

UNTIL WE COULD

LOVE IS LOVE

November 22 and 23, 2025



New Hampshire
Master Chorale

Dan Perkins, music Director

Rob St. Cyr, Organ
Sai-Ly Acosta, Violin
John Acosta, Cello

SEASON 23

A Word from the Board President

Dear Friends,

Good evening and welcome to *Until We Could*, a program that celebrates love in all its forms, the courage it takes to live authentically, and the beauty that blossoms when we truly see one another.

While preparing for this concert, I found myself holding onto the words “wear the kind of color that your life is.” To me, that means showing up in the full spectrum of who we are: bold, tender, complex, and unapologetically human. Music, too, wears its own colors, painting our shared experiences in sound and story. Each piece you’ll hear tonight adds to that palette, from moments of quiet intimacy to radiant joy.

We’re so proud to share this concert with you as part of our 23rd season. The NH Master Chorale has always believed that music can change hearts - and that community, creativity, and compassion are at the core of what we do. Your presence here keeps that vision alive.

Thank you for being part of this evening, and for helping us celebrate love, authenticity, and the power of song.

With love,



Kendra L. Goodwin
Board President and Mezzo Soprano

Celebrating Season 23!

The New Hampshire Master Chorale is a non-profit choir established in the spring of 2003. This premier chamber ensemble is dedicated to excellence in the art of choral music performance. Members of the group are trained singers, auditioned from throughout New England, who have performed as soloists and in choral ensembles throughout the world.

Program

The Beatitudes [7']

Arvo Pärt
(b. 1935)

Diptych for Organ [7']

Brenda Portman
(b. 1980)

1. Prayer

2. Paeon

Magnificat [10']

Gerald Finzi
(1901-1956)

Intermission

Sacred Place [18']

Alex Berko
(b. 1995)

1. Opening Prayer

2. Amidah

3. Shema

4. Mi Shebeirach

5. Kaddish

6. Closing Prayer

Until We Could [18']

Music: Oliver Caplan
(b. 1982)
Poetry: Richard Blanco
(b. 1968)

World Premiere



Rob St. Cyr, Organ and Piano
Sai-Ly Acosta, Violin
John Acosta, Cello

Texts

The Beatitudes

Blessed are the poor in spirit,
For theirs is the kingdom of heaven.

Blessed are they that mourn,
For they shall be comforted.

Blessed are the meek,
For they shall inherit the earth.

Blessed are those who hunger and thirst after righteousness,
For they shall be filled.

Blessed are the merciful,
For they shall obtain mercy.

Blessed are the pure in heart,
For they shall see God.

Blessed are the peacemakers,
For they shall be called the children of God.

Blessed are those who are persecuted for righteousness' sake,
For theirs is the kingdom of heaven.

Blessed are ye when men shall revile you and persecute you,
And shall say all manner of evil against you falsely
For my sake.

Rejoice and be exceeding glad,
For great is your reward in heaven.
For so persecuted they the prophets which were before you.
Amen.

- Matthew 5:3-12

Magnificat

My soul doth magnify the Lord,
And my spirit hath rejoiced in God my Saviour.

For he hath regarded the lowliness of his handmaiden.

For behold, from henceforth
All generations shall call me blessed.

My soul doth magnify the Lord.
For he that is mighty hath magnified me
And holy is his name.

And his mercy is on them that fear him
Throughout all generations.

He hath shewed strength with his arm;
He hath scattered the proud
In the imagination of their hearts.

He hath put down the mighty from their seat,
And hath exalted the humble and meek.

He hath filled the hungry with good things.
And the rich he hath sent empty away.

He remembering his mercy
Hath holpen his servant Israel
As he promised to our forefathers,
Abraham, and his seed forever.

Amen.

Sacred Place

1. Opening Prayer

In the dusk of the river, the wind
gone, the leaves grow still—
The beautiful poise of lightness,
The heavy world pushing toward it.

- Wendell Berry
(b. 1934)

2. Amidah

How softly these mountain rocks are adorned, and how
fine and reassuring the company they keep – their brows
in the sky, their feet set in groves and gay emerald
meadows, a thousand flowers leaning confidently against
their adamant bosses, while birds bees butterflies
help the river and waterfalls to stir all the air into music
– things frail and fleeting and types of permanence meet-
ing here and blending as if into this glorious mountain
temple Nature had gathered her choicest treasures,
whether great or small to draw her lovers into close con-
fiding communion with her.

