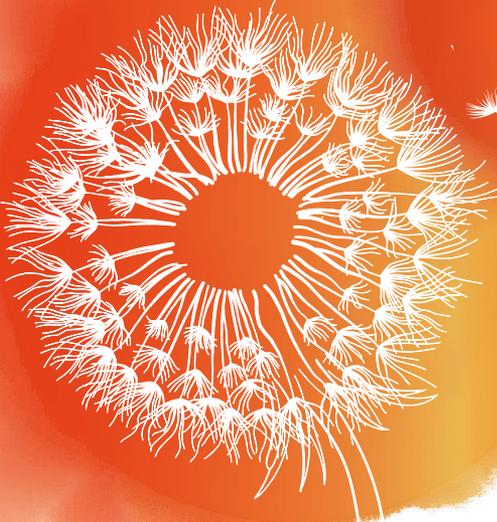


musica
intima
VOCAL ENSEMBLE

OCT 22
2021
ST. PHILIP'S
ANGLICAN
CHURCH

bridge
of
dreams



"MOON: PULL DOWN MEMORY
SMALL-THROATED GRIEFS, FLY AWAY."

LORRI NEILSEN GLENN

musicaintima.org

musica intima GRATEFULLY ACKNOWLEDGES SUPPORT FROM



Canada Council
for the Arts
Conseil des arts
du Canada



BRITISH COLUMBIA
ARTS COUNCIL
An agency of the Government of British Columbia



CITY OF
VANCOUVER

*The Martha Lou Henley
Charitable Foundation*



BRITISH
COLUMBIA

musica intima

ENSEMBLE

SOPRANO

Christina Cichos, Kira Fondse, Lucy Smith

ALTO

Tabitha Brasso-Ernst, Katherine Evans, Risa Takahashi

TENOR

Oliver Dalton, Lane Price, Asitha Tennekoon

BASS

Stephen Duncan, Jacob Gramit, Steve Maddock

WITH

Christina Hutten ORGAN

Jonathan Lo CELLO

BOARD OF DIRECTORS

Don Brooks, PRESIDENT

Anne Louise Aboud, DIRECTOR

Steve Maddock, SINGERS REP

Trevor Mangion, TREASURER

Dan McFaul, DIRECTOR

Troy Topnik, SECRETARY

Cathy Wong, DIRECTOR

ARTISTIC MANAGER

Jacob Gramit

OPERATIONS MANAGER

Lucy Smith

PRODUCTION

VIDEO

Collide Entertainment

Doug Fury | Aaron Graham

Scot Proudfoot | Adam PW Smith

Mike Southworth

PRODUCERS

Joanna Dundas

Jacob Gramit

AUDIO

Don Harder

SUBTITLES

Lucy Smith

MUSICA INTIMA PERFORMS AND OPERATES ON THE UNCEDED TERRITORY OF THE COAST SALISH PEOPLES, INCLUDING THE TERRITORIES OF THE X^wMƏŦK^wƏYƏM (MUSQUEAM), SK̓W̓X̓W̓Ú7MESH ÚXWUMIXW (SQUAMISH), AND SƏLÍLWƏTƏP̓ (TSLEIL-WAUTUTH) NATIONS.

musica intima GRATEFULLY ACKNOWLEDGES SUPPORT FROM



*The Martha Lou Henley
Charitable Foundation*



PROGRAMME *bridge of dreams*

Unser leben ist ein Schatten

KATHERINE EVANS, OLIVER DALTON,
STEPHEN DUNCAN, *CHORI LATENTIS*
TABITHA BRASSO-ERNST, ASITHA
TENNEKON, JACOB GRAMIT, *TRIO*

Johannes Bach (1604-1673)

Lux aeterna

Britta Byström (b. 1977)

Trapped in Stone

Andrew Balfour (b. 1967)

Exaudi

Jocelyn Morlock (b. 1969)

sleeper's prayer

David Lang (b. 1957)

Incantation

Tawnie Olson (b. 1974)

As I Crossed a Bridge of Dreams

Anne Boyd (b. 1946)

Seek him that maketh the seven stars

Jonathan Dove (b. 1959)



announcing novum musica!

