

~ **A Thanksgiving Concert** ~

Sunday afternoon, November 23, 2014, 3:00 p.m.  
Mead Chapel, Middlebury College

**Middlebury College Community Chorus**

Jeffrey Rehbach, director ~ Timothy Guiles, accompanist

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**Program**

**The Heavens are Telling** Franz Joseph Haydn (1732-1809)  
(from *THE CREATION*) (1796-97)

**Put Thy Trust in God** George Frideric Handel (1685-1759)  
**As Pants the Hart**  
**With a Voice of Praise and Thanksgiving**  
(from *CHANDOS ANTHEM VI, AS PANTS THE HEART*) (1717-1719)

**Hymn for America** (2004) Stephen Paulus (1948-2014)

**To My Old Brown Earth** (1964) Pete Seeger (1919-2014)  
*banjo*: Nathan Gusakov *arr.* Paul Halley (b. 1952)

**Emergent Universe Oratorio** (2013-2014) Sam Guarnaccia  
**The Great Flaring Forth** (recitative)  
**EarthRise Amen** (chorus)  
**Planetary Presence,**  
**Emergence of the Human** (recitative)  
**Awakening** (chorus)  
**Transformation** (recitative)  
**To See a World** (chorus)

*readers*: Richard Reed, John Elder, Paula Guarnaccia

*violin*: David Gusakov, Hilary Hatch, Anne Kowalski; *viola*: Molly Bidwell, Emily Sunderman

*cello*: Dieuwke Davydov, Carole Fenn; *flute*: Betsy Killorin; *alto flute*: Michelle Keller; *oboe*: Dan Frostman

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Welcome to our annual Thanksgiving concert! The Chorus is especially privileged this season to perform works by great composers of the past, alongside inspirational new music by Middlebury composer Sam Guarnaccia. These pieces celebrate and honor the amazing universe in which we live."

We open with Haydn's exuberant chorus *The Heavens are Telling* from his well-loved oratorio *The Creation*, followed by three choruses from one of Handel's *Chandos Anthems*, based on Psalm 42. We honor and remember two notable American musicians who died in 2014: the chorus sings *Hymn for America* by Minnesota composer Stephen Paulus, with words that give thanks for the world and people around us; and we offer a beautiful setting of *To My Old Brown Earth* by folksinger and environmentalist Pete Seeger.

The centerpiece of the program features the Middlebury premiere of selections from *Emergent Universe Oratorio* by local composer Sam Guarnaccia. This powerful and sensitive work draws on texts that describe the universe, its creation and transformation. Written in 2013 and revised for this performance, Sam notes that he seeks "to create a work of art to inspire and support a new integral consciousness for humanity – that we are intimately, irrevocably, irreversibly interconnected with each other, interdependent with each other and with all life systems through the whole 13.8 billion years of this tremendous story, which is the greatest story there is."

*May this music inspire us to offer thanks, and as a community  
to share joy, gratitude, love, hope, and peace with one another this Thanksgiving season.*

Happy Thanksgiving!

– Jeff Rehbach

## The College Community Chorus ~ Fall 2014

### SOPRANO

Samantha Allman '17 *Canterbury, NH*  
Bethany Barry *Cornwall*  
Michelle Blow *Bristol*  
Susan Borg *Lincoln*  
Marjorie Carsen *Bristol*  
Mary Cliver *Brandon*  
Anna de Boer *New Haven*

Deborah Felmeth *Waltham*  
Joyce Freundlich *Middlebury*  
Judy Harris *Brandon*  
Nicola Hayes-Allen *Middlebury*  
Elissa Hewitt *Middlebury*  
Sally Hoyler *Ripton*  
Sandy Ketcham *Middlebury*

Mimi Love-Nicholson *Middlebury*  
Meghan Mason *Middlebury*  
Christine Murphy *Shoreham*  
Betsy Spannbauer *Middlebury*  
Sarah Tichonuk *Port Henry, NY*  
Cathy Walsh *New Haven*  
Louise Whalen-Wright *Middlebury*  
Jeanne Wood *Middlebury*