- John Muir
(1838-1914)

(to Teddy Roosevelt on preserving Yosemite National Park)

3. Shema

The earth says have a place,
be what that place requires;
hear the sound the birds imply
and see as deep as ridges go behind each other.

The earth says every summer have a ranch
that's minimum: one tree, one well, a landscape

that proclaims a universe - sermon
of the hills, hallelujah mountain,
highway guided by the way the world is tilted,
reduplication of mirage, flat evening:
a kind of ritual for the wavering.

The earth says where you live wear the kind
of color that your life is and by listening with the same
bowed head that sings draw all things into one song,
Join the sparrow on the lawn, and row that easy way,
the rage without met by the wings
within that guide you anywhere the wind blows.

Listening, I think that's what the earth says.

- William Stafford
(1859-1926)

4. Mi Shebeirach

May the source of strength
Who blessed the ones before us
Help us find the courage to make our lives a blessing
And let us say Amen
Bless those in need of healing with *r'fuah sh'leimah*
The renewal of body, the renewal of spirit
And let us say, Amen

- Old Testament

5. Kaddish

Let my thoughts come to you, when I am gone,
Like the afterglow of sunset
At the margin of starry silence.

- Rabindranath Tagore
(1861-1941)

6. Closing Prayer

In the dusk of the river,
The wind gone,
The leaves grow still—
The beautiful poise of lightness,
The heavy world pushing toward it.

- Wendell Berry

Until We Could

I knew it then—when we first found our eyes,
in our eyes, and everything around us—even the din and
smoke of the city—disappeared, leaving us alone
as if we were the only two men in the world,
two mirrors face-to-face:
my reflection in yours, yours in mine, infinite.

I knew since I knew you—but we couldn't.

I caught the sunlight pining through the shears,
traveling millions of dark miles simply
to graze your skin as I did that first dawn
I studied you sleeping beside me:
I counted your eyelashes,
read your dreams like butterflies flitting under
your eyelids and ready to flutter into the room.
Yes, I praised you like a majestic creature god
forgot to create, till that morning of you
tamed in my arms, first for me to see, name you mine.
Yes, to the rise and fall of your body,
your every exhale and inhale a breath
I breathed as my own wanting to keep
even the air between us as one.

Yes to all of you. Yes I knew, but still we couldn't.

I taught you how to dance Salsa
by looking into my Caribbean eyes.
You learned to speak in my tongue,
while teaching me how to catch a snowflake in my palms,
love the grey clouds of your worn-out hometown.
Our years began collecting in glossy photos time-lining
our lives across shelves and walls glancing back at us:
Us embracing in *some* sunset, more captivated
by each other than the sky brushed plum-rose.
Us claiming *some* mountain that didn't matter
as much as our climbing it, together.
Us leaning against columns of ruins
as ancient as our love was new,
or leaning into our dreams at a table
flickering candlelight in our full-mooned eyes.

I knew me as much as us, and yet we couldn't.

Though I forgave your blue eyes turning green
each time you lied, kept believing you,
though we managed to say good morning after muted
nights in the same bed, though every door slam
told me to hold on by letting us go, and saying
you're right became as true as saying *I'm right*,
till there was nothing a long walk couldn't solve:
holding hands and hope under the streetlights lustering
like a string of pearls guiding us home,
or a stroll along the beach with our dog,
the sea washed out by our smiles,
our laughter roaring louder than the waves.
Though we understood our love was the same
as our parents, though we dared to tell them so,
and they understood.

Though we knew, we couldn't—no one could.
When fiery kick lines and fires were set for us
by our founding mother-fathers at Stonewall,
we first spoke of *defiance*.
When we paraded glitter, leather, and rainbows,
our word then became *pride* down city streets,
demanding: Just let us be. But that wasn't enough.
Parades became rallies—bold words on signs,
shouting until we all claimed freedom
as another word for marriage and said:
Let us in, insisted: *love is love*,
proclaimed it into all eyes that would listen
at any door that would open, until *noes* and *maybes*
turned into *yeses*, town by town,
city by city, state by state, understanding us
and all those who dared to say *enough*
until the gavel struck into law what we always knew:

Love is the right to say: *I do* and *I do* and *I do* . . .

and I do want us to see every tulip we've planted
come up spring after spring, a hundred more years
of dinners cooked over a shared glass of wine,
and a thousand more movies in bed.
I do until our eyes become voices
speaking without speaking, until like a cloud
meshed into a cloud, there's no more you, me
—our names useless. I do want you to be the last face
I see—your breath my last breath,

I do, I do and will and will for those who still can't

vow it yet, but know love's exact reason as
much as they know how a sail keeps the wind
without breaking, or how roots dig a way into the earth,
or how the stars open their eyes to the night,

or how a vine becomes one with the wall it loves,
or how, when I hold you, you are rain in my hands.