A NEW MENTORSHIP PROGRAM FOR PRE-PROFESSIONAL
COMPOSERS, FOCUSING ON VOCAL WRITING WITH MENTORS
TAWNIE OLSON AND LESLIE UYEDA.
LEARN MORE AND APPLY AT [MUSICAINTIMA.ORG/NOVUM](https://musicaintima.org/novum)

Tonight I invite you to close your eyes. This is not to discourage you to take in the beautiful film that has been created by our wonderful collaborators,, but as we sat around the table reading the texts, even before singing a note, we saw a space being created. A space to grieve, a space to process, and a space to take careful steps back towards human connection. There is pain here. There is fear, and there is questioning. But there is hope.

The namesake of the concert - Anne Boyd's 'As I Crossed a Bridge of Dreams' has its roots in a style of Japanese court music. I am grateful to ensemble member Risa Takahashi, who introduced us all to this sound world. One aspect she explained is how all-encompassing the sound is - from the lowest to the highest tones - creating music which seems to simultaneously reach the deepest earth and the highest heavens. We touch darkness, but we reach light. As Risa points out, the interest in this piece lies not in the melodic structure, but the timbral shifts - an idea which is echoed throughout the program. Many of these pieces are characterised by repetitive phrases - inviting you into a deeper contemplation of the sounds you're experiencing, and the emotions which they conjure. Again, I invite you to close your eyes.

This concert began as an exploration of the area after waking; the path both into the subconscious and into the afterlife - but as we journeyed through the music and the texts, the dream became more and more about the dawn, the waking - and the moments of darkness that must exist for the light to come through. You can read more about each piece in the comments from ensemble members that follow - but it struck us all how much comfort, trust, and hope we found at the heart of each piece. Leonard Cohen's oft-quoted 'Anthem' - "There is a crack in everything; that's how the light gets in" - that crack is only the beginning, and if we allow it, the light can flood the room, as in Jocelyn's radiant 'Exaudi' or Dove's magnificent 'Seek him that maketh the seven stars'.

We film all of our concerts on the traditional and unceded lands of the Coast Salish people. In *musica intima*, we have been spending time contemplating how we can decolonise our practise, as well as expand our circle of collaborators. To that end, we founded a commissioning fund for First Nations, Inuit, and Métis Arts - you can donate directly on Canada Helps by selecting the fund, or mail a cheque mentioning the fund. We began with \$5000 of our operating funding, and I'm thrilled that our first project will be premiered at Nagamo - a new work by visual artist Sonny Assu. We are so excited to see the amazing collaborations that will come from this initiative.

It is a joy to welcome you to miTV tonight. Thank you for your support over the past eighteen months - we have been so lucky to make music and share it with you, and we are so grateful that you continue to welcome our performances into your home. As we collectively begin to re-emerge from the darkness of isolation, I am so thankful that you have chosen to come on this journey of hope with us.

OUR GUEST ARTISTS *Christina Hutten*

Organist, harpsichordist, and musicologist Christina Hutten has presented recitals in Canada, the United States, and Europe, including performances for the Oude Kerk in Amsterdam, the Hooglandsekerk in Leiden, Early Music Vancouver, and the Universities of British Columbia and Calgary. She performs regularly with Pacific Baroque Orchestra and has appeared as soloist with the Okanagan Symphony, the Vancouver Academy of Music Symphony Orchestra, and the Arizona State University Chamber Orchestra. Christina is a doctoral candidate in musicology at the University of British Columbia. Her thesis project explores how, why, and by whom sacred motets of Orlando di Lasso were so cherished, taught, and performed from the sixteenth until the nineteenth century. Her doctoral research is funded by the German Academic Exchange Service and the Social Sciences and Humanities Research Council of Canada. An enthusiastic teacher, Christina teaches music history and coaches and helps to coordinate the early music ensembles at UBC, and has given masterclasses and workshops at institutions including Brandon University, the University of Manitoba, Wilfrid Laurier University, Canada's National Music Centre in Calgary, and the Tafelmusik Baroque Summer Institute.

