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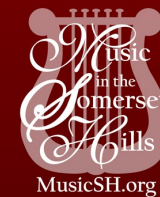
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# Britten Celebration



November 9, 2013 at 7:00 pm

*St. John on the Mountain  
Bernardsville, NJ*

## MUSIC IN THE SOMERSET HILLS

*gratefully acknowledges the support of generous patrons*

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## Teaching Associates Program Adjudications

Ages: All

Date: Saturday, February 8, 2014

Time: 10:00am-4:00pm

Location: Bernards High School Choir Room, Bernardsville, NJ

Tuition: \$15.00

Participant Information: Students of Teaching Associates perform privately for a panel of expert adjudicators comprised of Music in the Somerset Hills' Teaching Associates in a non-competitive event. Participants will receive feedback from the judges in the form of written and verbal comments. Individual adjudication time will be assigned after registration.

To Register, visit [www.MusicSH.org/Education](http://www.MusicSH.org/Education)

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## 2014 ADULT EDUCATIONAL PROGRAMS

Music in the Somerset Hills Department of Music Education is proud to offer outstanding musical opportunities for adults of ALL ages. Programs are offered in locations throughout the Somerset Hills.

### Pathways to Vocal Artistry:

#### A YogaVoice Workshop Series with Mark Moliterno

Ages: 13-Adult

Dates: Saturday, January 18, 2014 and Saturday, February 15, 2014

Time: 9:00am-12:00pm

Location: Bernards High School Choir Room, Bernardsville, NJ

Tuition: \$60.00 per session (\$100 for the two-session series)

Participant Information: By overwhelming request, Mark Moliterno is back in the Somerset Hills, this time bringing us two unique YogaVoice experiences. Pathways to Vocal Artistry: A YogaVoice® Workshop Series is an exploration of Classical Yoga technology and its application to the lives and work of singers and performing artists. Mark Moliterno, the founder of YogaVoice®, will facilitate each workshop. Participants should bring a Yoga mat and wear comfortable clothing for practicing Yoga postures and breathing techniques.

Sound, Singing, and Health – This workshop will emphasize the structure and energetic value of the 5th chakra (the body's communication center) and its role in authentic artistry and personal wellness. Sound perception and listening, as well as the important role that our voices (and the quality of the sounds we make) can have on our health, will be emphasized. YogaVoice® vocal practices will be taught and combined with yoga postures for a unique experience of awakening vocal awareness. Group singing will add to a fun and interesting experience for each participant.

Balancing Body, Breath and Creativity – This workshop will continue to develop some of the concepts of the Sound, Singing, and Health workshop, with information based on Mark's chapter in *The Musician's Breath* (GIA 2010). In that book, and on the accompanying DVD, Mark explains how the breath in singing may be understood as the "connective tissue" between one's body, mind, and innate creativity. The Yogic model of the KOSHAS (sheaths) will be explored as a pathway to vocal artistry. Yoga postures, breathing and vocal exercises, and a Master Class for solo singers will highlight this informative workshop.

To Register, visit [www.MusicSH.org/Education](http://www.MusicSH.org/Education)

## PROGRAM

### Benjamin Britten Centennial Celebration Concert Program

Benjamin Britten (1913-1976)

#### The Antioch Chamber Ensemble

Merynda Adams, harp

*A Ceremony of Carols*

*Canticle IV - Abraham and Isaac*

Brian Harlow, piano

Stephen Sands, tenor

Luthien Brackett, mezzo-soprano

#### Summer Voices Choir

Brian Harlow, piano

Merynda Adams, harp

Selections from *Friday Afternoons*

~10 minute Intermission~

*Prelude and Fugue on a theme by Vittoria*

Brian Harlow, organ

#### The Somerset Hills Community Chorus

Stephen Sands, director

Brian Harlow, organ

*Rejoice in the Lamb*

Kristin Sands, Luthien Brackett,

Timothy Hodges, and Kelvin Chan, soloists

*Hymn to the Virgin*

Kristin Sands, Luthien Brackett,

Timothy Hodges, and Jeremiah Goldovitz, quartet

*Jubilate Deo in C*

Please join us for a reception in the Parish Hall following the concert

## PROGRAM NOTES AND TEXT

**Benjamin Britten**, one of the 20th century's most influential and prolific composers, wrote a massive number of works. His breadth of composing, from simple unison children's choir pieces to the formidable *War Requiem* for two choirs, soloists and double orchestra, is rarely matched. It is with great pleasure that Music in the Somerset Hills brings you a "highlights" concert, showcasing a broad range of Britten's finest works, accessible to all across the musical spectrum, as we celebrate the centenary of his birth.

*A Ceremony of Carols* was written at sea during Britten's return voyage from America to England in 1942. Britten was a pacifist, and came to America in 1939 when it became apparent war was coming to Europe. Written for Christmas, the opening and closing *Hodie* chant ties together the whole piece compositionally. The words are in old English and are reprinted here with a transliteration.

### 1. Procession

Hodie Christus natus est  
Hodie Salvator apparuit;  
Hodie in terra canunt angeli;  
Laetantur archangeli;  
Hodie exsultant justi dicentes;  
Gloria in excelsis Deo. Alleluia!

### 2. Wolcum Yole

Wolcum, Wolcum,  
Wolcum be thou heavenè king,  
Wolcume, born in one morning,  
Welcome, for whom we sall sing!

Wolcum be ye, Stevene and Jon,  
Wolcum, Innocentes every one,  
Wolcum, Thomas marter one,  
Wolcum be ye, good New Yere,  
Wolcum Twelfth Day both in fere,  
Wolcum seintes lefe and dere.

Candelmesse, Queene of Bliss,  
Wolcum bothe to more and lesse.  
Wolcum be ye that are here,  
Wolcum alle and make good cheer.  
Wolcum alle another yere.

*Anonymous*

### 1. Procession

Today Christ is born;  
Today the Saviour has appeared;  
Today the angels sing,  
The archangels rejoice;  
Today the righteous rejoice, saying,  
Glory to God in the highest, Alleluia!

### 2. Welcome Yule

Welcome, Welcome,  
Welcome to You, our heavenly King.  
Welcome, You who was born one morning,  
Welcome, for You, shall we sing!

Welcome, to you, Steven and John,  
Welcome all innocent children,  
Welcome, Thomas, the martyred one,  
Welcome, good new year,  
Welcome Twelfth Day, both in fear,  
Welcome Saints left and dear.

Candle Mass, Queen of bliss,  
Welcome both to more and less.  
Welcome you that are here,  
Welcome all and make good cheer.  
Welcome all another year.

*Anonymous*

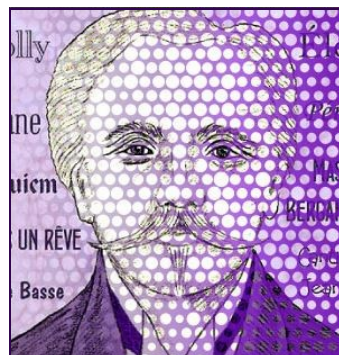
## CONCERTS

### A Vocal Celebration

Featuring the Soloist of  
Our Community Choir Concerts

April 6, 2014 at 4:00 pm

St. John on the Mountain  
Bernardsville, NJ



### French Choral Masters

May 3, 2014 at 7:30 pm

St. Brigid Roman Catholic Church  
Peapack, NJ




Join the Somerset Hills Community Chorus for our next concert.  
Featuring the Faure *Requiem* and Lully's *Grand Motet in D*,  
the chorus will begin rehearsing in early March.

For more information on how to sign up, visit: [MusicSH.org/Chorus\\_Home](http://MusicSH.org/Chorus_Home)

[.MUSICSH.ORG/CONCERTS/](http://MUSICSH.ORG/CONCERTS/)




## UPCOMING



**Holiday  
Organ and Brass**

December 21, 2013 at 7:00 pm

*St. John on the Mountain  
Bernardsville, NJ*



**Mark Moliterno  
in Recital**

February 16, 2014 at 4:00 pm

*Lamington Presbyterian Church  
Bedminster, NJ*





**Our Hearts are  
Filled to  
Overflowing**

*Caritas Chamber Choir*

March 16, 2014 at 4:00 pm

*Lamington Presbyterian Church  
Bedminster, NJ*

Concert Proceeds Go To  
Adorno Father's African Mission.



TICKETS AVAILABLE AT WWW

## PROGRAM NOTES AND TEXT, CONTINUED

### 3. There is no rose

There is no rose of such vertu  
As is the rose that bare Jesu.  
Alleluia, Alleluia.

For in this rose containèd was  
Heaven and earth in litel space  
Res Miranda, Res Miranda.

By that rose we may well see  
There be one God in persons three,  
Pares forma, Pares forma.

The aungels sungen the shepherds to:  
Gloria in excelsis Deo.  
Gaudeamus, Gaudeamus.

Leave we all this werdly mirth,  
And follow we this joyful mirth.  
Transeamus, Transeamus.

*Anonymous*

### 4a. That Yongë Child

That yongë child when it gan weep  
With song she lulled him asleep  
That was so sweet a melody  
It passèd alle minstrelly.

The nightingale sang also:  
Her song is hoarse and nought therto:

Whoso attendeth to her song  
And leaveth the first then doth he wrong

*Anonymous*

### 4b. Balulalow

O my deare hert, young Je su sweet  
Prepare thy creddil in my spreit,  
And I sall rock thee to my hert,  
And never mair from thee depart.

But I sall praise thee evermoir  
With sanges sweet unto thy gloir;  
The knees of my hert sall I bow  
And sing that richt Balulalow!

*James, John and Robert Wedderbum*

### 3. There is no rose

There is no rose of such virtue  
As is the rose that bore Jesus.  
Alleluia.

For inside the Rose ( called Mary )  
Were heaven and earth in a single, little  
space. Miraculous thing.

By that rose, we now may see,  
There be one God in persons three.  
Created in the Parent's image.

The angels sang to the shepherds,  
Glory to God in the highest!  
We rejoice.

Leave we all this wordly mirth,  
And follow we this joyful birth.  
We cross over to Christ's world.

*Anonymous*

### 4a. That Young Child

When that young child began to weep  
With song, she lulled him to sleep  
It was such a sweet melody,  
It was so very merry.

The nightingale sang also,  
But her song was hoarse, it was not the  
same:

Whoever listens to the nightingale's song  
Instead of Mary's, does wrong.

*Anonymous*

### 4b. Balulalow

O love of my heart, young Jesus sweet,  
Prepare your place in my heart,  
And I shall rock thee with great love,  
And I shall never leave your side.

I shall praise you forever,  
With sweet songs of your glory  
The knees of my heart shall I bow  
And sing the right Lullaby.

*James, John and Robert Wedderbum*

## PROGRAM NOTES AND TEXT, CONTINUED

### 5. As dew in Aprille

I sing of a maiden that is makelès:  
King of all kings to her son she ches.

He came al so stille there his moder was,  
As dew in Aprille that falleth on the grass.

He came also stille to his moder@s bour,  
As dew in Aprille that falleth on the flour.

He came also stille there his moder lay  
As dew in Aprille that falleth on the spray.

Moder and mayden was never none but  
she:  
Well such a lady Goddes moder be.

*Anonymous*

### 6. This little Babe

This little Babe so few days old  
Is come to rifle Satan's fold.  
All hell doth at his presence quake,  
Though he himself for cold do shake;  
For in this weak unarmed wise  
The gates of hell he will surprise.  
With tears he fights and wins the field,  
His naked breast stands for a shield;  
His battering shot are babish cries,  
His arrows looks of weeping eyes;  
His martial ensigns Cold and Need,  
And feeble Flesh his warrior's steed.

His camp is pitchèd in a stall,  
His bulwark but a broken wall;  
The crib his trench, haystalks his stakes,  
Of shepherds he his muster makes;  
And thus, as sure his foe to wound,  
The angels trumps alarum sound.

My soul, with Christ join thou in fight,  
Stick to the tents that he hath pight;  
Within his crib is surest ward,  
This little Babe will be thy guard;  
If thou wilt foil thy foes with joy,  
Then flit not from this heavenly boy.

*Robert Southwell*

### 5. As dew in April

I sing of a maiden that is mateless,  
Her son was the King of all Kings.

From his mother he came to us quietly  
As dew in April that falls on the grass.

His mother's labor was painless and quiet,  
As dew in April that falls on the grass.

As His mother lay there, he came quietly,  
As dew in April that falls on the flower  
branches.

Never has there been such a mother and  
maiden;  
How fitting it is that this be God's mother.

*Anonymous*

### 6. This little Babe

This little Babe so few days old  
Has come to rifle Satan's fold.  
All hell quakes at his presence,  
Though he himself shivers.  
For in this weak, unarmed guise  
He will surprise the very gates of Hell!  
With tears he fights and wins the field,  
His naked breast stands for a shield;  
His shots are his cries,  
His arrows, the looks of his weeping eyes.  
His martial ensigns are cold and need,  
And his feeble flesh, his warrior's steed.

His camp is pitched in a stall,  
His bulwark is a broken wall;  
The crib his trench, haystalks are his stakes,  
Of shepherds, he enlists the troops.  
And sure of wounding the foe,  
The angels sound the trumpets alarm.

My soul joins Christ in the fight,  
Stay by the tents that he has pitched;  
Within his crib is sure protection  
The little babe will be your guard;  
If Christ can foil your foes with joy,  
Stay near the heavenly boy.

*Robert Southwell*

## Music in the Somerset Hills

wishes to thank

St. John on the Mountain  
for the use of this beautiful space tonight

and

St. Luke's Episcopal Church  
for the use of the rehearsal space



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Working Together Toward Achieving What You Envision



## MUSIC IN THE SOMERSET HILLS:

### *Music Education, Community, Artistry*

*...Music is a moral law. It gives soul to the universe, wings to the mind, flight to the imagination, and charm and gaiety to life and to everything.*  
Plato

Dear friends:

What role does music play in your life? Is it a source of celebration, invigoration, reflection, or meditation? Chances are, it is all of these things. Because it is so ubiquitous and invisible, it is easy to forget the power that it has to influence our emotions and make life more colorful and vibrant, but this is something any advertising executive knows. Swedish researchers recently studied the heart rates of choir members as they joined their voices. Their findings, published in *Frontiers in Neuroscience*, noted that singing together not only slowed the singers' individual heart rates, it also caused their heartbeats to synchronize. Music is essential to the health and well-being of any community.

With this in mind, I founded Music in the Somerset Hills three years ago to give people of all ages abundant opportunities to hear, perform and learn about the world's great music, right in their own backyards. Since then, under our auspices, we have established the Somerset Hills Community Chorus, an annual series of summer music camps for young people, and a series of affordable Community Concerts at beautiful venues throughout the Somerset Hills.

It is my great hope that you will consider making a tax-deductible gift to support the work of Music in the Somerset Hills today. Our community and the people who live here are at the heart of our endeavors. Even a modest donation makes a huge difference, and is a direct investment in the quality of life and culture in our community. Thank you for your consideration. However you choose to support Music in the Somerset Hills, we are ardently grateful for your generosity. I wish you and yours a very happy and prosperous autumn!

Warmest regards,

Stephen Sands, Artistic Director

PO Box 729, Bernardsville, NJ 07924

\*Music in the Somerset Hills is a recognized 501(c)3 organization.



## PROGRAM NOTES AND TEXT, CONTINUED

### 7. Spring carol

Pleasure it is to hear iwis, the birdès sing.

The deer in the dale, the sheep in the vale,  
The corn springing.

God's purvayance for sustenance,  
It is for man, it is for man.

Then we always to give him praise,  
And thank him than.

*William Cornish*

### 8. Deo Gracias

Deo Gracias! Deo Gracias!  
Adam lay ibounden, bound in a bond,  
For thousand winter thought he not too long.

And all was for an appil,  
An appil that he tok,  
As clerkès finden written in their book.

Ne had the appil takè been,  
The appil takè been,  
Ne haddè never our lady  
A ben hevenè queen.

Blessed be the time  
That appil takè was.  
Therefore we moun singen,  
Deo Gracias! Deo Gracias!

*Anonymous*

### 9. Recession

Hodie Christus natus est:  
Hodie Salvator apparuit;  
Hodie in terra canunt angeli;  
Laetantur archangeli;  
Hodie exsultant justi dicentes;  
Gloria in excelsis Deo. Alleluia!

### 7. Spring carol

It is always a pleasure to hear the birds sing,  
To see the deer in the dale, the sheep in the vale,  
The corn springing from the earth.

God supplies sustenance  
For us all.

Then we should always give him praise  
And give him thanks.

*William Cornish*

### 8. Give Thanks to God

Give thanks to God!  
Adam was bound in sin for four thousand years,  
although he thought this not too long.

It was all for an apple  
that he took,  
As clerics find written in their books.

Had the apple never  
been taken,  
Then our Lady would have  
Never been a heavenly queen.

Blessed be the time  
The apple was taken.  
Therefore we must sing  
Thanks be to God!

*Anonymous*

### 9. Recession

Today Christ is born;  
Today the Saviour has appeared;  
Today the angels sing,  
The archangels rejoice;  
Today the righteous rejoice, saying,  
Glory to God in the highest, Alleluia!


-Translation by Thomas Ajack

## PROGRAM NOTES AND TEXT, CONTINUED


*Canticle II*, also known as *Abraham and Isaac*, was written in 1952 to be performed at a fundraiser concert for the British Opera Company. It is based on the story of Abraham and Isaac as depicted in the Chester Mystery Plays. When the tenor and alto sing together, they are depicting the voice of God. When separate, they are Abraham (tenor) and Isaac (alto).

*Friday Afternoons*, a collection of 12 songs, was written in 1932-1935 for the students of Clyve House School in England. Originally titled *Twelve Songs for Schools*, the title was changed to reflect the time of the week when all the students got together to sing. We will present 6 of our favorites tonight.


Although Britten was familiar with the capabilities of the organ and wrote skillful and idiomatic, though sometimes challenging, choral accompaniments employing the organ, *Prelude and Fugue on a Theme of Vittoria* is his only solo organ composition. It was composed in 1946 for St. Matthew's Church, Northampton, which also commissioned *Rejoice in the Lamb* three years earlier. The theme is taken from the opening subject of the motet *Ecce sacerdos magnus* (Behold a great priest) by Spanish Renaissance composer Tomás Luis de Vittoria, which is in turn derived from a Gregorian chant of the same name. The extroverted nature of the brief Prelude seems to be inspired by the word "Behold" in the motet text. Eighth notes are grouped into quintuplets providing rhythmic complexity, and the long melismatic lines evoke the original plainsong. The Fugue is in a large arch, building in intensity, dynamics, and level of dissonance, and culminating in a long diminuendo and a peaceful cadence. In a typical fugue, statements of the subject are relieved by episodes that use different musical material. In this fugue, however, the subject is never absent. The danger of monotony is eschewed by Britten's creative treatments of the musical material: two separate countersubjects, the use of the subject in chords, inversion, and canon.



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## ABOUT THE ARTISTS, CONTINUED

from the Aaron Copland Fund for Music to produce the first recording of choral works by Brown, a talented emerging composer based in Los Angeles, which was recently released on the Acis label.

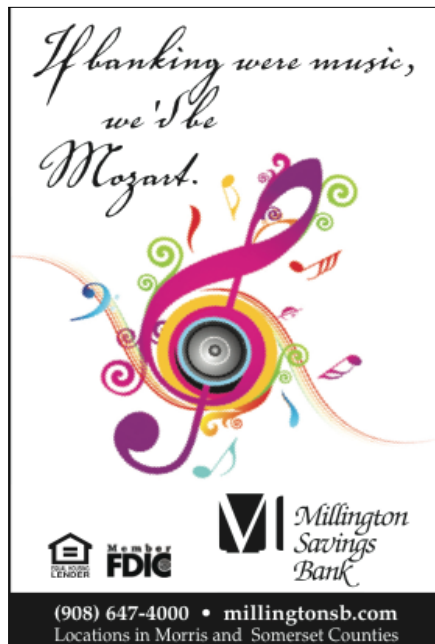
[www.AntiochChamberEnsemble.org](http://www.AntiochChamberEnsemble.org)



## MUSIC IN THE SOMERSET HILLS:

### *Music Education, Community, Artistry*

*The mission of Music in the Somerset Hills is to provide musical experiences of the highest quality to those who live and work in the Somerset Hills and the surrounding communities.*



## PROGRAM NOTES AND TEXT, CONTINUED

*A Hymn To The Virgin* is one of Benjamin Britten's earliest works, written when he was 17 years of age. It is, however, not a work of juvenilia, but rather one of the most subtle, mature, and succinct works Britten would ever compose, and one of his most successful sacred pieces. The piece was first performed at a concert given by the Lowestoft Musical Society in St. John's Church on January 5, 1931. The anonymous text was taken out of the Oxford Book of English Verse.

*Rejoice in the Lamb* is a cantata written in 1943 and is based on the poem *Jubilate Agno* by Christopher Smart (1722–1771). The poem, written while Smart was in an asylum, depicts idiosyncratic praise and worship of God by all created beings and things, each in their own way. The original poem was over 40 pages in length. Britten works absolute magic by capturing the words of Smart and cobbling the fragmented thoughts together in a 10-part cantata, framed by the Hallelujah sections. The cantata was commissioned by the Rev. Canon Walter Hussey for the celebration of the fiftieth anniversary of the consecration of St. Matthew's Church, Northampton.

*Jubilate Deo in C*, written in 1961, is a fast-paced, distinctly Anglican Church style setting of the traditional *Jubilate Deo* text. Sopranos and tenors sing in canon with the altos and basses. All parts fall together in the central sections of the pieces in some of the softest and most rhythmic of the writing you will hear this evening.

## CONCERT PARTICIPANTS

### Ladies of the Antioch Chamber Ensemble

Joshua Copeland, Artistic Director

Merynda Adams, Harp

Luthien Brackett

Sharon Byrne

Martha Cluver

Amy Goldin

Molly Quinn

Kristin Sands

### Summer Voices Choir

Sophie Bosie

Ben Cupit

Alexandra Duthie

Maggie Fischer

Lindsey Ingrey

Cydney McGee

Maureen Pace

Micaela Sands

Ellie Schofield

Alec Steinhorn

Charlotte Steinhorn

William Steinhorn

Kelsey Walsh

Liam Wry



Widely regarded as one of the finest professional choral ensembles in the United States, The **Antioch Chamber Ensemble** is currently celebrating its 16th season of exceptional music-making. Under the leadership of founding Artistic Director Joshua Copeland, the ensemble strives to present as diverse a program as possible of the world's greatest choral literature, both sacred and secular, and has performed works ranging from Renaissance polyphony to contemporary masterpieces, with a core group of ten to twelve of the New York metropolitan area's finest singers. In 2008, Antioch was awarded first-place honors in the highly prestigious Tolosa International Choral Competition in Spain, establishing them among the top rank of professional choirs in the world. In recent seasons, the national press has called Antioch "stellar," "flawless," "an exceptional group," and "a spectacular example of what a classical choir should sound like." Of the ensemble's recent debut for the Chamber Music Society of Lincoln Center, the New York Times wrote: "The Antioch Chamber Ensemble performed ... with clarity of tone and intonation so pure that you could hear the buzz of overtones created by some of the close harmonies. The most daring of these often color the sighs and wordless exclamations that punctuate both spiritual and secular texts, and the Antioch singers gave each its expressive register: impassioned, weak-kneed, swooning." Other past performance highlights include concerts for the Metropolitan Museum of Art, the Curtis R. Priem Experimental Media and Performing Arts Center (EMPAC), the Piccolo Spoleto Festival, the American Choral Directors Association Eastern National Conference, and the Festival des Choeurs Laureats in France.

In recent years, Antioch has earned a glowing reputation for its pitch-perfect and expressive interpretation of modern music. In 2010, the ensemble gave the European premiere of Eric Whitacre's *The City and the Sea*, as well as the world premiere of Bruce Adolphé's *Of Art and Onions: Homage to Bronzino* at the Metropolitan Museum of Art, commissioned by the Palazzo Strozzi in Florence. The same year, the group's second recording, *The Passing of the Year* (featuring the titular cycle by contemporary composer Jonathan Dove), was released by MSR Classic to universal praise from the industry press, who cited the group's "flawless blend, excellent intonation, and enthusiastic but sensitive phrasing." Composers Paul Mealor, Ivo Antognini, Matthew Brown, and R. Douglas Helvering have all composed works specifically for Antioch. The ensemble is the recipient of a grant

## ABOUT THE ARTISTS, CONTINUED



**Brian Preston Harlow**, director of the Church Music Concert Series and accompanist of the Somerset Hills Community Chorus, holds the degrees of Doctor of Musical Arts, Master of Musical Arts and Master of Music from Yale University School of Music, as well as the Bachelor of Music degree with High Distinction from Indiana University School of Music. His teachers include Martin Jean, Marilyn Keiser, and Thomas Murray, organ; Gerre Hancock, William Porter, and Jeffery Brillhart, improvisation; and Richard Rephann, harpsichord. From the Yale Institute of Sacred Music, he received the Robert Baker Scholarship and the Faculty Prize for exemplifying the ideals of the Institute. From Indiana University he received the Austin Caswell Award and a Distinguished Alumni Service Award Scholarship; he was also named a member of the Honors Division and an Arthur R. Metz Scholar.

Dr. Harlow is active as a recitalist, accompanist, choir director, teacher, and composer in the greater New York City area. In addition to serving as the Church Concert Series Director for Music in the Somerset Hills, he is Organist and Choirmaster of St. Luke's Episcopal Church in Gladstone, New Jersey, Choral Accompanist for the Somerset Hills School District, and organ accompanist for the Rutgers University Chorus, Newark Campus. Previous positions have included St. Peter's Episcopal Church in Morristown, NJ, and Assistant positions at Saint James' Church, Madison Avenue in NYC, Trinity Church on the Green in New Haven, CT, and Saint Thomas Church Fifth Avenue in NYC.

Dr. Harlow has given a number of recitals in the United States and England. He also performs regularly in organ duet recitals and with other instrumentalists. He is the recipient of two awards from the American Guild of Organists: the award for the highest grades on the Associate exam and the S. Lewis Elmer Award for the highest grade on an upper level exam. Dr. Harlow is a member of the executive board of the Metropolitan New Jersey chapter of the American Guild of Organists, and Instrumental Music Reviewer for the Journal of The Association of Anglican Musicians. Dr. Harlow has recorded for Koch International Classics and BKM Associates.

## CONCERT PARTICIPANTS, CONTINUED

### Somerset Hills Community Chorus

Kit Bebbington	Ileana McCabe
Luthien Brackett	Valerie McEntee
Sharon Byrne	Vincent Musso
Nancy Carle	Ramona Musso
Kelvin Chan	Pam Nardone
Martha Cluver	Bob Pflaum
Tammy Considine	Susan Preston
Sue Coslick	Molly Quinn
Alison Davidson	Jane Riley
Diane Dinklage	Barbara Sanderman
Cassidy Dixon	Kristin Sands
Ben Ferrara	Rosanne Schwab
Cathy Gabriel	Karine Sevilla
Amy Goldin	Laura Shabazz
Jeremiah Goldovitz	Julia Somers
Marymerle Greenlaw	Chris Thomas
Vieva Grenier	Joan Thompson
Hannah Hlavacek	George Wadsworth
Theresa Homisak	Peter Weller
Frank Hubbard	Steven Wilson
Pam Hull	Ria Zazzarino
Nancy Irwin	

## ABOUT THE ARTISTS



**Merynda Adams**, harpist, made her New York debut to a sold out Carnegie Recital Hall as a 1994 winner of the Artists International Competition. She has been described by the Newark Star Ledger as having “played the harp with color and great facility” and is in demand as a soloist and chamber musician, having performed throughout the United States, France, Belgium, the Netherlands, and Puerto Rico. Ms. Adams has performed with the New Jersey Symphony Orchestra, New York Grand Opera, Lyrica Chamber Music, Northeastern Philharmonic, Colonial Symphony, Westfield Symphony, Lake Placid Sinfonietta, and off Broadway in the *The Fantasticks*. A graduate of the Manhattan School of Music, winner of the South Orange Symphony Artists’ Competition and the Goldblatt Award, her teachers include Kathleen Bride, Erika Waardenburg, Gloria Agostini and Elizabeth Fontan-Binoche. She was a founding member and former vice president of the North Jersey Chapter of the American Harp Society and is an Affiliate Artist Teacher at Drew University.



A “crystalline tenor” (Backstage) who was praised by the New York Times as “a tenor with a focused, powerful tone” who sings with “subtlety”, **Stephen Sands** is highly sought after as both a soloist and ensemble member by some of the most prestigious institutions and conductors in the United States. Steve Smith of the New York Times lauded Stephen for “expertly handling the solo parts” in the recent Stravinsky Festival at Trinity Church. Mr. Sands holds his degree from Westminster Choir College, where he was a member of the world-renowned Westminster Choir under the direction of Joseph Flummerfelt. He is a founding member and Executive Director of the internationally award-winning Antioch Chamber Ensemble, widely regarded as one of the finest professional vocal ensembles in the country. Stephen has been heard as the Evangelist and tenor soloist in numerous performances of Bach’s sacred oratorios, most recently with the Trinity

Choir and Baroque Orchestra in the St. Matthew Passion of J.S. Bach. As an ensemble member, Stephen sings with the Carmel Bach Festival Chorale, Vox Vocal Ensemble, Aoede Consort, TENET, Clarion Music Society, Pomerium, and the Choir of Trinity Wall Street under the direction of Julian Wachner. His extensive discography includes the recent releases of a CD of Bach Motets and the *Complete Haydn Masses* with the Choir of Trinity Wall Street. Recent releases include tenor solos in the Grammy-nominated recording of Handel’s *Israel and Egypt* with the Choir of Trinity Wall Street, and a CD of Mannerist Motets of the Renaissance with Pomerium. An Aaron Copland grant recipient, Stephen was the Executive Director of the new Antioch Chamber Ensemble CD of choral works by Matthew Brown, titled (though love be a day).

As an Artistic and Executive director, Stephen has successfully raised funds from both individual and institutional sources for The Antioch Chamber Ensemble and Music in the Somerset Hills, an organization dedicated to music education and performance in northern New Jersey. He has had the pleasure of coordinating international performing tours, producing commercial recordings, and staging many self-directed performances. In 2012, Stephen raised funds for, produced, and performed in a production of Handel’s opera *Semele* and Handel’s *Messiah*.

In addition to a successful career as a musician, Stephen is also a highly respected choral director and music educator. He has taught choral music to students in grades 3-12 in the Somerset Hills School District for over 15 years. Stephen was also the Youth Choir Director at St. Luke’s Church in Gladstone, NJ from 2003-2013. He is also the founder and Artistic Director of Music in the Somerset Hills and the Somerset Hills Community Chorus, which celebrates its fourth season in 2013-2014. Highlights of this season include a concert of works by Benjamin Britten and a concert of French Masterworks.

[www.StephenSands.net](http://www.StephenSands.net)