



Elements Worth Fighting For

Malina Rauschenfels, soprano, baroque violin and cello
Paula Maust, harpsichord

EARTH

Süße Stille, sanfte Quelle, HWV 205
Flammende Rose, Zierde der Erden, HWV 210

George Frideric Handel (1685-1759)
Handel

WATER

In Medio Maris
La Passage de la Mer Rouge

Barbara Strozzi (1619-1677)
Élisabeth Jacquet de la Guerre (1665-1729)

Love Poems in the Time of Climate Change (premiere; composed 2020)

Dawn Lenore Sonntag
Text: Craig Santos Perez

Sonnet II
Sonnet IV
Sonnet XII
Sonnet XVII

AIR

Capriccio sopra il Cucu
Die ihr aus dunklen Gräften, HWV 208

Johann Kaspar Kerll (1627-1693)
Handel

FIRE

Zischet nur, stechet, ihr feurigen Zungen

Georg Philipp Telemann (1681-1767)

PROGRAM NOTES

Many early modern philosophers, playwrights, poets, and religious leaders asserted that humans were responsible for living in harmony with the planet. Pre-Enlightenment thinkers in

www.burning-river-baroque.org directors@burning-river-baroque.org

facebook.com/BurningRiverBaroque

twitter.com/BurningRiverBq

instagram.com/burningriverbq

Western Europe expressed gratitude for the earth's provisions, and most believed humanity should preserve the world for future generations. These ideals were often strongly tied to Biblical stories and to the ancient Greek philosophy of the four elements: earth, water, air, and fire. With the dawn of modernity and the industrial revolution, human innovation created technologies that both markedly improved society and had catastrophic effects on the health of the planet. Today, leading scientists believe that climate change is the most pressing existential threat we will face in the next 100 years. Our program features early modern musical works with themes pertaining to each of the four elements and the world premiere of Dawn Lenore Sonntag's *Love Poems in the Time of Climate Change*.

The three arias by G.F. Handel on today's program are from the composer's *Nine German Arias*, which are settings of poetry excerpts from Barthold Heinrich Brockes's *Irdisches Vergnügen in Gott* (Earthly Pleasure in God). Each poem expresses devotion and gratitude to the earth, and the text is often based on specific Bible verses. The text of *Süße Stille, sanfte Quelle* was inspired by Ecclesiastes 43:6, "He made the moon also to serve in her season for a declaration of times, and a sign of the world." Likewise, *Die ihr aus dunklen Grifften* is based on Psalm 141:2, "May my prayer be set before you like incense; may the lifting up of my hands be like the evening sacrifice." This poem, in particular, rebukes those who favor gold over nature. *Flammende Rose, Zierde der Erden* does not have a specific Biblical reference, however the text expresses that the exquisite beauty of a rose must have been divinely inspired.

Barbara Strozzi's *In Medio Maris* is a dramatic retelling of the Matthew 14 story of Jesus walking on the stormy sea to meet his disciples on the boat. Peter climbs off the boat to walk on the water to meet Jesus, and when his faith wavers, Jesus saves him. The work comes from Strozzi's 1655 Op. 5 collection of motets for solo voice and continuo. Strozzi performed, composed, and published extensively during her lifetime without the protection of any court or church appointment. Her father Giulio's learned Venetian *Accademia degli Unisoni* provided a venue for her to share her music, although this raised significant controversy, since women were typically forbidden from attending academy meetings. Regardless of the criticism she faced, Strozzi published seven collections of musical works during her lifetime, each dedicated to a different patron.

Élisabeth Jacquet de la Guerre also made extraordinary gains as a composer at a time when women were encouraged to either stop composing after their marriages or to publish under their husbands' names. After impressing Louis XIV at a young age as a virtuosic harpsichordist, Jacquet de la Guerre received an excellent musical education and maintained close ties to the court in Versailles. In addition to being the first woman composer to have an opera premiered at the Paris Opera, Jacquet de la Guerre was well-respected as a keyboardist and improviser. Her cantata *La Passage de la Mer Rouge* tells the story of Moses and the Israelites crossing the Red Sea in Exodus 14. After the ten plagues, the Egyptian Pharaoh agrees to release the Israelites, but then sends his army to chase them with chariots. As the Israelites and Moses flee, they approach the Red Sea. Moses raises his staff, God parts the waters of the sea, the Israelites walk across on dry land, and then the sea closes to drown the Egyptian army.

