



FIRE IN THE GARDEN

Choral music
about
climate
change

A livestreamed concert directed by Dr. Allegra Martin

December 12, 2021, 8:00pm

Available until January 12, 2022

Information: www.cantilena.org/concerts



Cantilena
A WOMEN'S CHORALE

Cantilena: About Us

Cantilena, a women's chorale, is an approximately 30-voice ensemble dedicated to performing music written for the treble voice. Our challenging and diverse repertoire spans the fifteenth to twenty-first centuries and includes works in many different languages and musical forms. We strive to introduce both our members and our audience to works they are unlikely to encounter in other forums, with an emphasis on music composed specifically for treble voices.

Cantilena was founded in 1968 as the Cambridge Chorale, an ensemble of mixed (SATB) voices. In 1980, the group became a women's chorus and, in 2000, we changed our name to Cantilena.

Cantilena is a member of the Greater Boston Choral Consortium, a cooperative association of diverse choral groups in Boston and the surrounding areas.

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Allegra Martin

Collaborative Pianist

Kelvyn Koning

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Kenneth Seitz

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**Our Spring 2022 semester
starts in January 2022!**

Interested in singing with us?

Find more information at
www.cantilena.org/audition

**GREATER
BOSTON
CHORAL
CONSORTIUM**

December 12, 2021

Fire in the Garden

Choral music about climate change

Allegra Martin
Musical Director

Kelvyn Koning
Collaborative Pianist

Greta Sails

Moira Smiley

Text by Moira Smiley

*Soloists: Ashley Brueske, Mollie Davis,
and Mara Moldwin*

Dance leader: Isun Malekghassemi

The Birds' Lullaby

Sarah Quartel

Text by E. Pauline Johnson

*Small ensemble: Ashley Brueske,
Jaime Church, Al Clancy, Mollie Davis,
Lindsay Garrard, Joan Grisham,
Beverly Hjorth, Isun Malekghassemi,
Mara Moldwin, Gina Sonder,
Jeanne Sparrow, Carol Tong*

Spring, the Sweet Spring

Ēriks Ešenvalds

Text by Thomas Nashe

*Soloists: Ashley Brueske, Mollie Davis, and
Isun Malekghassemi*

*Wine glasses: Mollie Davis, Lindsay Garrard,
Joan Grisham, Erin Maloney, Patricia Pepper*

Mountain Nights I

(Songs Without Words for Women's Voices)

Zoltán Kodály

Soloist: Jaime Church

Daffodils

Kenneth Seitz

Text by William Wordsworth

The Blue Eye of God

Nancy Telfer

Text by Barbara Powis

Fire in the Garden: A Climate Change Trilogy*

Giselle Wyers

Text: Greta Thunberg,
Denise Levertov, the Bible,
Barbara Deming, and
Hildegard von Bingen

I. Our House is On Fire

II. Who Can Utter?

III. Prayer for the Earth

The Peace of Wild Things

Joan Szymko

Text by Wendell Berry

Soloist: Ashley Brueske

*This commissioned work was partially supported
by a grant from Mass Cultural Council
(www.massculturalcouncil.org)

Allegra Martin: Music Director for Fall 2021



Cantilena is delighted that our dear friend and past artistic director Allegra Martin returned as Interim Music Director this Fall 2021.

Dr. Allegra Martin is the Director of College Choirs at Holy Cross. During the 2020-2021 academic year she also served as the Interim Orchestra Director. Previous positions have included Director of Music at First Parish Cohasset, Artistic Director of the Cantilena Women's Chorale, Chorus Director at Lasell College, and a Choral Artist with the Urban Voices Program of the Metropolitan Opera Guild. Dr. Martin holds degrees from Williams College and Westminster Choir College, and a doctorate from the University of Illinois. At the University of Illinois, she founded and conducted the University Mixed Chorus. Her research specialty is the choral music of Margaret Bonds. She presented on the topic of diversity in programming at the online Oxford University Conducting Institute in June 2021.