- Richard Blanco

(From *How to Love a Country: Poems by Richard Blanco*)

Program Notes

Blessedness

By Richard Knox

We live in a secular society -- who can deny it? We're marked by our relentless focus on materialism and preoccupation with what established religions call "worldly" concerns. Recent statistics bear this out. In the early-1950s nearly half of all Americans went to church regularly. Today fewer than a third do.

And yet, lately the nation has been seeing a rise in the proportion of Americans who identify as "spiritual but not religious." About seven in ten people Americans consider themselves spiritual in some sense. Nearly nine in ten believe people have a soul. Interestingly, this trend is led by millennials – a generation confronting adulthood in a disconcertingly unsettled world.

In one way and another, that's what this concert is about. The individual elements are musically and textually diverse. But they speak to a universal need for a sense of the sacred, for moments of spiritual awareness.

"The thing that drew me to these pieces," says Master Chorale director Dan Perkins, "was the way each comments in some way on the secular world's use of religious dogma, even as our political institutions erode human rights and denigrate our fellow humans. We're witnessing this every day."

The program opens with *The Beatitudes*, set by Arvo Pärt in the austere, other-worldly musical language that has made the mu-

sic of this 90-year-old Estonian among the most frequently performed of all contemporary choral works. Pärt's innovative style evokes the pure tones of what he calls "tintinnabuli," or "little bells." The BBC music commentator Tom Service writes that his music "sounds simultaneously ancient and modern."

And so does the text of *The Beatitudes*. The Sermon on the Mount, which Jesus preached in 28 C.E., only two years into his short ministry, encapsulates the essence of his teaching. It was (and is) a revolutionary doctrine – a challenge to the status quo that places love, humility and purity of heart over wealth, power and worldly authority. It was a dangerous thing to be doing at Jesus' time. More than two millennia later, we can connect the dots.

Next comes *Diptych for Organ*, a two-movement work performed by organist Rob St. Cyr. Composed in 2024 by Brenda Portman, the piece is by turns meditative and exuberant.

The familiar text of *Magnificat*, set by the 20th-century English composer Gerald Finzi, is the most traditionally religious text on the program, a touchstone of countless Christian services. But Finzi himself was an agnostic tortured by an ever-present sense of mortality. He set this ancient canticle not as part of an orthodox religious service but as a concert work, implying an intent to take its meaning out of churchly liturgy and into the wider world.

According to Saint Luke, Mary's song is a spontaneous outpouring of joy and humble gratitude at the news she's been chosen to bear God's son. But look again. It also sets forth a revolutionary message – some have even called it subversive. This lowly maiden foresees a world where God scatters the proud, brings the powerful down from their thrones, lifts up the lowly, fills the hungry with good things and sends the rich empty away. In short, Mary's Magnificat expresses age-old aspirations...and foretells the Sermon on the Mount.

Following an intermission comes *Sacred Place*, the spiritual center of these concerts and the most architecturally complex element. Composer Alex Berko is fascinated by what he calls

the cross-pollination of artistic works of our time, and *Sacred Place* epitomizes this hybrid genre. He describes the piece as “an ecological service that connects the old with the new, the sacred with the secular.”

Berko modeled *Sacred Place* on “the six pillars” of a Jewish service, choosing commentators for each who “view the earth as sacred”:

- An opening prayer, in this case a quote from the New England poet Wendell Berry who meditates on an image of nature’s transcendent beauty poised against the weight of worldly concerns.
- Amidah, a Jewish prayer of thanksgiving, here represented by a rhapsodic passage about the uplifting beauty of Yosemite Valley, quoting a letter naturalist John Muir wrote to Teddy Roosevelt.
- Shema, a declaration of faith, here voiced by a poem by the American poet William Stafford urging us to listen for what the earth is saying.
- Mi Shebeirach, a prayer “to make our lives a blessing” and for r’fuah sh’leimah, a healing of both body and soul. This is the only one of the six movements that sets an actual Jewish liturgical text.
- Kaddish, a prayer honoring the memory of a deceased beloved one, drawn from the 20th-century Bengali poet Rabindranath Tagore, who likens the departed’s memory to “the afterglow of sunset at the margin of starry silence.”
- A closing prayer that recapitulates Berry’s celebration of the blessing of being alive.

