around the living room.

Honey bird, honey bird, it's a mighty good day!
What if you flutter on down?
All the more, what do you say?
Who would be so blue, if you flew away?

Birds of a feather gotta flock together
if they want to weather the storm.
So let me and you build a nest for two,
and keep one another warm!

Honey bird, honey bird, I really want you to know
Gonna fly away with you anywhere you go!
Tweet, tweet, be oh, so sweet,
gee, I love you so!

Rubber Duckie

words and music by Jeff Moss (1942-1998)

Image: Semevent from pixabay.com

Notes: *Jeff Moss was a writer for the new show Sesame Street in 1968, dreaming up characters like Cookie Monster and Oscar the Grouch. He and the music director, Joe Raposo, wanted songs that appealed to both kids and adults, and found the copyright process too complicated and expensive to be able to use the popular songs that appealed to them -- so they decided to write their own! Moss said this was written quickly over a steak dinner -- and he also said it was written in the bathtub with his own rubber duck flotilla. He may not remember the origins, but it's a bird song that certainly stays in our heads... please join us in celebrating this final bird of the afternoon.*

Rubber duckie, you're the one.
You make bath time lots of fun.
Rubber Duckie, I'm awfully fond of you.
Vo-vo-dee-o.

Rubber Duckie, joy of joys,
when I squeeze you, you make noise.
Rubber Duckie, you're my very best friend, it's true.

Oh, every day when I make my way to the tubby,
I find a little fellow who's cute and yellow and chubby.

Rubadub dubby.
Rubber Duckie you're so fine,
And I'm lucky that you're mine.

1st time through only:

Rubber Duckie, I'm awfully fond of you. (Repeat from beginning)

2nd time through:

Rubber Duckie, I'm awfully fond of,
Rubber Duckie, I'd like a whole pond of,
Rubber Duckie, I'm awfully fond of you!

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why we look good now and after!

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Program & Poster Design: Robin Cushman www.rnlgraphics.com

Juneberry House Manager: Andrew Cook

Argentinian Spanish pronunciation guidance: Noelia Cirnigliaro

Thetford Academy: Karyn Neubauer, Thetford Academy Art teacher,
for a wonderful collaboration

Upper Valley Music Center staff: for cheerful detail and big picture work

Lebanon Opera House staff: for your warm, supportive welcome

Tom Norton: whose steady hand and heart helps every single day

The Norton brothers: for thinking of Prokofieff

Note from Patricia

As you can see from the lengthy list in the program of singers and sponsors, this joyous singing group would not be happening without the energy, money, and good will of dozens of people. If your name has been inadvertently omitted, please forgive us, but also let us know so we can fix our mistake.

JUNEBERRY COMMUNITY CHORUS

☆ First Juneberry Chorus term! ❖ Steering Committee members

* Unable to sing this concert * Section Leader

Special congratulations to new members of the Juneberry Chorus singing with us in concert for the first time today.

SOPRANO

Amanda Albright ❖❖

Fia Alexander ☆

Katherine Babbott

Wendy Conquest *

Nancy Cressman

Robin Cushman ❖

Carolyn Dole ☆

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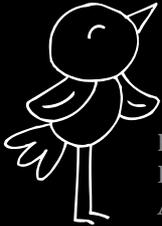
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Brenda Chien

DIRECTOR

Patricia Norton

Spring
Term



JUNEBERRY AT UVMC

There's a place
for EVERYONE to sing!

FINDING MY VOICE....Vocal Exploration Class
I LOVE TO SING, BUT....EPHEMERA: No-Time-for-Choir Choir
A CHORAL COMMUNITY....Juneberry Community Chorus
DEVELOPING SKILLS....Choral Skills Classes - Sightsinging
SOMETHING COMPLETELY DIFFERENT....Circlesinging
DHMC EMPLOYEE...UltraSound: Workplace Chorus



Next term starts January 27th
registration is open

For more information or to register for next term,
go to www.uvmusic.org or contact registrar
Bekah Hurford at info@uvmusic.org (603) 448-1642



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February 28: Crys Matthews returns!