Dr. Martin is also an active professional singer, and was one of the founders of Anthology, a women's vocal quartet that performed in the greater Boston area for six years and commissioned 22 works of new music in that time. She currently sings with the Schola Cantorum of Boston and in the past has sung with such ensembles as Cappella Clausura, and the Video Game Orchestra. While at the University of Illinois, she performed Julia Wolfe's award-winning *Anthracite Fields* with Bang on a Can and Vivaldi's *Juditha Triumphans* with the Venice Baroque Orchestra. While at Westminster, she sang with the New York Philharmonic and the Philadelphia Orchestra, as well as in opera productions at the U.S. Spoleto Festival. In the summer of 2016 she performed in Britten's *War Requiem* with Kent Nagano and the Montreal Symphony Orchestra.

Kelvyn Koning: Collaborative Pianist



Cantilena is thrilled to welcome Kelvyn Koning as our new collaborative pianist, starting in the Fall semester of 2021.

Kelvyn Koning (he/they) specializes in composing for choir and theatre and performing as a countertenor and pianist. He holds a Bachelor of Arts in Composition from Calvin University in Grand Rapids, MI and a Master of Music in Composition from the Boston Conservatory at Berklee. Kelvyn has been commissioned to write pieces for Boston Latin School, Zeeland HS, Batesville HS, the Da Camera Singers, Quorum, and the Oriana Consort. His latest works include two full-length musicals, *The Glassblower's Daughter* at the Regent Theater in Arlington, MA, and *The Prince and the Painter* with Moonbox Productions.

Kelvyn is a founding member of the Nightingale Vocal Ensemble, for whom he sings and composes music, and has also sung with the Calvin Alumni Choir, Quorum, and the Oriana Consort. He performed as a soloist at the Beaver Island Baroque Festival in his home state of Michigan and has premiered several new vocal and piano works by his friends in Boston. Kelvyn accompanies voice lessons, choirs, and musical theatre at Boston Latin School and Boston Conservatory and plays piano as a soloist and accompanist around Boston. During the COVID era, he was challenged to record music weekly - a vulnerable and enriching experience - and to compose children's musicals and choral music regularly from his studio. Kelvyn's vision is to foster empathy, healing, and social justice for individuals and communities through music.

Program Notes

We are very excited to finally be presenting the world premiere of *Fire in the Garden* today and we are so happy you have joined us for this occasion. *Fire in the Garden* is a Climate Change Trilogy, a work in three movements about the frightening challenge of global warming that is currently facing the planet and its inhabitants. The idea for this commission came from Cantilena's previous director, Jennifer Kane, who first connected with composer Giselle Wyers at an American Choral Directors Association convention. The planned premiere in the spring of 2020 had to be delayed because of the pandemic, but we are happy to finally be sharing this beautiful and important work with you, one and a half years later.

We have surrounded *Fire in the Garden* with other works about climate change, environmentalism, and the beauty and central importance to humans of the natural world. We start with a work inspired by Greta Thunberg, the famous teenage environmental activist who has been nominated for a Nobel Peace Prize every year since she turned 16 (she is 18 now.) Moira Smiley, an LA-based composer known for her tuneful, folk-inspired performances and compositions, wrote a challenging and complex piece with many interlocking pieces. The complex body percussion pushes us outside our comfort zone and challenges us in the same way that an effective response to climate change will also push us outside our comfort zone and challenge us to stand up to the institutions driving global warming!

Our next set of pieces is about the beauty of nature. *The Birds' Lullaby* by Sarah Quartel, a Canadian composer, sets the words of a late nineteenth- and early twentieth-century Canadian poet of both Mohawk and English heritage, E. Pauline Johnson. This piece is utterly charming and beautiful; listen for Quartel's use of syncopation on the words "sing" and "swing" in the chorus; you can hear the tree boughs swaying! Latvian composer Ēriks Ešēvalds also writes about birds in *Spring, the Sweet Spring*, and employs one of his favorite instruments, tuned wine glasses. Famous Hungarian composer Zoltán Kodály was also a famous pedagogue – he created the Kodály method of music education which is currently used all over the world. His moody piece *Mountain Nights* evokes both the creepiness and the sense of freedom that comes from a night walk in the mountains. And finally, we have the poetry of William Wordsworth, set by Cantilena director emeritus and composer Kenneth Seitz. This is only one of the many wonderful works Ken has written for Cantilena over the years. In this piece, the chorus acts as the poet, and the piano, which has a very independent part from the singers, takes on the character of the swaying, shimmering daffodils.