Funded by the Canada Council for the Arts, she pursued historical keyboard studies in Europe with Francesco Cera, François Espinasse, and Bernard Winsemius. She participated in the Britten-Pears Programme, led by Andreas Scholl and Tamar Halperin, for which she was awarded the Loewen Prize. Christina obtained a Master's Degree in Organ Performance from Arizona State University under the direction of Kimberly Marshall and an Advanced Certificate in Harpsichord Performance from the University of Toronto, where she studied with Charlotte Nediger. She is completing her doctoral degree under the supervision of Alexander Fisher at UBC.





Canadian cellist Jonathan Lo has performed in venues such as Alice Tully Hall and the Museum of Modern Art in New York, Richard Bradshaw Amphitheatre at the Canadian Opera Company, Koerner Hall at the Royal Conservatory of Music, and the Paleis Het Loo. He has appeared as soloist with the Vancouver Symphony Orchestra, Philharmonia Northwest, and the Burnaby Symphony. His chamber music collaborators have included Geoff Nuttall, Robert Levin, Louis Schwizgebel, and the late Lynn Harrell; additionally he has worked closely with composers such as Oliver Knussen, Shulamit Ran, and Osvaldo Golijov.

From 2013 to 2020, he was the founding cellist of the Rolston String Quartet, winners of the Banff International String Quartet Competition and the Cleveland Quartet Award. Praised for their “maturity and cohesion rivaling the best string quartets in the world” (Musical Toronto), they performed throughout North America, Europe, and Israel, in such concert halls as Carnegie Hall, Kennedy Center, Koerner Hall, Wigmore Hall, and Esterhazy Palace.

Jonathan has given masterclasses at the University of Toronto, University of Calgary, Mount Royal University, and La Jolla SummerFest. He holds degrees from the Eastman School of Music, The Juilliard School, and the Shepherd School of Music at Rice University, as well as fellowships from the Glenn Gould School and the Yale School of Music. His major teachers include Norman Fischer, Desmond Hoebig, Andrés Díaz, Joel Krosnick, Steven Doane, and Audrey Nodwell.

Unser Leben ist ein Schatten

(Texts from 1 Chr. 29:15, Johann Flittner, Job. 11:25-26, Nikolaus Herman, Michael Frank, and Johann Leon)

This funeral motet by J.S. Bach's great-uncle (The 'Erfurt' Bach) brings scripture together with four chorales from the sixteenth and seventeenth century - all exploring a brief fear of death, but resolving to trust, and even find comfort in our mortality. The piece sets up a dialogue (a popular form at the time - often between Jesus and an 'amoris soul') between the intense first-person emotion of the chorales and the more stoic writing in the scriptural passages, but a dialogue that seems almost dream-like, with the sound world that comes from the distanced choir, which would have been sung from the crypt. In the end, the voices disappear back into the fog, as we all must return to dust. (JG)

Unser Leben ist ein Schatten auf Erden

Ich weiß wohl, daß unser Leben oft nur als ein Nebel ist, denn wir hier zu jeder Frist mit dem Tode seind umgeben, drum ob's heute nicht geschicht meinen Jesum laß ich nicht! Sterb ich bald, so komm ich abe von der Welt Beschwerlichkeit, ruhe bis zur vollen Freud, und weiß, daß im finstern Grabe Jesus ist mein helles Licht, meinen Jesum laß ich nicht!

Our life is a shadow on earth

I know well that our life is often only as a fog because we are here at every ending to be surrounded by death, so it's not history today I do not leave my Jesus! If I die soon, I will come from the world's troubles, rest until full joy, and know that in the dark grave Jesus is my bright light I do not leave my Jesus!

(cont.)

**musica
intima**
VOCAL ENSEMBLE

*Rosa
Mystica*

DEC 18
2021

"I ASK YOU, CRANES, TO WARM
MY CHILD IN YOUR WINGS."
ANONYMOUS JAPANESE (8TH CENTURY)

SUNG TEXTS AND TRANSLATIONS

Ich bin die Auferstehung und das
Leben, wer an mich gläubet, der
wird leben, ob er gleich stürbe,
und wer da lebet und gläubet an
mich, der wird nimmermehr sterben.