### ALTO

Sarah Ashe *Middlebury*  
Patricia Casey *Monkton*  
Sue Colley *New Haven*  
Joan Curtis *Brandon*  
Kerry Daigle '15 *Centerville, MA*  
Marty Dewees *N. Ferrisburgh*  
Victoria DeWind *Middlebury*  
Nancy Gilbertson *Port Henry, NY*  
Serena Guiles *Middlebury*  
Madie Hubbell '14.5 *Des Moines, IA*  
Samantha Ingalls *E. Middlebury*

Kathy Jewett *Middlebury*  
Julia John '15 *Kattayam, India*  
Susan Jones *Monkton*  
Susie Leonard *New Haven*  
Sarah H. Lynn *Middlebury*  
Nancy Maratta *Vergennes*  
Chip Mayer *Middlebury*  
Sarah Metcalf *E. Middlebury*  
May Morris *Bristol*  
Molly Nitka *Rutland*  
Linda Patterson *Shelburne*

Maureen Pearl *Brandon*  
Meredith Rehbach *Middlebury*  
Chris Robbins '73 *Middlebury*  
Maryanne Roberts *Lincoln*  
Nancy Rucker *Middlebury*  
Shoshi Satloff *Westport, NY*  
Jean Simmons *New Haven*  
Elizabeth Stabler *Middlebury*  
Susan Stoner *Monkton*  
Sharon Tierra *Shoreham*  
Kate Williams *Leicester*  
Peggy Wright *Weybridge*

### TENOR

Revell Allen *Randolph*  
Zane Anthony '16 *Annapolis, MD*  
Irene Barna *Middlebury*  
Mary Burchard *Salisbury*  
Peter Carothers *New Haven*  
Rich Carpenter *Cornwall*

CC Connard '15 *Ridgefield, CT*  
Wendy Goodwin *Middlebury*  
Susan Hanson '64 *Ripton*  
Steven Jewett *Middlebury*  
Rob Liotard *Starksboro*  
Theodore Marcy *N. Ferrisburgh*  
Benjamin Marks *Cornwall*

Suzanne Monzel *Monkton*  
Margaret Roddy *N. Ferrisburgh*  
Norm Tjossem *Ripton*  
Anne Wallace *Bristol*  
Mary Williams *Middlebury*  
Gerry Zickler *Vergennes*

### BASS

Erwin Clark *Addison*  
Tom Colley *New Haven*  
Dick Conrad '59 *Goshen*  
Karl Diller *Bristol*  
Sam Guarnaccia *Middlebury*  
Barney Hodges *Cornwall*

Derek Larsen *Bristol*  
Larry Lawson *Middlebury*  
Scott Morrison *Middlebury*  
Mitch Pearl *Brandon*  
Richard Reed *Morrisville*  
Ron Rucker *Middlebury*

Michael Seligmann *Ripton*  
Ron Slabaugh *Middlebury*  
Sam Trudell *Shoreham*  
Philip Williams '15 *Brooklyn, NY*  
Tyler Woods *Middlebury*  
Jim Wright *Middlebury*

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**Jeff Rehbach** has directed the Middlebury College Community Chorus since the College's celebratory bicentennial concert in 2000. He also conducts the Vermont Choral Union, a 35-voice *a cappella* ensemble based in Essex Junction. Jeff led the College's Chamber Singers from 2000 to 2007. An active choral singer, conductor, and worship musician, Jeff has coached and performed with the Vermont Symphony Orchestra Chorus, Early Music Vermont, and the Middlebury Community Players. Jeff is well known as conductor of the open reading of Handel's *Messiah* at the Middlebury Congregational Church, a local tradition since 1984.