We then move on to *The Blue Eye of God*, a work grieving the destruction of our oceans. Both the composer Nancy Telfer and the poet Barbara Powis are Canadian. Telfer makes use of spoken and whispered text, as well as a center section where repeated patterns in the voices create a sense of repetitive wave-like motion that leads to a sense of otherworldliness. Then comes our centerpiece, the world premiere of *Fire in the Garden: A Climate Change Trilogy*; and we will end with American composer Joan Szymko's romantic and impassioned setting of Wendell Berry's poem *The Peace of Wild Things*.

The centerpiece of our concert is of course our premiere of *Fire in the Garden: A Climate Change Trilogy* by Giselle Wyers. Wyers provided the following notes on her piece:

"Fire in the Garden: A Climate Change Trilogy" was completed shortly before the pandemic began. It intends to provide a "listening space" to reflect on the climate crisis, and the real threat it poses to all living creatures, including one another. We have all read the headlines and heard the terms "1.5 degrees Celsius," but my piece seeks to cut through politics and take a more personal look at how we feel when we think about the terrifying prospect of global warming. Each movement poses a different question or emotion for us to grapple with. Greta Thunberg's words in Movement 1 "Our House is On Fire" pose an urgent call to confront the real threat and take action so that—in her words—"then and only then will hope come." Movement 2, Denise Levertov's "Who can Utter," offers a painful yet intimate admission of humankind's role and asks, using words from the Bible, "for if we do these things when the tree is green, what will happen when it is dry"? This question remains unanswered, but comfort is offered in Movement 3, "Prayer for the Earth," with text from the 12th century female mystic Hildegard of Bingen woven within a modern humanist "prayer" by Barbara Deming.

As a composer, I have composed works about many social issues including houselessness, gun violence, and the Flint water crisis, but this work in particular has allowed me to reflect in a very personal way on an issue that is deeply concerning. It is my hope that the music will offer a direct route for all of us to face our fears and despair around the climate crisis, ultimately emerging with a heightened sense of responsibility and belief that our actions will make a difference.

Thank you for joining us tonight! As Smiley says, "We can make it better when we stand up!" and we hope this program will inspire you to take one more step along the path of climate change activism so that we can all enjoy "the peace of wild things" forever.

Allegra Martin

Composer biography: Giselle Wyers



Giselle Wyers is Professor of Choral Studies and Voice at the University of Washington, where she conducts the University Chorale and teaches courses in choral conducting and choral music education. In addition to Wyers' active schedule as a guest conductor in the United States, Canada, and Europe, she has composed over 30 choral works, often on themes related to the environment. Commissions for her music have been wide ranging, including works for European and American community, college and high school choruses. Her latest project, *Join in Gathering*, is commissioned by the Greater Seattle Choral Consortium and Consortio and will be sung live by a plethora of community choruses at their Seattle Sings Festival in March 2022. Learn more by listening to interviews with Wyers on the podcasts *Movable Do*, *Choralosophy*, *Choir Chat*, and *ArtTap*.

Wyers has published an international award-winning setting of *Ave Maria* through earthsongs publications. Her work has enjoyed professional recordings by choruses such as Choral Arts NW, Oregon Repertory Singers and Canticum Chamber Choir of Australia.

Recent compositions include the 30-minute choral cycle *And All Shall Be Well* for chorus, string quartet and piano on the theme of legacy and remembrance, commissioned by Vashon Island Chorale, *A Roof and a Bed* on the theme of houselessness, commissioned by Portland Lesbian Choir, and *Continue*, a retirement celebration piece for wind ensemble and choir commissioned by Port Angeles High School Music Program. Learn more at gisellewyers.com, or by listening to interviews with Wyers on the podcasts *Movable Do*, *Choralosophy*, *Choir Chat*, and *ArtTap*.