March 15: Troubadors

April 11: Folk Fusion

May 15: Kibbling Hill Trio

May 30: Joe Crookston

June 13: Sally Rogers

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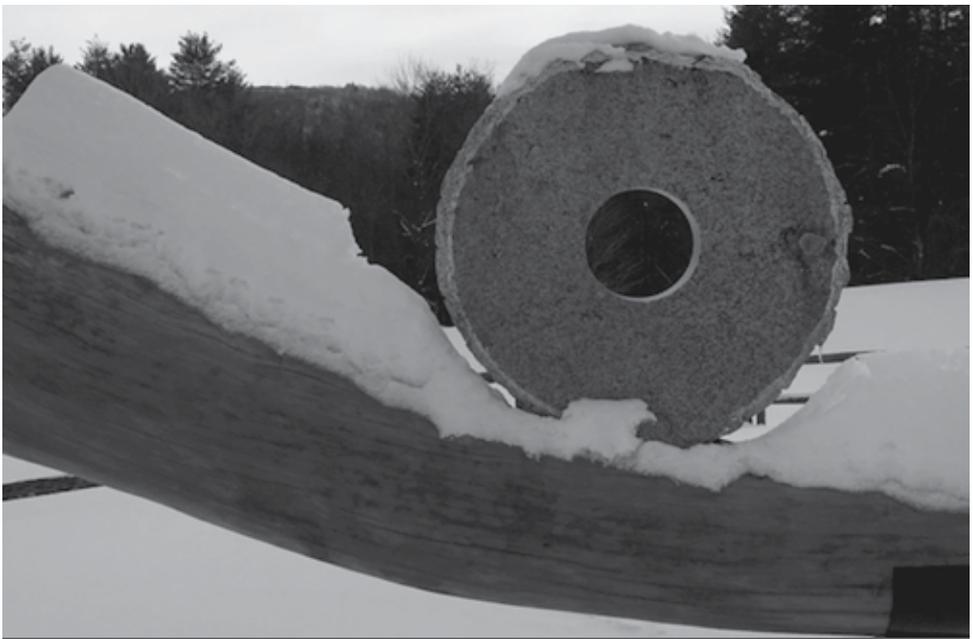


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*Juneberry takes
flight in song
and spirit.*

*Birds of a
feather,
Sing together!*

Cynthia Crawford

www.creaturekinships.net photography, art, calendars, cards

From The Association of Bird-by-Bird Watchers:

We wish Juneberry Community Chorus

a joyous celebration of song on the occasion of its winter concert,

Juneberry Sings Bird By Bird

Paula S. Howes and Judith C. Englander

Turnpike Road Chapter



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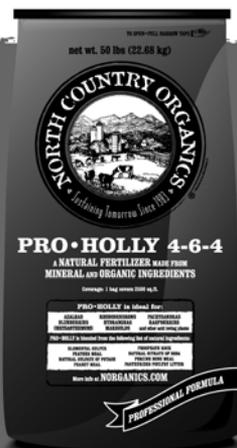
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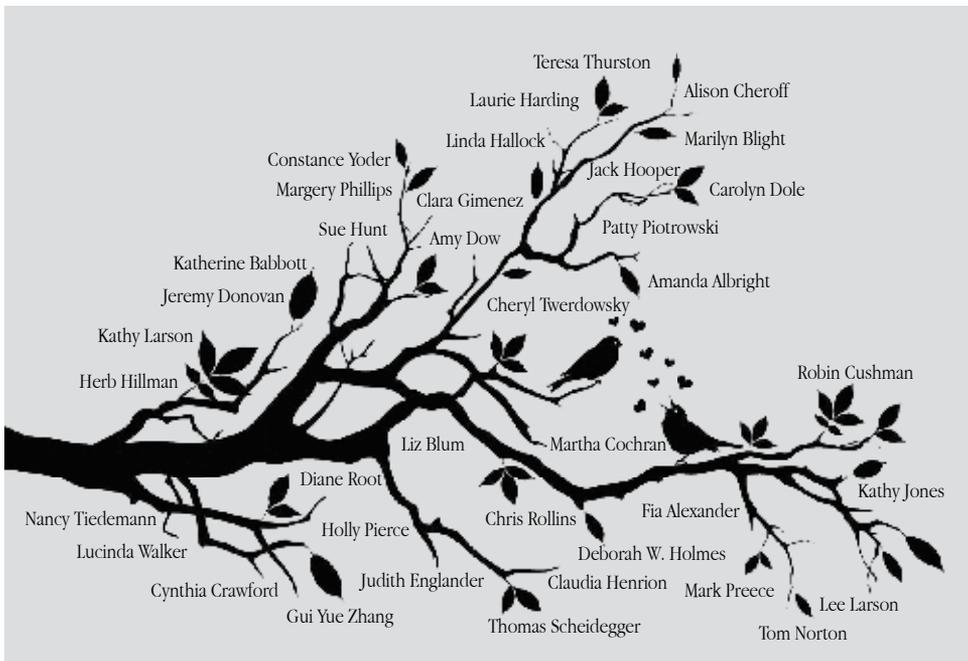
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