**Tim Guiles** serves as accompanist for the Middlebury College Community Chorus, for the Vermont Symphony Orchestra Chorus under the direction of Robert De Cormier and José Daniel Flores-Caraballo, and for several choruses around the area. Other musical directing work crops up now and then, including Middlebury College J-term musicals, productions at the Lost Nation Theater in Montpelier, and shows at the Bundy in Waitsfield. He also enjoys singing close harmony *a cappella* jazz. Tim enjoys logging, tutoring math, and discussing issues of sustainability as it relates to lifestyle choices and peace in the world.

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*A note of appreciation to:*

*Tim Guiles, Betsy Spannbauer, Sarah Tichonuk, Sally Hoyler, Barbara Merz, Bethany Barry  
Jeff Buettner, Anne Chabot, Liza Sacheli, Christa Clifford*

*Facilities Services, Chaplain's Office, Events & Course Scheduling Offices*

*A sincere note of gratitude to Sam Guarnaccia for his music and inspiration.*

*Thank you to all the dedicated, faithful members of our Chorus, lifting voices together in song.*

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We welcome all who love to sing! Find out more on the web at [go.middlebury.edu/communitychorus](http://go.middlebury.edu/communitychorus)

## Program Notes

**Franz Joseph Haydn** may have been inspired to write *The Creation*, a large-scale oratorio for chorus, orchestra and soloists, after hearing celebratory performances of G. F. Handel's *Messiah* in the early 1790s. With a libretto in hand for *The Creation*, by an unknown author (apparently intended for Handel but never used), Haydn sought to achieve the same prominence Handel had gained in England. He contracted Baron Gottfried van Swieten (1733–1803), a well-known diplomat, arts patron, and librettist (who had translated *The Messiah* into German), to rewrite the original *Creation* text in both German and English.

*The Heavens are Telling* concludes the end of the first section of Haydn's *Creation*, as God said in the story from Genesis, "Let there be light in the firmament of the heavens... to give light upon the earth." In response, the chorus joyously proclaims "The heavens are telling the glory of God, the wonder of his work displays the firmament." Unlike the biblical story, van Swieten's libretto introduces additional text sung by three angels (sung in our performance by a small choir): the coming light of day separates one night from the next, as God's word resounds through all the lands.

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**George F. Handel** composed a variety of music for chorus and instrumental ensemble, some on a much smaller scale than his famous *Messiah*. He wrote six extended anthems, now known as the Chandos Anthems, scored for soloists, three part chorus (sopranos, tenors, and basses), and instruments (violins, cello, bass, bassoon and oboe) for the Duke of Chandos, James Lord Brydges. From 1717-1719, Handel stayed at the Duke's extravagant residence, The Palace of Cannons, composing and conducting.

*Chandos Anthem VI* takes its title from the opening lines of Psalm 42, *As Pants the Hart*. Handel scores several verses from the psalm, alternating chorus and soloists. We perform three selections from the work, each demonstrating Handel's mastery of counterpoint as texts and melody recur among the voice parts in varying combinations.

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Minnesota composer **Stephen Paulus** passed away last month on Sunday, October 19, 2014, from complications of a stroke he suffered last year. During his lifetime he composed over 500 works including both *a cappella* and accompanied choral works that show particular sensitivity to vocal expression. His family notes, "He was an ardent advocate and mentor to many young composers, co-founding the American Composers Forum in 1973, the largest composer service organization in the world. His humor, wit and musical gift was loved and will be missed by many." During the past decade, our Community Chorus has frequently turned to his works for its Thanksgiving and special programs, including *Hymn for America*, *The Road Home*, *Pilgrims' Hymn*, and *A Place for Hope*.

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Singer, songwriter, activist, folklorist, and environmentalist, **Pete Seeger** passed away on January 27, 2014. So many of his songs – and those he co-wrote or performed with members of the Weavers and other ensembles – have become part of American musical consciousness: *Where have all the flowers gone*; *We shall overcome*; *Little boxes*; *Turn, turn, turn*, among many others. Composer and instrumentalist Paul Winter writes: "In the early 90s, sensing that Pete's recordings were not being heard by younger generations, I suggested to him that he record an album of his Earth songs. He said, 'My voice is shot, but if we can have a chorus to carry the melodies, I could sing along.' [We] produced the album *Pete* in 1996. It won a Grammy, Pete's first. The final song, *To My Old Brown Earth* is one Pete had written for a friend's funeral [back in 1958]. It's the most moving 'goodbye song' I've ever heard." **Paul Halley** arranged the choral setting of the work for the album, with Pete accompanying on banjo. Halley at the time was principal composer and keyboardist of the Paul Winter Consort and also served as music director at the Cathedral of St. John the Divine in New York City. He now is Director of Chapel Music at the University of King's College in Halifax, Nova Scotia.