Watch or listen to
Allegra Martin's conversation with Giselle Wyers
about the creative process behind
Fire in the Garden: A Climate Change Trilogy

https://bit.ly/Cantilena_2021_Interview

(https://www.youtube.com/watch?v=mRuUzLabR_g)

Texts and translations

Greta Sails

Words and Music: Moira Smiley

Readings:

1. Famous biologist Rachel Carson wrote:
"Our attitude toward nature is today critically important simply because we have now acquired a fateful power to alter and destroy nature.
2. But we are a part of nature and our war against nature is inevitably a war against ourselves. We, in this generation, must come to terms with nature.
3. We're challenged as humankind has never been challenged before to prove our maturity and our mastery, not of nature, but of ourselves."

Ha oo ah...

Wind in my lungs, wind in my lungs,
Wind in my lungs, wind in my lungs,
Pull the sail up, ready, pull the sail up!
Ready, pull the sail up ready, pull the sail up!
We sail into tomorrow, sail into tomorrow.
The world is full of ev'ry, full of ev'ry,
full of ev'ry sorrow, full of ev'ry sorrow...

I see the seven generations looking back this way,
seven generations looking back this way...

My daughter tells me the future's in my hands,
My granddaughter says the future's in my hands,
My great grandson remembers my hands.

My daughter tells me the future's in my hands,
My granddaughter says the future's in my hands,
My great grandson remembers, remembers,
remembers...

Wind in your lungs, wind in your lungs,
We can make it better when we stand up!
We can make it better when we stand up!
Stand for tomorrow, oo, stand for tomorrow.
The world is full of only, full of only time that we borrow,
full of only time that we borrow...

I see the seven generations looking back this way,
I see the seven generations looking...
I see the seven generations looking back this way.

I stand up for the child in me,
I stand up for the grandchild in me,
I stand up for the great grandchild,
I stand up for the great great grand-child...

And she reminds us the future's in our hands,
in our hands, in our hands.

The Birds' Lullaby

Sarah Quartel

Text: E. Pauline Johnson

Sing to us, cedars; the twilight is creeping
With shadowy garments, the wilderness through;
All day we have carolled, and now would be sleeping,
So echo the anthems we warbled to you;
While we swing, swing,
And your branches sing,
And we drowse to your dreamy whispering.

Sing to us, cedars; the night-wind is sighing,
Is wooing, is pleading, to hear you reply;
And here in your arms we are restfully lying,
And longing to dream to your soft lullaby;
While we swing, swing,
And your branches sing,
And we drowse to your dreamy whispering.

Sing to us, cedars; your voice is so lowly,
Your breathing so fragrant, your branches so strong;
Our little nest-cradles are swaying so slowly,
While zephyrs are breathing their slumberous song.
And we swing, swing,
While your branches sing,
And we drowse to your dreamy whispering.

Spring, the Sweet Spring

Eriks Ešvalds

Text: Thomas Nashe

Spring, the sweet spring,
Is the year's pleasant king,
Then blooms each thing,
Then maids dance in a ring,
And cold doth not sting,
The pretty birds do sing

The palm and may
Make country houses gay,
Lambs frisk and play,
The shepherds pipe all day,
And we hear aye
Birds tune this merry lay

The fields breathe sweet,
The daisies kiss our feet,
Young lovers meet,
Old wives a-sunning sit,
In every street
These tunes our ears do greet

Daffodils

Kenneth Seitz

Text: William Wordsworth

I wander'd lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils,
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the Milky Way,
They stretch'd in neverending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced, but they
Outdid the sparkling waves in glee:
A Poet could not but be gay
In such a jocund company!
I gazed, and gazed,
but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

The Blue Eye of God

Nancy Telfer

Text: Barbara Powis

The animals, the winged and swimming
creatures
rose in their agony, confronted man.
(Dolphin, dolphin, dolphin...)
Dolphins, dolphins, butchered on beaches,
sea tears brimming startled eyes,
observed an arc of knives... obscure the sun.

Ducks and long-limbed herons
raise their jewelled wings,
(Heron, heron, heron...)
their bright and patterned necks, and sank,
oil-girdled in the black and tarnished sea.

The humpback whales, the orcas wrote
Cetacean history.
Their underwater songs rang plunder...
the scraped dead space behind the factory
ships;
Their underwater songs sang of mysteries
greater than man, greater than whales:
the blue eye of God...in the water.

(The animals, the winged and swimming
creatures...)

Fire in the Garden: A Climate Change Trilogy

Giselle Wyers

I. Our House is On Fire

Text: Greta Thunberg

Our house is on fire,
I am here to say our house is on fire.
According to the science
we are less than twelve years away
from not being able to undo our mistakes.

For 25 years countless of people
have asked our nation's leaders
to stop the emissions.
But clearly this has not worked
since the emissions just continue to rise.

We are facing an existential threat
there is no time
to continue down this road of madness.

I ask the people around the world to realize
Our leaders have failed us.
We are in the midst of the sixth mass
extinction,

Two hundred species going extinct
every single day.

You would think the media would talk of
nothing else
but no one ever even mentions it.

But homo sapiens have not yet failed.
Yes we are failing...
but there is still time to turn everything
around.
We can still fix this
We still have everything in our own hands.
The climate crisis has already been solved
We already have all the facts and solutions

We have come here to let the leaders know
that change is coming whether they like it or
not

The people will rise to the challenge
and since our leaders are behaving like
children,
we will have to take the responsibility
they should have taken long ago.

And yes, we do need hope, of course we do.
But the one thing we need more than hope
is action.

Once we start to act, hope is everywhere.
So instead of looking for hope, look for
action.

Then, and only then, hope will come.

II. Who Can Utter?

Text: Denise Levertov and the Bible

(Denise Levertov)

Who can utter
the poignance of all that is constantly
threatened, invaded, expended

and constantly
nevertheless
persists in beauty,
tranquil as this young moon
just risen and slowly
drinking light
from the vanished sun.

Who can utter
the praise of such generosity
or the shame?

(Bible)

For if they do these things
when the tree is green,
What will happen when it is dry?

III. A Prayer for the Earth

Text: Barbara Deming, Hildegard von Bingen

(Barbara Deming)

Spirit of love
That flows against our flesh
Sets it trembling
Moves across it as across grass
Erasing every boundary that we accept
And swings the doors of our lives wide—
This is a prayer I sing:
Save our perishing earth!

(Hildegard von Bingen)

O branch of freshest green, O hail!
Within the windy gusts of saints
Upon a quest you swayed and sprouted forth.

(Barbara Deming)

Spirit that hears each one of us,
Hears all that is—
Listens, listen(s), hear(s) us out—
Inspire us now!
...within the flowered ground beneath our
feet,
Teach us to listen!

(Hildegard von Bingen)

You heard, for in you seeped the sunlight's
warmth
Like balsam's sweet perfume
For in you bloomed so beautiful a flower,
whose fragrance wa'ned all the spices from
their dried out stupor.

(Barbara Deming)

We can hear it in water, [hear it] in wood,
(and) even in stone.
We are earth of this earth, and (we are) bone
of its bone.
This is a prayer I sing, for we have forgotten
this and so
The earth is perishing.

(Hildegard von Bingen)

Heaven, rain your dew upon the grass!
all the earth be cheered,
For from earth's wound will come forth fruit
And all the birds up in the sky will have nests
in her.

(Barbara Deming)

This is a prayer I sing...

The Peace of Wild Things

Joan Szymko

Text: Wendell Berry

When despair for the world grows in me
and I wake in the night at the least sound
in fear of what my life and my children's lives may be,
I go lie down where the wood drake
rests in his beauty on the water, and the great heron feeds.
I come into the peace of wild things
who do not tax their lives with forethought
of grief. I come into the presence of still water.
And I feel above me the day-blind stars
waiting with their light. For a time
I rest in the grace of the world, and am free.

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