Inspired by the global climate strikes, we commissioned Dawn Lenore Sonntag's *Love Poem in a Time of Climate Change* in 2020. The poetry was written by Craig Santos Perez, an indigenous Chamoru environmental activist and professor from Guam. Sonnet II expresses love for the earth from the perspective of a migrant traveler unjustly displaced by climate change. Sonnets IV and XII contemplate global devastation, while Sonnet XVII conveys love for the planet despite uncertainty. Sonntag describes her music as intimately connecting "her listeners with the people, places, and personal experiences that inspire her work." The recipient of numerous awards for teaching and

www.burning-river-baroque.org directors@burning-river-baroque.org

facebook.com/BurningRiverBaroque

twitter.com/BurningRiverBq

instagram.com/burningriverbq

composing, Sonntag's opera, *Verlorene Heimat*, is a finalist for the 2021 American Prize for opera composition.

Keyboard composers have been imitating bird songs for centuries, and the call of the cuckoo bird was particularly popular in seventeenth-century Italian and German works. This capriccio by Johann Kaspar Kerll opens with the cuckoo bird's distinctive call of a minor third, "cu-cu," which is repeated at least 200 times throughout the entire work.

From 1725-26, Georg Philipp Telemann composed a yearly cycle of 72 sacred cantatas, one for each Sunday and feast day of the Christian calendar. *Zischet nur, stechet, ihr feurigen Zungen* tells the story of the feast of Pentecost, which commemorates the descent of the Holy Spirit upon the followers of Jesus. Recounted in Acts 2, there is a mighty rush of wind and tongues of fire appear, filling the assembled disciples with the Holy Spirit. The disciples then begin to speak in other tongues, causing skeptics to accuse them of being drunk on new wine. Those who doubt the presence of the Holy Spirit are scorned as blasphemers, while those who believe are comforted.

The devastating effects of climate change have been shown to disproportionately impact the most vulnerable countries on the planet, even though those populations have contributed less than 1% of the worldwide greenhouse gas emissions attributed to global warming. We must return to a more early modern sense of reverence and respect for the planet while also taking collective global action to repair some of the damage humanity has inflicted on the earth. As youth climate activist Greta Thunberg says, "You must take action. You must do the impossible. Because giving up is never an option."

TEXTS AND TRANSLATIONS

Süße Stille, sanfte Quelle

Ruhiger Gelassenheit!
Selbst die Seele wird erfreut,
[Da, in deiner Süßigkeit,
Ich mir hier nach dieser Zeit
Voll mühsel'ger Eitelkeit]1,
Jene Ruh vor Augen stelle,
Die uns ewig ist bereit.

© by Hayden Muhl courtesy of
LiederNet Archive
<https://www.lieder.net/lieder/>

Flammende Rose, Zierde der Erden,

Glänzender Gärten bezaubernde Pracht!
Augen, die deine Vortrefflichkeit sehen,
Müßen vor Anmut [erstaunet, gestehen]
Daß dich ein göttlicher Finger gemacht.

© by Hayden Muhl courtesy of
LiederNet Archive
<https://www.lieder.net/lieder/>

In medio maris contrarius erat ventus.
In imbre, in unda in fluctibus levis
Navicula levis iactabatur.

In the midst of the sea, the wind was contrary.
In rain, in swells, in light swirling surges,
the light little ship was tossed.

www.burning-river-baroque.org directors@burning-river-baroque.org

facebook.com/BurningRiverBaroque

twitter.com/BurningRiverBq

instagram.com/burningriverbq

Iam quarta vigilia noctis errabant dolentes
lugentes; Ecce, ecce a longe, ecce ambulans
super mare.

Ecce venit ad eos.
Turbati sunt stupore timore.
Clamabant pavid: "Fantasma est!"

Locutus est Iesus:
"Ego sum. Veni! et tu Petrus super aquas?"
Discessit e navicula ambulavit tremuit
precatus est Petrus:

"In vento valido, in unda liquida
eupes immergitur.
Iam cado, iam pereor! Me salvum fac Iesu!"
Apprehendit, reprehendit eum Dominus:
"modicae fidei quare dubitasti?"
Clamabant undique gentes: "Fili Dei vere, tu
es." Alleluia!

Le Passage de la Mer Rouge Recitatif

Israël dont le Ciel vouloit briser les fers,
Fuyoit loin du Tiran la triste servitude,
Mais il sent à l'aspect des mers,
Renaître son incertitude.

Moyse, entend déjà ces murmures nouveaux;
Devois-tu nous conduire à ces affreux abîmes?
Et l'Égypte pour les victimes
Eût-elle manqué de tombeaux?