*I am the resurrection and the
life, whoever believes in me
will live even in death,
and whoever lives and believes in
me, he will never die.*

Weil du vom Tod erstanden bist,
werd' ich im Grab nicht bleiben,
mein höchster Trost dein'Auffahrt ist,
Todsfurcht kann sie vertreiben,
denn wo du bist, da komm ich hin,
daß ich stets bei dir leb' und bin,
drum fahr ich hin mit Freuden.

*Because you rose from death, I
won't stay in the grave, my highest
consolation is your ascension,
Fear of death can be driven away
because I will go where you are,
that I always live and am with you,
therefore I go there with joy.*

Ach, wie flüchtig, ach wie nichtig
ist der Menschen Leben!
Wie ein Nebel bald entsteht
und auch wieder bald vergehet,
so ist unser Leben, sehet!
Ach wie nichtig, ach wie flüchtig
sind der Menschen Sachen!
Alles, alles was wir sehen,
das muß fallen und vergehen,
wer Gott fürcht', bleibt ewig stehen.

*Oh, how fleeting, oh how vain
is our life!
How a fog soon arises
and soon passed away again,
that's our life, see!
Oh how futile, oh how transient
are people's things!
Everything we see, must fall and
pass, whoever fears God remains
standing forever.*

Ach Herr, lehr uns bedenken wohl,
daß wir sind sterblich allzumal!
Auch wir allhier keins Bleibens han,
müssen alle davon,
gelehrt, reich, jung, alt oder schön,
müssen alle davon.

*Oh Lord, teach us to consider
that we are all mortal!
We can't stay here either,
must all return,
learned, rich, young, old or beautiful,
must all return.*

Lux aeterna

(text from the Requiem Mass)

In 2002, Britta Bryström was commissioned by Uppsala University as part of a larger project to commission three female composers to write three different pieces using the same text. Bryström's work is a radiant fantasy over the word 'lux'. She evokes a beautiful image of different rays of light, shimmering and sparkling throughout the piece. The climax of this piece comes while every voice is singing, as if there are 12 different rays of light shining at once. If you close your eyes you will be able to not only hear the music but you will see the light moving, dancing around behind your eyelids. (SD)

Lux aeterna luceat eis,
Domine,
cum sanctis tuis in aeternum,
quia pius es.

*Light perpetual shine upon them,
Lord,
with your saints for ever,
for you are merciful.*

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

*Grant them eternal rest, Lord,
and light perpetual shine upon them.*

Trapped in Stone

(text by Andrew Balfour)

'Trapped in Stone' was written as a lament in memory of over a thousand young Scottish boys and men imprisoned at Durham Cathedral in September of 1650. After the Battle of Dunbar, these soldiers were marched to the cathedral and, horrifically, left for dead in cramped and inhumane conditions. The remains of these soldiers were officially discovered in mass graves while a cafe was being built nearby in 2013, and have since been reinterred in legitimate graves in Durham. Balfour's raw and heart-wrenching piece brilliantly uses layering techniques to weave an intricate web of voices, emphasizing the harrowing tone and creating unified yet varying sound. (TBE)

While the only sung English is the title, Scots Gaelic terms are also heard throughout, such as "aonar" (alone), "Alba" (the ancient name for Scotland), and "Cruith'nay" (the mythical First Pictish King).

Exaudi

(text from the Requiem Mass Introit (Ps. 65) & In paradisum)

Exaudi explores a spectrum of emotional reactions to the words "hear my prayer, all flesh will come to you." The composer wrote this piece out of love for her grandmother, who had endured the loss of her husband at a young age. You can hear the ritualistic mournful prayer in the first section as a cry for the sudden death of her husband; the prayers are persistent as she waits for answers to her questions. The music has elements of awe and terror before the grief begins to be processed and the pain fades; acceptance is considered.

There is a gentle calming spirit in the music - almost angelic as the text *In Paradisum deducant te Angeli* - "May angels lead you into Paradise" - begins. There is a sense of comfort - a sense of anticipation, that perhaps she could be reunited with her husband after this life. The divine beauty in the cello lines could be the answer she was looking for - a comforting voice of peace. Alfred Lord Tennyson wrote "Tis better to have loved and lost than never to have loved at all." (LP)

Exaudi orationem meam; ad te omnis caro veniet.
Hear my prayer, for unto you all flesh shall come.