Until We Could, by Boston composer Oliver Caplan, presents yet another view of what it means to be blessed. The text comes from Richard Blanco, an engineer-turned-poet residing in Maine who delivered his poem on national unity at Barack Obama’s first inauguration. Here he offers an intensely personal argument for the right to be publicly accepted for who one is.

Before 2015, lawful marriage was denied to those in same-sex relationships. Then the Supreme Court ruled in *Obergefell v. Hedges* that such couples could be recognized in the eyes of the law. In anticipation of the tenth anniversary of *Obergefell*, the Master Chorale commissioned Caplan to set Blanco's poem *Until We Could*, which expresses what it means to claim the public blessing of marriage. It's the Master Chorale's eighth Caplan collaboration and the second Blanco setting.

Caplan began this composition last year as "a celebratory project," he says, but in recent months it has taken on a darker tone. "We are witnessing a painful rollback of gay rights - and civil rights more broadly," he says. "Now, more than ever, we must redouble our efforts for freedom and equality...and carry forward the simplest and most enduring truth: Love is love."

By happy coincidence, this premiere takes place only days after the Supreme Court rejected a petition to overturn its 2015 ruling. That means at least six of the nine justices voted to let same-sex marriages stand - an outcome no one took for granted.

"I'm both relieved and overjoyed," Caplan said. His wedding to husband Chris came just three weeks before *Obergefell*.

A final word on this program: Dan emphasizes that, while the Master Chorale's aim is to raise your spiritual awareness for the duration of these concerts, that is not enough. We all hope the eloquence of this music will motivate action of whatever sort you care to undertake.

Richard Knox is a Master Chorale baritone who writes commentary on its concert programs.



Acknowledgements

Shawn Holmes

St. Paul's Episcopal Church and John Spring

Plymouth Congregational Church

Richard Knox

George St. Cyr

Kendra Treadwell

Oliver Caplan

Richard Blanco

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Bias

Dan Perkins, Music Director, is Professor Emeritus at Plymouth State University, where he was professor of music and director of choral activities for 29 years and in 2007 was honored with the Stevens-Bristow Distinguished Professorship. Dr. Perkins is also music director of the Manchester Choral Society and has served as the principal guest conductor of the Vietnam National Opera and Ballet in Hanoi, New Hampshire Music Festival, guest conductor of the Dartmouth Concertato Singers, Dartmouth Handel Society, and as the music director of the Hanover Chamber Orchestra and New Hampshire Friendship Chorus. Perkins' choirs have performed and studied all over the world.

Perkins was honored as the 2023 recipient of the Alfred Nash Patterson Lifetime Achievement Award from Choral Arts New England.

He holds the degrees Doctor of Musical Arts and Master of Music in Choral Music from the University of Southern California, and Bachelor of Music in Piano Performance from Brigham Young University. He continued his studies as a Fulbright scholar in Helsinki, Finland.

Rob St. Cyr, Organist serves as Director of Sacred Music, Organist, and Choirmaster for Sainte Marie Parish, Chorus Director for Hillside Middle School in Manchester, N.H., and Organ Instructor for the Young Organist Collaborative, Portsmouth, N.H.

He received a Masters of Music in Choral Conducting from Louisiana State University in 2011 studying with Dr. Kenneth Fulton, and a Bachelor of Science in Music Education from Plymouth State University in 2005 where he studied conducting with Dr. Dan Perkins, and organ with Dr. James Bullock.

During his time in Louisiana, he served as Collaborative Accompanist for the School of Music, performing on organ, harpsichord, and piano, and was awarded the Concert Spectacular Scholarship. He also served as Associate Director of Music at St. Joseph Cathedral, Baton Rouge, LA serving as organist and assistant choir director.

Robert served as Assistant Guest Conductor and Pianist for the Vietnamese National Opera and Ballet in Hanoi, Vietnam while

serving as the Assistant Conductor for the Manchester Choral Society. He has performed in the United States, Brasil, Austria, and at St. Peter Basilica, Rome, Italy. His previous teachers include Sr. Anita Marchessault, DMA and Kenneth Grinnell, FAGO. Rob lives in Manchester with his wife, Natalie, and three children: George, Symonne-Renee, and Ezra.

A native of Montreal, violinist **Sai-Ly Acosta** was a member of the Long Beach Symphony Orchestra for 20 years where she performed as Acting Principal, Assistant Principal Second and section violinist. As a freelance violinist in Southern California, she has played with the San Diego Symphony Orchestra, the San Diego Opera Orchestra, the San Diego Chamber Orchestra, the Pacific Symphony Orchestra, the Long Beach Opera, and the Pageant of the Masters Orchestra. She has served as Concertmaster for the Concordia Masterworks Orchestra, the Long Beach Chorale Orchestra and was Concertmaster for many recording projects in Los Angeles.

Most recently, she was invited to perform as Acting Assistant Concertmaster for the Vermont Symphony Orchestra. She is a regular substitute with the Portland Symphony Orchestra and the Vermont Symphony Orchestra. She was Concertmaster for the Manchester Choral Society Orchestra, Concertmaster for the New Hampshire Master Chorale, Acting Concertmaster and soloist with the Elewa Chamber Players in Vermont, Concertmaster and soloist with the Pemigewasset Choral Society, Concertmaster for the Plymouth State University Orchestra and also played as section violinist with the Juno Orchestra in Vermont. She has been a regular substitute violinist with the New Hampshire Music Festival Orchestra in the summers of 2023-2025.

Mrs. Acosta has participated in many summer Music Festivals, including the Cebreros Music Festival in Spain, the Fairbanks Music Festival, Domaine Forget, and has spent numerous summers playing in the National Academy Orchestra for the Boris Brott Music Festival in Canada.

She received her Advanced Studies Certificate in violin performance from the University of Southern California under the tutelage of Robert Lipsett with a full scholarship and studied at McGill University with Denise Lupien and Thomas Williams. She now resides in Plymouth, NH with her husband, cellist John Acosta and her three children.

John Acosta, Cellist studied with Joseph DiTullio (student: Emmanuel Fueurmann) and Dr. Charles Baker (Eastman School of Music). A winner in many competitions including the National Wurlitzer and the YMF Debut Foundation competitions, he is also the recipient of many other awards and grants.

In California, he was a founding member of the Pacific Chamber Orchestra and a substitute with the San Diego Symphony. He was principal cellist of the Pageant of the Masters Orchestra, San Diego Chamber and Long Beach Grand Opera Orchestras. A Pacific Symphony Orchestra (PSO) regular for over 3 decades, he also performed opera and ballet with American Ballet Theater, Joffrey and other touring companies in house at the Segerstrom Concert Halls.

In 2020 he took residence in New Hampshire, where he has been principal cellist for the Manchester Choral Society Orchestra, the New Hampshire Master Chorale Orchestra, the Pemi-gewasset Choral Society Orchestra, and the Plymouth State University Theater Orchestra. Currently, he is serving as assistant principal cello for Portsmouth Symphony Orchestra. He has played with the Juno Orchestra in Vermont and is a substitute with the New Hampshire Music Festival Orchestra.

Mr. Acosta's multi-faceted career saw him performing in over half of the 50 United States, and also in Germany, Austria, Italy, Switzerland, the Bahamas, Japan, China, and New York's Carnegie Hall.

John plays on a 1734 Gagliano Cello and a Viallaume School Cello of 1834, Paris. As a sought after musician living in LA, he has recorded on all types of media projects. Besides being a session cellist for film and TV, he has recorded tracks on 33 Vitamin String Quartet albums and he has also recorded tracks for American Idol, Disney records, and many Hallmark Channel movies. His discography can be found on tracks for hundreds of artists like Josh Groban, Celine Dion, Michael Giacchino, David Foster, and many others.

New Hampshire
Master Chorale

A decorative flourish consisting of two horizontal lines with a central, symmetrical, wave-like or scroll-like element in the middle.

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Season Twenty-Three
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SEASON 65

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Kay Patterson, soprano



Dan Perkins, Music Director

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SEASON 52 | 2025 WINTER CONCERTS

Songs by the Hearth



A Yuletide Celebration

William Gunn — *Music Director*
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Concerts January 3rd at 7:00 and January 4th at 3:00
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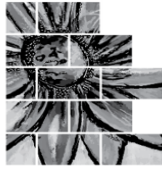
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Morning by Hans Bridger Heruth

Hope Lingers On by Andrea Ramsey
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New Hampshire
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