Air - Gravement

Ingrats, que vos plaintes finissent,
Reprenez un plus doux espoir;
Il est un souverain pouvoir
A qui les Ondes obeissent.
Il s'arme pour vôtre secours,
Les flots ouverts vont vous apprendre
Que la main qui regla leur cours
A le pouvoir de les suspendre.

Recitatif

Moyse donne l'ordre à ses flots en courroux:

Now, during the fourth watch of the night
they were wandering about, grieving,
complaining; Behold! Behold from afar, Behold
Him walking on the sea.

Behold, He came to them. They were troubled
with stupor, with terror. Frightened, they cried
out, "It is a phantom!"

Jesus spoke,
"It is I. I have come, and, Peter, will you, too,
come on the waters?" Peter came down from
the ship, and was fearful, and cried out in
prayer:
"In the strong wind, in the flowing waves,
my [ship] is beginning to be overwhelmed.
Now I fall! Now I perish! Save me, Jesu!"
Jesus took him up and reproved him:
"Oh you of little faith, why did you doubt Me?"
Then all the people exclaimed, "You truly are
the son of God." Alleluia!

Translation by Owen Daly, courtesy of Cor
donato Editions

The Passage of the Red Sea Recitative

Israel, whom Heaven would free from
shackles. Flee far from sadly serving Tiran,
But upon sensing the sea
The uncertainty returns.

Moses already hears these new murmurs;
Why have you led us to these awful deep
waters? And Egypt, for our casualties,
Would she have lacked tombs?

Air

Ungrateful ones, may your complaints end,
Instead accept a sweeter hope;
He is a sovereign power
Who the Waves obey.
He arms himself to rescue you,
The opening of the waves will teach you
That the hand that rules their path
Has the power to suspend them.

Recitative

Moses gives the order to his wrathful waves:

www.burning-river-baroque.org

directors@burning-river-baroque.org

facebook.com/BurningRiverBaroque

twitter.com/BurningRiverBq

instagram.com/burningriverbq

Ils se calment, Ils se separent;
Pour Israël surpris ils s'ouvrent et preparent
Un immense cercueil à ses Tirans jaloux.

Mouvement Marqué

Ciel! Ciel! Quel prodige! Quel spectacle!
On voit au sein des Mers flotter ses étendarts,
L'Onde qu'il croyoit un obstacle
Se partage, s'élève, et luy sert de ramparts.
Que fera le Tyran témoin de ce miracle?

Air

Le trouble et l'horreur
Regnent dans son ame,
L'aveugle fureur
L'irrite et l'enflâme.

Il ose tenter
Le même passage,
Mais en vain sa rage
Cherche à se flatter:
Peut-il éviter
Le cruel naufrage
Qui va l'arrêter?

Recitatif

La Mer, pour engloutir son armée insensée,
A réuni ses flots vengeurs,
Et la montrant au loin flottante,
Dispersée, Du débris des vaincus,
Assouvit les vainqueurs.

Air - Gay

Peuples, chantez la main puissante,
Qui pour vous, enchaîne les Mers.

Que de la Trompette éclatante,
Le bruit se mêle à vos Concerts,
Et faites retentir les airs,
De votre fuite triomphante.

They calm down, They separate;
Shocking Israel, they open and prepare
A huge coffin for the jealous Tirans.

Marked Movement

Heaven! Heaven! What a wonder! What a show!
We see his banners floating within the Seas,
The Wave that was believed to be an obstacle
Separates, rises, and serves as a protective wall.
What will the Tyrans witnessing this miracle
do?

Air

Trouble and horror
Reign in his soul,
The blind fury
It irritates and inflames.

He dares to try
The same passage,
But his rage is in vain.
Try to flatter yourself:
Can he avoid
The cruel drowning
Who will stop it?

Recitative

The Sea, engulfing its foolish army,
Has reunited its vengeful waves,
And they appear floating in the distance,
Scattered, debris of the defeated,
Satisfying the victors.

Air

People, sing to the mighty hand,
Which for you, chains the seas.

Only the bright Trumpet,
The noise mingles with your Concerts,
And sound the tunes,
Of your triumphant flight.

Translation by Malina Rauschenfels

Love Poems in the Time of Climate Change

Poet: Craig Santos Perez

Sonnet II

My love, I have crossed so many borders for a kiss,
Smuggled by strangers, I followed dream tracks in the desert,
Where there's no spring, no mercy, only this mass migration, towards your refuge.

www.burning-river-baroque.org directors@burning-river-baroque.org

facebook.com/BurningRiverBaroque

twitter.com/BurningRiverBq

instagram.com/burningriverbq

My love, I have walked amongst labor that global capital forgot,
Travers'd bridges of bones, and witnessed populations collapse around me,
With the hope to become your citizen.