In Paradisum deducant te Angeli; in tuo adventu suscipiant te martyres, et perducant te in civitatem sanctam Jerusalem
May angels lead you into Paradise. At your coming may martyrs receive you, and may they lead you into the Holy City, Jerusalem.

Chorus Angelorum te suscipiat, et cum Lazaro quondam paupere aeternam habeas requiem.
May the chorus of angels receive you, and with Lazarus, who once was a pauper, may you have eternal rest.



modulus FESTIVAL

NOV 4 - 10 / 2021

music
& main 
musiconmain.ca



FIFTY



50th ANNIVERSARY TRIBUTE CONCERT

Friday, November 19, 2021
Pacific Spirit United Church

www.vancouverchamberchoir.com

2021 / 22 SEASON

sleeper's prayer

(text by David Lang, after scripture, including Ps. 91)

sleeper's prayer has been described as "...a psalm-like plea for peace at rest and safety upon rising." The voices are calm and their repeated melodies have an almost hypnotic effect. In contrast, the organ offers a fractured and disjointed accompaniment, relentless in its metronomic flow. Perhaps the organ is the world in which we live, and we - the singers - need protection from this world. (SM)

when sleep falls upon my eyes

let me lie down in peace

let me rise up again in peace

no evil dreams

no sleep of death

no snare

no sorrow

no terror by night

no arrow by day

no thousand at my left

no ten thousand at my right

let me lie down in peace

let me rise up again in peace

let me find my better self

when I go out

when I come in

when I lie down

when I rise up

in life

in peace

now and forever

by day

by night

when I lie down

when I rise up

let me lie down in peace

let me rise up again in peace

at my right hand

at my left hand

before me

behind me

above me

Incantation (text by Lorri Nielsen Glenn)

Incantation is a word that brings spells and proclamations to mind. This piece feels very grounded in nature. To that end, it feels like this particular incantation is the work of a good-natured witch of the sea, bringing blessings and goodwill to those who hear her song. Tawnie Olson has brilliantly based her choice of pitches on the song of the meadowlark, and as those meadowlark pitches develop, it feels almost as though the singers have become the witch's familiars, winging her incantation to the earth with their songs. The strongest moments of the incantation can be heard when all of the singers can be heard moving together, in conjunction with the magic of the organ and cello, and then the meadowlarks take wing once again and take the incantation to the far corners of the earth. (CC)

Cold spring wind, Sheila's Brush and middens of tissue, word, and bone.

Moon: pull down memory.

May three deaths be taken from you; three ages given you.

Songs gather in villages when they are not sung. They swim in lakes, waiting to be caught. They spin out of silver constellations, and wait in shadow.

Come back, song. Come back as good tidings, as rhapsody.

Listen, winter traveler:

a small gust will beckon, drain you of promises, fill you with old music, mournful as the Pleiades and as far away. When it arrives in the evening, allow its golden hem to brush against you.

You will be sung in the morning.

You will be gathered and sung in the morning.

Seven daughters rise from the sea; four winds hurry grass on the plains.
Moon: pull down memory.

Small-throated griefs, fly away.



emv:

**Ensemble Constantinople
& A Filetta:**

**CLAIR-OBSCUR:
CORSICAN POLYPHONY**

**Friday, December 3 at 7:30 PM
Pacific Spirit United Church**

INFORMATION & TICKETS: EARLYMUSIC.BC.CA

As I Crossed a Bridge of Dreams

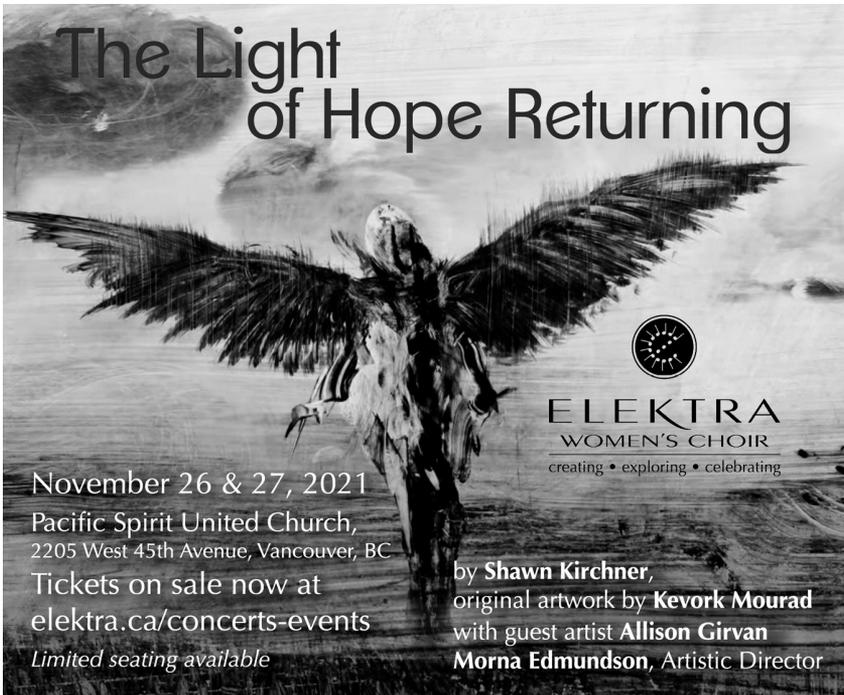
Australian composer Anne Boyd was hugely influenced by Gagaku music and Asian culture. Gagaku is a Japanese court music from the 10th century and its most striking feature is the timbre - the character or quality of sound distinct from its pitch. "As I Crossed a Bridge of Dreams" is based on the story of "The Diary of Sarashina." Written in 1060, the diary is about the girl's fantasy and dreams; yet her reality and her life was nothing like it. In the end, she decided to follow the path of Buddhism to finally live in the moment. The only word sung in the piece, 'Amida', is the name of the celestial Buddha, and means infinite light and life, symbolizing the true path being found. (RT)

Seek him that maketh the seven stars

(text from Amos 5:8 & Ps. 139)

In an exhilarating journey through the starry night and into the dawn of a new morning, Jonathan Dove has woven together the voices and organ into an awe-inspiring tapestry that soars and sparkles, cresting into bigger and bigger peaks until they crash together in a climax that calls to mind the cosmos themselves. (LS)

Seek him that maketh the seven stars and Orion and turneth that shadow of death into the morning. Alleluia, yea, the darkness shineth as the day, the night is light about me. Amen.



**The Light
of Hope Returning**


ELEKTRA
WOMEN'S CHOIR
creating • exploring • celebrating

November 26 & 27, 2021
Pacific Spirit United Church,
2205 West 45th Avenue, Vancouver, BC
Tickets on sale now at
elektra.ca/concerts-events
Limited seating available

by **Shawn Kirchner**,
original artwork by **Kevorg Mourad**
with guest artist **Allison Girvan**
Morna Edmundson, Artistic Director

musica intima most sincerely wishes to thank our donors for their unwavering support.

In these unprecedented times, we asked our singers what it meant to be able to continue to share our music with you.

"I would like people to know that we really do cherish the fact that they're sticking with us through these times. And hopefully the music that we put out there plays even a small part in being able to give them a brief diversion from anxiety and stress. The power of music to act as therapy has never been more evident to me than right now. We need it now more than we have in a long, long time." - STEVE

Music can create incredible experiences, and musica intima exists to create these moments - to foster human connection through the power of vocal music. Now, more than ever, we need your support. Your financial support of the ensemble's performance, outreach and community building remains invaluable.

As with most not-for-profit organizations, ticket revenue only accounts for a small portion of our total budget. If you have been touched by musica intima's performances, please consider a tax-deductible gift to the musica intima society. Your continued support of one of Canada's musical gems is vital.