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Guitarist, composer, and Spanish scholar **Sam Guarnaccia**, a Vermont native, studied classical guitar in Spain and has performed throughout parts of Europe and North America. He has taught at the University of Denver, UVM, and Middlebury College. He holds deep ties to the history, struggle, traditions, and spirituality of Latin America, and ancient and contemporary indigenous peoples.

*Emergent Universe Oratorio (EUO)* received its premiere performance in September 2013 at Shelburne Farms. The composer draws inspiration from the writing, research, and artwork of many individuals in crafting an extended oratorio – a story with readings, instrumental music, and chorus – "to create a work of art, a telling in musical form, of the Great Story of our 13.8 billion year journey in a vast, continually creative, living, evolving Universe." The original performance was co-presented with projections of paintings, *Endless Spring*, by Vermont artist Cameron Davis.

Guarnaccia views the work as an invitation to move into the immensity of the natural world with all its beauty and its terror, to feel and embrace the livingness of matter itself, to awaken and know that we are beings as integral to the survival of Earth as we are dependent on her for our own: we are the Universe reflecting on itself. *Journey of the Universe*, a documentary by Brian Swimme and Mary Evelyn Tucker, was a guiding source for the form, content and arc of the work that Guarnaccia created. Primary librettist Peter Adair, with Caitlin Adair, shaped the texts of the work.

The composer notes: "*The form just 'came to me': Oratorio—a story in musical form—a flow of music supporting semi-poetic narrative with choral pieces based on remarkable poems that express in an intimate and particular way, in depth of emotion and language, what happens to us (wonder, awe, amazement, ecstasy) when confronted with the cosmic truth of our real birth, life, and presence. It was less a decision or choice than an inspiration—a flash. The EUO transcends (and 'incends') the paradigm in that it demands a response at all levels: feeling, seeing, understanding.*"

*experiencing, and acting. It is neither entertainment, a 'doctrinal' or even numinous reenactment of a spiritual/religious 'position' or story, nor just the story. It is more an attempt to evoke a deep awareness through an experience of, hopefully, intense emotional intelligence and the inevitability of a response; and, hopefully, a transformation: a crack in the hardened crust of 'civilization', of a species able, with reflexive consciousness, to carry the entire universe within while forgetting that it all depends on the gifts of the Universe herself."*

Texts of the EUO draw on Guarnaccia's own words and the work of several authors, philosophers, and artists:

**Peter & Caitlin Adair** own a tiny B&B in southern Vermont, where they have created "a magical home and garden, charged with the mystery and wonder of earth and universe." Peter, with a background in physics, creates extraordinary full-color calendars <earthstorycalendar.com> with original texts that tell our shared story of creation using the most up-to-date science and evocative language of heart and spirit. Caitlin is creating "The Sacred Universe Dance Meditation," a cycle of simple group circle dances that offer an embodied unifying experience of the Great Story.

**Brian Swimme** and **Mary Evelyn Tucker** spent 10 years in the depths of cosmology, science, and evolutionary philosophy to produce the EMMY® Award Winner for Best Documentary video *Journey of the Universe*. Swimme holds an advanced degree in mathematics for work in gravitational dynamics. He teaches at the California Institute of Integral Studies in San Francisco. Swimme has authored *The Hidden Heart of the Cosmos* and *The Universe is a Green Dragon*. He has also created educational video series: *Canticle to the Cosmos*; *Earth's Imagination*; and *The Powers of the Universe*. Tucker is a Senior Lecturer and Research Scholar at Yale University, with appointments in the School of Forestry and Environmental Studies as well as the Divinity School and the Department of Religious Studies. She directs the Forum on Religion and Ecology at Yale with her husband, John Grim. Concern for the growing environmental crisis led them to organize a series of ten conferences on World Religions and Ecology at the Center for the Study of World Religions at Harvard (1995-1998).

**John Elder**, Middlebury College professor emeritus of English and American Studies and Environmental Studies Middlebury College, has also taught since the early 1980s at the Bread Loaf School of English on the Vermont, Alaska, and New Mexico campuses. His courses included American nature writing, English Romantic poetry, modern American poetry of nature, and Japan's haiku tradition. At Bread Loaf, his signature courses have involved writing while hiking, kayaking, or botanizing, with students returning from the wilds dirty and tired but wholly exhilarated by the unique challenges of the course. Elder's recent books, *Reading the Mountains of Home*, *The Frog Run*, and *Pilgrimage to Vallombrosa*, combine memoir with discussion of literature and Vermont's environmental history.

**Cameron Davis** teaches at UVM within the Department of Art and Art History as well as the Environmental Program and the Institute for Global Sustainability. Her work includes paintings, installations, and community art projects informed by the exploration of the human—nature relationship and her sense of urgency about the unraveling of our social and environmental systems. She considers the solitary practice of painting as the essential conversation from which the public community projects evolve.

**Paula Guarnaccia** had a 27 year career in higher education and healthcare administration. Among her many roles, she was the Administrative Director of the Fanny Allen Campus of Fletcher Allen Health Care, and also served as Assistant Dean of the College of Arts and Sciences at UVM. She helped establish the National Peace Academy (NPA), serving as its first Director of Administration and Finance. She is a certified HeartMath Educator and teacher of the Connection Practice/BePeace. Paula just began as the 2015 Middlebury Language Schools Centennial Conference Planner.

**Wendell Berry** (b. 1934) has written more than 40 works of fiction, nonfiction, and poetry, many showing his concern for the environment from a Christian perspective. He has received numerous awards and honors, including a Guggenheim Foundation Fellowship. His writings include *Blessed are the Peacemakers*; *The Way of Ignorance*; *Imagination in Place*; many poetry collections including *This Day: Sabbath Poems*; *Leavings*; *Terrapin and Other Poems*; novels and stories such as *Hannah Coulter* and *Whitefoot*.

**Thomas Berry** (1914-2009) chaired the history of religions program at Fordham University, and directed the Riverdale Center of Religious Research along the Hudson River. A Catholic priest, he considered himself an "Earth scholar" as a cosmologist and "geologist." With Brian Swimme he wrote *The Universe Story*. Other works, several edited by Mary Evelyn Tucker, include *The Dream of the Earth*; *The Great Work: Our Way Into the Future*; *Evening Thoughts: Reflecting on Earth as Sacred Community*; and his final two books, *The Sacred Universe: Earth, Spirituality, and Religion in the Twenty-first Century* and *The Christian Future and the Fate of Earth*.

**William Blake** (1757-1827) began writing at an early age and reported having his first vision, of a tree full of angels, around age 9 or 10; his visions continued throughout his life. He studied painting and engraving and grew to love Gothic art, which he incorporated into his unique works. During his lifetime Blake was perhaps better known for his illustrations than his writing—a poet, artist and visionary often misunderstood and criticized for his political and religious views.

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Program notes: Resources

Grove Music Online. Oxford Music Online. Oxford University Press. <www.oxfordmusiconline.com>;

"Pete Seeger America's Troubadour." <www.paulwinter.com/projects/pete>;

"Sam Guarnaccia Composer, Guitarist." <samguarnaccia.com>; "Stephen Paulus." <www.stephenpaulus.com>;

"Thomas Berry (1914-2009)." <www.thomasberry.org/Biography/short\_bio.html>; "Wendell Berry." <www.wendellberrybooks.com>

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