My love, embrace my desperation, my day's labor,
Touch me, as if we've always been interwoven from our cars.

Sonnet IV

I love you where waves shatter the sea walls,
Where pipelines burst into liquid fire,
Where our only reservoir evaporates in layers of salt and emergency.

I love you where radiant hurricanes bloom acid rain from magnetic clouds,
Breaking levees and flooding the cities.

I love you where coastlines erode,
Where habitat thresholds are crossed, where rainforests turn to ash.

I love you where my passion unravels your invisible ecology,
And unleashes the romance and hierarchy of survival,
Our last and permanent address,
The way down, to our cancer.

Sonnet XII

Global woman, waxy apple,
Record heat, thick smell of algae,
Burnt peat and sunset, what rich nitrogen opens between your native trees?
What fossil fuel does a man tap with his drill?
Love is migration with butterflies and refugees,
With overflowing boats, and no milk weed.
Love is a clash of petrostates, and two bodies detonated by a single drone strike.
Kiss by kiss, I walk across your scarred landscape, your border walls,
You dam, your reservations.
Until our little extinctions transform into peak oil, and push through the pipelines of our veins,
Until we bloom wide, like water hyacinth,
Until we are, And we are more than a fracture in geologic time.

Sonnet XVII

I don't love you as if you were rare earth metals, diamonds, or reserves of crude oil that propagate war.

I love you as one loves most vuln'erable things, urgently, between the habitat and its loss.

I love you as the seed that does not sprout, but carries the heritage of our roots, secured within a vault.

And thanks to your love the organic fruit lives sweetly on my tongue.

I love you without knowing how or when the world will end.

I love you naturally without pesticides or pills.

I love you like this, because we won't survive any other way,

Except in this form, in which humans and nature are kin.

So close that your emissions of carbon are mine,

www.burning-river-baroque.org directors@burning-river-baroque.org

facebook.com/BurningRiverBaroque

twitter.com/BurningRiverBq

instagram.com/burningriverbq

So close that your sea rises with my heat.

Die ihr aus dunklen Grüften

Den eitlen Mammon grabt,
Seht, was ihr hier in Lüften
Für reiche Schätze habt.
Sprecht nicht, es ist nur Farb' und Schein,
Man zählt und schließt es nicht im Kasten ein.

Zischet nur, stechet, ihr feurigen Zungen,

blecke mit erhitzter Wut,
Scorpionengleiche Brut!
Eure Lippen, freche Rotten,
die der Unschuld laesternd spotten,
melden selbst, zu eurem Hohne,
was euch fuer ein Geist bewohne;
welche Glut euch in Mund und Herz
gedrungen.

2. Recitativ

Als dort der Juenger Schar
in Einmut beieinander war,
ward Gottes Geist in einer zungengleichen
Flamme
an jedem sichtbar offenbart;
man prediget darauf nach andrer Zungen Art,
man rühmt, man preist des grossen Gottes
grosse Taten,
die Hoerer stehn verwundrungsvoll,
man spueret ein verwirrtes Fragen
und jeder forscht, was dieses werden soll.
Inzwischen meldet sich zugleich ein anderer
Geist,
der sich zwar nicht wie jener sichtbar weist,
doch macht er gleichfalls sich durch seiner
Knechte Mund
mit feurigen geschaerften Zungen kund.
Die Wirkung aber zeigt, woher sein Ursprung
stamme:
Er laesst sich nicht durch Jauchzen, Preisen,
Lehren,
nein, nur mit Laesterworten hoeren,
er spottet jenes Wunderscheins
und ruft den Juengern nach: Sie sind voll
suessen Weins.
So gehets insgemein,
was Grosses wird nicht ohne Missgunst sein.

© by Hayden Muhl courtesy of LiederNet
Archive

<https://www.liedernet.net/lieder>

Come down, you fiery tongues,

Bare your teeth with heated anger
Towards the scorpion-like deceiver!
The insolent hoard,
Who blasphemously scoff at innocence;
Let us reform the mocking spirit
That inhabits you,
The fervor that has entered
Your mouth and heart.

2. Recitative

When the day came, the crowd of disciples was
together in one place.
God's Spirit in a tongue-like flame
appeared
among them and rested on each one;
Each began to preach in a different tongue,
praising the great deeds of
Almighty God.
The listeners stood astonished,
Asking how it could be
that they each heard their own native language.
In the midst of all, there came another
Spirit,
who does not reveal himself,
but he also speaks through his
servants' mouths
with fiery, sharpened tongues.
But what it said betrayed whence it
came:
It made itself known not in rejoicing, praising,
or holy teaching.
No, it only listens with blasphemous words.
It mocked the miracle,
and called out to the disciples: "They are full of
new wine!"
Thus, is it ever--
A great thing will not be without resentment.

www.burning-river-baroque.org

directors@burning-river-baroque.org

facebook.com/BurningRiverBaroque

twitter.com/BurningRiverBq

instagram.com/burningriverbq

Doch muessen die der Laestrer Spott ertragen,
die Gottes Geist so augenscheinlich treibt;
was soll den ich mich viel beklagen,
wenn sich ein Frevler auch an meinem Wandel
reibt?

Ich will mich williglich bequemen,
auch diese Last auf mich zu nehmen.
G'nug, kann ich dich bei mir, o Geist der
Wahrheit, wissen,
so wird der Luegengeist doch endlich
schweigen muessen.

3. Aria

Der Himmel ist nicht ohne Sterne
und Gottes Geist nicht ohne Trost.
Spricht dessen Zeugnis mich zufrieden,
so wird kein Laestrer mich ermueden
und waer' er noch so sehr erbost.

But they who are the vessels of the Holy Spirit
must bear the blasphemer's ridicule;
And why then should I complain
if an evildoer crosses my
path?

I will gladly submit to this scorn,
if I may know,
O Spirit of Truth,
that thou art with me;
for then must the Spirit of falsehood
be silent.

3. Aria

Heaven is not without stars
And the Holy Spirit not without comfort.
God's testimony speaks to me
So no blasphemer can overcome me,
And that he will not be so enraged.

Translation by Paula Maust

ABOUT BURNING RIVER BAROQUE

Praised by the Boston Musical Intelligencer as a group that “left an indelible imprint on my psyche,” Cleveland-based Burning River Baroque brings diverse communities together through vibrant musical performances that inspire engaging dialogues and meaningful social change. Inspired by the tremendous environmental reform that occurred after the Cuyahoga River burned, they strive to engage listeners of all ages and walks of life by offering most concerts for free or by donation and by performing in both traditional and non-traditional venues. From urban churches and coffeehouses to rural libraries and everywhere in between, they bring the drama and vitality of Baroque music to life for contemporary audiences by demonstrating the profound connections between issues in the baroque era and those of modern times. Additionally, they commission a new composition each season to further fuse together ideas of the past and present in a way that feels fresh and relevant to contemporary audiences. Since its formation in 2012, Burning River Baroque has put on 15-20 concerts each season.

ABOUT THE ARTISTS

Malina Rauschenfels, voice, cello, & violin

Juilliard-educated Malina Rauschenfels is a vocalist, cellist and baroque violinist. Praised by the Boston Musical Intelligencer as “spellbinding” and for her “powerful clarion tones and crisp articulation,” she has also been commended by Cleveland Classical: “Her ability to turn notation on a page into fully realized human emotion was a feat of the imagination.” Equally comfortable with early music and contemporary music, she has been featured in recordings with The Newberry Consort, Duo Mignarda, Quire Cleveland, Marble Sanctuary Choir and Toby Twining Music. Additionally, she performs with El Fuego Early Music Ensemble, Crescendo, and Trinity Chamber Singers, and recently won the Waterloo Region Contemporary Music Sessions' Contemporary

www.burning-river-baroque.org directors@burning-river-baroque.org

facebook.com/BurningRiverBaroque

twitter.com/BurningRiverBq

instagram.com/burningriverbq

Performance Prize for performing two pieces for singing cellist. In the last year she has mentored emerging musicians and performed at WRCMS in Waterloo, Canada and Escuela Superior de Artes de Yucatán in Mérida, Mexico. While completing her Master's in Cello Performance at Juilliard, Malina performed Davidovsky's Divertimento for Cello and Orchestra with the Juilliard Orchestra under Reinbert de Leeuw and also played a solo recital in Carnegie's Weill Hall. She majored in Composition and Cello at Eastman School of Music. Malina loves to work in interdisciplinary contexts, incorporating gesture and theatricality into musical performance and working with creators in different art areas. Connecting all work to present day situations, and her life in particular, is of the utmost importance to make the performance come alive for the audience.

malinaauschenfels.com

Paula Maust, harpsichord

Praised for combining “great power with masterful subtlety” (DC Metro Theater Arts) and as a “refined and elegant performer” (Boston Musical Intelligencer), Paula Maust is a performer, scholar, and educator dedicated to fusing research and creative practice to amplify underrepresented voices and advocate for social change. As a harpsichordist and organist, she co-directs Burning River Baroque and Musica Spira, curating provocative lecture-concerts connecting baroque music to contemporary social issues such as climate change and the #MeToo movement. Paula also performs extensively with numerous ensembles in the Baltimore-Washington, D.C. region and is recording Elizabeth Turner's 1756 *Six Lessons for Harpsichord*. Paula is the creator of

expandingthemusictheorycanon.com, an open-source collection of music theory examples by women and composers of color, which has garnered a large international audience since its launch in January 2021. A print anthology based on the project is under contract with SUNY Press, and Paula has given talks about her research at Duke University and Johns Hopkins University. She is also working on *The Ugly Virtuosa*, a book and performance project about the pejorative language used to describe early modern women on stage in England, France and Italy. Her article “Turning the Madwoman Upside Down” appears in *Women and Music*, and her study on inclusive classroom pedagogy is published in the *Journal of the International Alliance for Women in Music*. Prior to her recent appointment as an Assistant Professor of Music Theory at the Peabody Institute of the Johns Hopkins University, Paula taught at the University of Maryland, Baltimore County. She holds degrees in harpsichord from Peabody (DMA '19, MM '16) and in organ from the Cleveland Institute of Music (MM '12) and Valparaiso University (BM '09). More info: www.paulamaust.com.

OUR MISSION

Burning River Baroque brings diverse communities together through vibrant musical performances that inspire engaging dialogues and meaningful social change.

MEET OUR BOARD OF DIRECTORS

Malina Rauschenfels (President), David W. Elbrecht (Interim Treasurer), Shari Nacson (Secretary), Zoe Neely, DeBorah McCreath, Stephen J. Fopeano

ADVISORY BOARD

Ben Nicholas

BURNING RIVER BAROQUE STAFF

Malina Rauschenfels, Executive Director

www.burning-river-baroque.org directors@burning-river-baroque.org

facebook.com/BurningRiverBaroque

twitter.com/BurningRiverBq

instagram.com/burningriverbq

Paula Maust, General Manager

MEET OUR NEW INTERN

Holden Neely

UPCOMING PERFORMANCES

Our ninth season will explore connections to the earth, climate change, and apocalypse as well as a collaboration with celebrated Cleveland New Music Ensemble Bluestreak Ensemble.

For information on future events, please sign up for our [mailing list!](#)

directors@burning-river-baroque.org

facebook.com/BurningRiverBaroque twitter.com/BurningRiverBq instagram.com/burningriverbq

SPECIAL THANKS

Gayle Catinella and the St. John's Episcopal Church community, WYSU 88.5 FM; Daniela Lima Flores, Dawn Sonntag, Ohio Arts Council; Cuyahoga Arts and Culture; Cleveland Foundation; Early Music America; our musicians, board of directors and all of our friends and family who promoted and attended our events!

OUR DONORS

Angel (\$250+)

Steve Fopeano, Malina Rauschenfels

Patron (\$100+)

Chaim Caron, Linda Gallick, Sandi Lehr, Lynn Maust, DeBorah McCreath, Shari Nacson, Sara Syed
Sponsor (\$50+)

Peter Bohan, Marina Chan, Winnie Wingyee Cheung, Kevin Gish, Rick Kimble and LJ Kimble, Patti Lehr, Chris Trotman

Benefactor (\$25+)

Dave Dissell, Christine Gevert, Jay Krasnow, Victoria Moy, Donna Stewart

Friend (\$10+)

Alexis Bacon, Andrea Cote, Ian Crane, Cindi Eggers, Fred Isozaki, Bob Russell, Monica Torres

Déjà vu donors

Your recurring monthly donations allow us to plan and thrive!

Eda Daniel

We try our best to list you as you prefer. If you find a mistake, please email directors@burning-river-baroque.org

www.burning-river-baroque.org directors@burning-river-baroque.org

facebook.com/BurningRiverBaroque

twitter.com/BurningRiverBq

instagram.com/burningriverbq

www.burning-river-baroque.org directors@burning-river-baroque.org

facebook.com/BurningRiverBaroque

twitter.com/BurningRiverBq

instagram.com/burningriverbq