Donate Today!

musica intima is excited to announce our brand-new *First Nations, Inuit, and Métis Arts Commissioning Fund*. This new dedicated fund was founded with \$5000 of seed money from our operating budget, part of our commitment to foster connection with artists of any discipline! You can donate to this fund directly on Canada Helps, or by calling the office!

canadahelps.org/en/dn/10249

MUSICA INTIMA **Donors**

INTIMATES (\$1000 or above)

Anako Foundation
Henning Brasso
Donald Brooks
Ann Cameron & Martin Landmann
Sandra Campbell
Karen Gordon & Martin Smith
in memory of Hugh Bertram Smith
Martha Lou Henley
Dan & Connie McFaul
Peter Mercer & Ginger Shaw
Lynn Woodruff
Anonymous (1)

ARTIST'S CIRCLE (\$500-\$999)

Joanna Dundas
Frank & Helen Elfert
Charles & Lucile Flavelle
Frieda Woodruff Gramit & David Gramit
Liz & Keith Hamel
Elsie & Audrey Jang Fund
David Klaassen
in memory of Louise Klaassen
J. Evan Kreider
Brigid Lumholst-Smith & Andrew Smith
Caitlin MacRae & Panos Pappas
Grace Nostbakken

PERFORMANCE CIRCLE

(\$250-\$499)

Dennis Bortz
Christer Hallberg
John Hooge
Irma Hoogendoorn
Lynn Kagan
Janet Lowcock
Trevor Mangion
Rob Mayhew
Margaret Taylor

ENSEMBLE'S CIRCLE

(\$101-\$249)

Janet Allwork
Wendy & Larry Argatoff
Sam & Mary Balden
Lisa Brasso
Megan & Brian Chalmers
Shelagh Davies
Margaret Ellis
Dorothy Fairholm
Janet & John Fondse
Don Harder
Andrew & Liz Massil
John McBain

Ivar Michaelson
Marguerite Mousseau
James Neville
Bruce Preston *in memory
of Will and Pat Preston*
Manako Roberts
Deborah Rollins
Maxine Shu
Glenn & Joan Sutherland
David Van Blarcom
Barrie & Margaret Vickers
Marie Therese von Dehn
Stephen & Lisa Wittman
Anonymous (1)

FOUNDER'S CIRCLE (to \$100)

Chris Aikenhead &
Candace Knighton
Elizabeth Aubert
Joyce Auld
Kevin Barrington-Foote
Alison Beale
Caitlin & Robert Beaupré
Allan & Elizabeth Bell
Elaine Bougie Gilligan
Lorraine Calame
Anne Cameron
Ziwan Chen
Marylin Clark
Don Collett
Karen Cooke
Stephen Cooke
Michelle Coon
Rhonda Corman
Dale Darychuk
Sylvia Duncan
Kerry Dyer
Mary Eggertson
Peter Elliott
Ashley Foot

Ruth & Allen Fowls
Richard & Grace Fraser
Patricia French
Dale Gamble &
Jane MacFadgen
Lesley Godwin
Akiko Hara
Derek Healey
Beth Helsley
Bruce Hoffman
Darby Honeyman
Chloé Hurst
Margo Keenan
Germaine Konji
Rupert Lang
Michele Ley
Stephanie MacLeod
*in memory of Barrie
MacLeod*
Karen Matthews
Tara May
Ann Marie McGrath
Elizabeth Odynsky
Bryan Pearce

Elaine Perry
Carman J. Price
Holly Rail
Michael & Hélène Redding
Annelies Reeves
Patricia Ripley
Geordie & Frances Roberts
Susan Rogers
Corinne Rogers
Ingrid Rose
Grant Rowledge
Alfredo Santa Ana
Linda Schwartz
Taka Shimojima
Jim & Donna Simpson
Margaret Skelly
Debra Sloan
Leigh Taylor
Cheryl Tobias
Ken & Diana Topnik
Liz Tuck
Gwyneth Westwick
Sheila Woody
Carol Yaple
Anonymous (3)

This list acknowledges gifts received between September 1, 2020, and October 1, 2021. If you detect any errors or omissions, please contact the office.

“Thank you for filling our home with soaring stunning music and emotion during these challenging times. It is a tradition for us to join you in Christ Church each year and this virtual concert brought your gift into our home.”

VANESSA, AUDIENCE MEMBER
CEREMONY OF CAROLS (2020)

YOUR TESTIMONIALS REALLY HELP!

If you enjoyed the performance, please write a few lines to share how you felt watching the concert. You can hand your testimonial to a volunteer at intermission or after the concert!

NAME:

TESTIMONIAL: