

The Double Choir

Praise and Blessings



The Caritas Chamber Chorale



The Somerset Hills Community Chorus

Sunday, November 6, 2016
St. James Chapel, Basking Ridge, NJ



2016-2017 Concert Series

Frederica von Stade

October 2, 2016, 5pm
Hamilton Farm, Gladstone



The Double Choir

Caritas and Somerset Hills Community Chorus
Praise and Blessings

November 6, 2016, 5pm
St. James Chapel, Basking Ridge



Chanticleer

December 1, 2016, 7:30pm
St. Mary's Abbey at Delbarton, Morristown

Outreach Concerts featuring
Caritas Chamber Chorale
January and February 2017



Mozart's Requiem

The Sebastians
with Somerset Hills Community Chorus
March 12, 2017, 5pm
The Pingry School



Westminster Bell Choir

April 22, 2017
Liberty Corner Presbyterian Church

Handel's Water Music

Lake Club, Far Hills

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CHANTICLEER



*One of the finest male singing ensembles in America,
led by Music Director William Fred Scott,
Chanticleer will present a rich and
resplendent program entitled Chanticleer Christmas.*

St. Mary's Abbey at Delbarton
Morristown, NJ

Thursday, December 1, 2016 at 7:30pm

For tickets, visit MusicSH.org/Concerts, or call 973.339.7719

PROGRAM

Praise and Blessings

***Caritas Chamber Chorale and
The Somerset Hills Community Chorus***

Barbara Sanderman and Stephen Sands, conductors

Mercy's Free - Leonard P. Breedlove (est. 1801-1900)

The Somerset Hills Community Chorus

Wake Every Breath - William Billings (1746-1800)

Aurora

Jargon

Heath

Pray for the Peace of Jerusalem - Lowell Mason
(1792-1872)

Caritas Chamber Chorale

Gloria from *Missa Secunda* - Hans Leo Hassler
(1564-1612)

Bogoroditse Dyevo from All Night Vigil, Op. 37
No. 6 - Sergei Rachmaninoff (1873-1943)

Love Is the Key - Zebulon M. Highben (b. 1979)

Combined Antiphonal Choirs

Regina caeli laetare - Antonio Lotti (1667-1740)

Heilig, WoO 27 - Felix Mendelssohn Bartholdy
(1809-1847)

15 Minute Intermission

PROGRAM

Combined Choirs

Angelus Domini (Ave Maria) - Franz Biebl
(1906-2001)

Give Praise and Thanks - Jane Marshall (b. 1924)

Wondrous Love - arr. Alice Parker (b. 1925)
and Robert Shaw (1916-1999)

How Can I Keep from Singing -
arr. Karen P. Thomas (b. 1957)

Hark, I Hear the Harps Eternal - arr. Alice Parker
(b. 1925)

The Road Home - Stephen Paulus (1949-2014)

Not One Sparrow Is Forgotten - Shaker Hymn,
arr. William Hawley (b. 1950)



Caritas Chamber Chorale

Supporting the Adorno Fathers' African Mission



The Somerset Hills Community Chorus

NOTES AND TEXTS

Mercy's Free

Leonard P. Breedlove (flourished ca. 1845-1850)

What's this that in my soul is rising? Is it grace?
Which makes me keep for mercy crying, is it grace?
This work that's in my soul begun,
It makes me strive all sin to shun,
It plants my soul beneath the sun, Mercy's free!

This truth through all our life shall cheer us, Mercy's free!
And through the vale of death shall bear us, Mercy's free!
And when to Jordan's banks we come,
And cross the raging billow's foam,
We'll sing, when safely landed home, Mercy's Free!

Wake Every Breath

William Billings (1746-1800)

Wake ev'ry breath and ev'ry string,
To bless the great Redeemer King,
His name through ev'ry clime adored!
Let joy, and gratitude, and love,
Through all the notes of music move,
And "Jesus" sound on ev'ry chord.

Aurora - Billings

Awake, my soul, awake, awake, look up and view:
The glorious sun who has begun his daily task anew.

Jargon - Billings

Let horrid Jargon split the air,
And rive the nerves asunder;
Let hateful discord greet the ear,
As terrible as thunder.

Heath - Billings

Awake my soul, awake my eyes,
Awake my drowsy faculties.
Awake and see the newborn light,
Spring from the darksome womb of night.

Pray for the Peace of Jerusalem

Lowell Mason (1792-1872)

Pray for the peace of Jerusalem:
They shall prosper that love thee.
Peace be within thy walls,
And prosperity within thy palaces.
Hallelujah!

Gloria (from *Missa Secunda*)

Hans Leo Hassler (1564-1612)

Born in Nuremberg, Hassler studied in Vienna at the height of the Venetian school, becoming familiar with the polychoral style. A friend of Antonio Gabrielli, he studied with his father Andrea Gabrielli. He became proficient in the Renaissance polyphonic style, which he brought back to Nuremberg some years later. Although a Protestant, he wrote many Masses and directed music for Catholic liturgies in Augsburg. Much of his music has been used in both Catholic and Lutheran liturgies.

Glória in excélsis Deo et in terra pax homínibus bonæ voluntátis.
Laudámus te,
benedícimus te,
adorámus te,
glorificámus te,
grátias ágimus tibi propter magnam glóriam tuam,
Dómine Deus, Rex cæléstis,
Deus Pater omnípotens.
Dómine Fili unigénite, Jesu Christe,
Dómine Deus, Agnus Dei, Fílius Patris,
qui tollis peccáta mundi, miserére nobis;
qui tollis peccáta mundi, súscipe deprecatiónem nostram.
Qui sedes ad déxteram Patris, miserére nobis.
Quóniam tu solus Sanctus, tu solus Dóminus, tu solus Altíssimus,
Jesu Christe, cum Sancto Spírítu: in glória Dei Patris. Amen.[8]

Glory to God in the highest,
and on earth peace to people of good will.
We praise you,
we bless you,
we adore you,
we glorify you,
we give you thanks for your great glory,
Lord God, heavenly King,
O God, almighty Father.
Lord Jesus Christ, Only Begotten Son,
Lord God, Lamb of God, Son of the Father,
you take away the sins of the world, have mercy on us;
you take away the sins of the world, receive our prayer.
you are seated at the right hand of the Father, have mercy on us.
For you alone are the Holy One, you alone are the Lord, you alone are the Most High,
Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen

Bogoroditse Dyevo, Op. 37 No. 6 ***Sergei Rachmaninoff, 1873-1943***

Bogoroditse Dyevo is from Rachmaninoff's All-Night Vigil, Op. 37 (commonly called Vespers, since it includes several movements which set texts from the Russian Orthodox Vespers). The All-Night Vigil is considered one of Rachmaninoff's finest works and a great musical achievement of the Russian Orthodox Church. Rachmaninoff was raised in the Orthodox Church by his maternal grandmother and many of its influences are seen in his compositions. He was one of the finest pianists of his day, exploring the range of the piano's expressive possibilities. The language of the Russian Orthodox Liturgy is Old Church Slavonic.

Bogoroditse Dyevo Raduisya
Blagodatnaya Marie
Gospod sToboyu
Blagoslovyena ty vzhenakh
I blagosloven plod chreva tvoyego
Yako Spasa rodila yesi dush nashikh.

Rejoice, O virgin mother of God,
Mary full of grace,
The Lord is with thee: blessed art thou among women,
And blessed is the fruit of thy womb,
For thou hast borne the savior of our souls

Love Is the Key

Christina Rosetti, 1830-1894; Zebulon M. Highben, b. 1979

Zebulon M. Highben is a conductor, educator, composer and church musician and is Director of Choral Activities at Muskingum University in New Concord, Ohio.

Love Is the Key, based on a beautiful text by poet Christina Rosetti, was the winner of the 2011 Raabe Composition prize presented by the Association of Lutheran Church Musicians. It makes use of pentatonic chords, altered rhythms, and lush harmonies and includes a short aleatoric section, which (like love itself) allows for some elements of chance.

Love is the key of life and death,
Of hidden, heavenly mystery;
Of all Christ is, of all he saith,
Love is the key.
As three times to his saint he saith,
He saith to me, he saith to thee,
Breathing his grace-conferring breath:
"Lov'st thou me?"
Love is the key.
Ah, Lord, I have such feeble faith,
Such feeble hope to comfort me;
But love it is as strong as death,
And I love Thee.
Love is.

Regina caeli, laetare Antonio Lotti (1667-1740)

Regina caeli, laetare is one of the Four Marian Antiphons (also including Alma Redemptoris Mater, Ave Regina Caelorum and Salve Regina). It is an 11th Century prayer text in honor of the Virgin Mary, used in the Liturgy of the Hours at the end of night prayer or compline during the Easter Season. Lotti's original setting was basically a hymn. Here, Richard Proulx arranges it into a glorious double choir setting.

Regina caeli, laetare, alleluia:
R. *Quia quem meruisti portare, alleluia,*
Resurrexit, sicut dixit, alleluia,
R. *Ora pro nobis Deum, alleluia.*
Gaude et laetare, Virgo Maria, alleluia.
R. *Quia surrexit Dominus vere, alleluia.*

Queen of Heaven, rejoice, alleluia.
The Son whom you merited to bear, alleluia.
Has risen, as He said, alleluia.
Pray for us to God, alleluia.
V. Rejoice and be glad, O Virgin Mary, alleluia.
R. For the Lord has truly risen, alleluia.

Heilig, WoO 27 Felix Mendelssohn (1809-1847)

Heilig (Holy or Santus) was composed in 1846 for double choir, for the royal Berliner-Domchor (Cathedral Choir) not long after Mendelssohn was appointed its Director. It was conceived as part of a larger work, *Die Deutsche Liturgie* (The German Liturgy, MWV B57), a Mass which was never completed.

A perfectly conceived miniature, it showcases Mendelssohn's mastery of choral writing with his awareness of Renaissance and Baroque traditions. The overriding joy of "Holy, Holy, Holy is God" is expressed at the outset in overlapping entrances and glorious suspensions. The dotted rhythms used in call and response between the two choirs propel the piece to the final joyful "Hosanna in the highest!"

Heilig, heilig, heilig, ist Gott, der Herr Zebaoth!
Alle Lande sind seiner Ehre voll.
Hosianna in der Höh!
Gelobt sei, der da kommt im Namen des Herrn!
Hosianna in der Höh!
Holy, holy, holy is God, the Lord Sabaoth!

Ev'ry nation proclaims his glorious praise.
Sing Hosanna in the heights.
O blest is he that comes in God's holy name.
Sing Hosanna in the heights.

Angelus Domini (Ave Maria) Franz Biebl (1906-2001)

Bavarian composer Franz Biebl was a church musician in Germany and choral professor in Austria before World War II, during which he was detained as a prisoner of war at Fort Custer, Battle Creek, Michigan. Following the war, he returned to Fürstentfeldbruck, Germany and served as director of the town chorus.

His popular *Ave Maria (Angelus Domini)*, published in 1985, sets the text of the Angelus Domini, a devotional prayer commemorating the Incarnation consisting of the dialogue between the Angel Gabriel and Mary. It is traditionally recited at 6am, noon and 6pm and is announced by the ringing of the Angelus bell. Each line of the prayer alternates with a Hail Mary.

Originally scored for men's voices, the composer arranged the piece for SATB and SSA as well. The version we sing is scored for SATB chorus and SAT trio.

*Angelus Domini notiauit Mariae,
Et concepit de Spiritu sancto.*

*Maria dixit: Ecce ancilla Domini,
Fiat mihi secundum verbum tuum.*

*Et verbum caro factum est
et habitavit in nobis.*

*Ave Maria, gratia plena,
Dominus tecum,
benedicta tu in mulieribus
et benedictus fructus tui Jesus.
Sancta Maria, mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae. Amen.*

The angel of the Lord declared unto Mary
And she conceived of the Holy Spirit.

Mary said, I am the handmaid of the Lord
Let it be done to me according to your word.

And the word was made flesh
and dwelt among us.


Hail Mary, full of grace,
The Lord is with Thee,
blessed are you among women
and blest is the fruit of your womb, Jesus.
Holy Mary, mother of God,
pray for us sinners
now and at the hour of our death. Amen

Give Praise and Thanks Jane Marshall (b. 1924)

Choral composer, hymnist, poet and teacher Jane Marshall offers us a lively interpretation of Psalm 106 in this piece, *Give Praise and Thanks*. Her use of changing meters (2/4, 3/4, 4/4 and 7/8) and textures (unison, two part and full choral texture), makes the text come alive. Tambourine adds an additional rhythmic impulse. Like many of her pieces, it is a miniature gem, perfectly evoking praise and gratitude.

Give praise and thanks unto the Lord, for bountiful is he;
His tender mercy doth endure unto eternity.
God's mighty works who can express? Or show forth all his praise?
Blessed are they that judgment keep, and justly do, and justly do, and justly do always.

Remember me, Lord, with that love which thou to thine does bear;
With thy salvation, O my God, to visit me draw near;
That I thy chosens' good may see, and in their joy rejoice;



And may with thine inheritance triumph, triumph, triumph with cheerful voice.
O Lord our God, us save and gather the heathen from among,
That we thy holy name may praise in a triumphant song.
Bless'd be Jehovah, Israel's God, to all eternity:
Let all the people say Amen.
Praise to the Lord, praise to the Lord, praise to the Lord give ye,
Praise to the Lord, praise to the Lord give ye.

Wondrous Love

arr. Alice Parker (b. 1925) and Robert Shaw (1916-1999)

A perennial favorite, *Wondrous Love* has likely been arranged more than any other Shape-note hymn. The Parker/Shaw arrangement uses a broad palette of compositional techniques that highlight the melody's austere quality while paradoxically adding warmth to the harmonization. Increasingly dense textures, canonic imitation, open fourths and fifths in parallel motion between adjacent voices, rhythmic augmentation of the melody, and soprano descants drawn in part from the theme are just some of the methods utilized by Parker and Shaw to transform a humble melody into an unpretentious masterwork.

What wondrous love is this, O my soul, O my soul.
What wondrous love is this, O my soul,
What wondrous love is this, that caused the Lord of bliss
To bear the dreadful curse for my soul, for my soul.
To bear the dreadful curse for my soul.

When I was sinking down, sinking down, sinking down,
When I was sinking down, O my soul,
When I was sinking down beneath God's righteous frown,
Christ laid aside His crown for my soul, for my soul,
Christ laid aside His crown for my soul.

And when from death I'm free I'll sing on, I'll sing on.
And when from death I'm free, I'll sing on,
And when from death I'm free, I'll sing and joyful be,
And thro' eternity I'll sing on, I'll sing on.
And thro' eternity I'll sing on.

How Can I Keep from Singing?

arr. Karen P. Thomas, b. 1957

Written originally by American Baptist minister, Robert Lowry (1826-1899) *How Can I Keep from Singing* is often erroneously cited as a Shaker hymn. Karen Thomas arranges the familiar pentatonic (5 note) tune in creative ways, evoking the American spirit and the joy of singing.

My life flows on in endless song above earth's lamentation.
I hear the real though far off hymn that hails a new creation.
Through all the tumult and the strife I hear its music ringing,
It sounds an echo in my soul.
How can I keep from singing?

What though the tempest loudly roars, I hear the truth, it liveth.
What though the darkness round me close, songs in the night it giveth.
No storm can shake my inmost calm, while to that rock I'm clinging.
Since love is lord of heav'n and earth,
How can I keep from singing?

When tyrants tremble as they hear the bells of freedom ringing,
When friends rejoice both far and near, how can I keep from singing?
To prison cell and dungeon vile our thoughts to them are winging,
When friends by shame are undefiled,
How can I keep from singing?

My life flows on in endless song above earth's lamentation.
I hear the real though far off hymn that hails a new creation.

Through all the tumult and the strife I hear the music ringing,
It sounds an echo in my soul.
How can I keep from singing?

Hark, I Hear the Harps Eternal arr. Alice Parker (b. 1925)

The hymn tune Invitation, to which the text Hark, I Hear the Harps Eternal is sung, is rhythmic and solid and abundant in syncopated rhythms. The time signature (3/2) belies the sense of a stately march. Heaven is depicted as a city over swollen waters on a distant shore. The melody of the spirited refrain is sung by sopranos and tenors simultaneously and in canon at the distance of one or three beats.

Hark I hear the harps eternal ringing on the farther shore,
As I near those swollen waters, with their deep and solemn roar.
Hallelujah, hallelujah, hallelujah, praise the Lamb,
Hallelujah, hallelujah, glory to the great I am.
And my soul though stained with sorrow, fading as the light of day,
Passes swiftly o'er those waters to the city far away.
Hallelujah...
Souls have crossed before me, saintly, to that land of perfect rest;
And I hear them singing faintly in the mansions of the blest.
Hallelujah...
Sing glory to the great I am!

The Road Home, Stephen Paulus, 1949-2014

Paulus sets this poignant text about home-coming with the plaintive tune "Prospect" from Southern Harmony (1835), commonly associated with the text "The Lone Wild Bird." Interestingly, text-writer Michael Dennis Browne's poem evokes some of the same meaning of home-coming and centeredness as that text ("The lone, wild bird in lofty flight is still with Thee...Great Spirit, come and rest in me."). Paulus sets the tune with his characteristic lush harmonies. The third verse has a soaring descant that indeed evokes the wild bird, while stating "there is no such beauty as where you belong." Listen to the wind in the "oos" that frame each verse.

Tell me where is the road I can call my own, that I left, that I lost, so long ago?
All these years I have wandered, oh when will I know,
there's a way, there's a road that will lead me home?

After wind after rain, when the dark is done, as I wake from a dream in the gold of day,
Through the air there's a calling from far away,
there's a voice I can hear that will lead me home.

Rise up, follow me, come away is the call, with love in your heart as the only song:
There is no such beauty as where you belong, rise up, follow me, I will lead you home.

Not One Sparrow Is Forgotten

Shaker Hymn, Arr. William Hawley, b. 1950

William Hawley's arrangement of the Shaker hymn tune "Recessional" (which could be easily mistaken for an Irish folk song) features dense, lush harmonies, often numbering seven or eight parts. The text speaks of God's providence for humankind, as evidenced by his providing for even the sparrow. This piece was also previously performed by Caritas in 2009 and is featured on the recording, **Stop Your Doubting**.

Not one sparrow is forgotten, E'en the raven God will feed;
And the lily of the valley From his bounty hath its need.
Then shall I not trust Thee, Father, In Thy mercy have a share?
And through faith and prayer, my Mother, Merit Thy protecting care?

Caritas CD will be available tonight for sale. All proceeds go to Adorno Fathers' St. Francis Caracciolo Mission in the Democratic Republic of Congo, Africa.

GUEST ARTISTS & PARTICIPANTS

Caritas Chamber Chorale

Caritas Chamber Chorale is dedicated to serving the poorest of the poor through the art of sacred choral music.

Founded in 2005 and based in Far Hills, NJ, *Caritas Chamber Chorale* takes its name from the Latin word *caritas*, meaning charity or love. The name reflects its mission as well as the love the members have for the sacred music they sing and the love and gratitude they have for each other. The Chorale is made up of singers from many walks of life, representing various faith traditions. All are devoted to the art of sacred choral music and dedicated to serving the poorest of the poor.

Caritas Chamber Chorale sings its concerts of *a cappella* sacred music for the benefit of the **Adorno Fathers' St. Francis Caracciolo Mission** in the Democratic Republic of Congo, Africa. Since its founding in 2005, Caritas Chamber Chorale has raised over \$85,000 for the African Mission through the generosity of its audiences. Since 2011, Caritas has presented its concerts specifically for the African Missions' **Gianni Diurni Primary School** in Goma, DRC. This school educates nearly 400 children of all faiths, ages 3-11, through 6th grade, also feeding them one meal per day.

Caritas's portion of the proceeds from today's concert will also benefit the Adorno Fathers' Gianni Diurni Primary School.

June 2016, Caritas Chamber Chorale presented *Will There Really Be a Morning? - Finding Hope* at various locations in NJ.

In November of 2015, Caritas had its New York City debut with a concert at St. Luke Church, Whitestone, NY, followed by a tour of San Francisco and the northern California Missions.



In March 2014, Caritas Chamber Chorale was honored to be part of **Music in the Somerset Hills'** Concert Series by presenting **Our Hearts Are Filled to Overflowing** at Lamington Presbyterian Church.

Caritas Chamber Chorale is grateful for the opportunity to sing with the **Somerset Hills Community Chorus**. At the request of Music in the Somerset Hills, Caritas will also present an outreach concert at Ridge Oak Senior Residence in February. For more information about Caritas Chamber Chorale and its current concert season, please see www.caritaschamberchorale.org.

Barbara Sanderman, Director, spent 26 years in music ministry in the Catholic Diocese of Metuchen, NJ. She is currently a board member of the Metuchen, NJ Chapter of the National Association of Pastoral Musicians (NPM). She also serves on the NPM Choir Director Steering Committee. In 2008, she served as Local Chair for the Eastern Region NPM Convention in East Brunswick, where Caritas Chamber Chorale performed with the Metuchen Diocesan Chamber Choir. Barbara is also a member of ACDA.



Barbara has spent much of her life supporting the Adorno Fathers, especially their African Mission, through benefit concerts, instrument drives, alternative gift fairs and other means.

Barbara received her undergraduate degree in music and math from Indiana University and has studied at Westminster Choir College, Rutgers University and the Siena Session for Music and the Arts in Siena, Italy.

CARITAS MEMBERS:

Soprano: Jenn D'Armiento, Missy Donlay, Beth Meagher, Julia-Louise Missie, Jane Nowakowski, Gwen Shapiro, Doryce Wheeler

Alto: Loretta Fois, Dina Markey, Alison Morrison, Nancy Paolini, Kristen Samsel, Nora Walsh

Tenor: Rick Araneta, Chris Gliebe, Jim Gunnis, Stan Jaracz, Pat O'Hearn, Mike Petillo

Bass: John Collins, Wayne Dietterick, Frank Muñoz, Chris Rath, Stefan White

GUEST ARTISTS & PARTICIPANTS

Somerset Hills Community Chorus

Music in the Somerset Hills was founded in 2010 as a non-profit organization that would give people who live and work in the Somerset Hills of New Jersey abundant opportunities to hear, perform and learn about the world's great music, right in their own backyards. MISH runs the Somerset Hills Community Chorus, made up of local amateur singers aged 14 to 80; it presents an annual series of affordable concerts with professional musicians, many of them featuring the Community Chorus; and it has an educational program which includes summer music camps for children and year-round early childhood music classes. In its first six seasons, Stephen Sands, a professional singer, choir director and music teacher, who founded MISH and is its Artistic Director, has conducted a wide variety of concerts featuring the Community Chorus and professional orchestra, including performances of the Vivaldi *Gloria*; two major works by Handel - *Semele* and *Messiah*; a centenary concert of works by Benjamin Britten; a jazz concert of works by George Shearing; the Fauré *Requiem*; Bach's *St. John Passion*, as well as his *Magnificat*; and, in 2016, *Music of the Movies*, presented by the actor Peter Dinklage. MISH has also welcomed visiting choirs, including the Antioch Chamber Ensemble, the Choir of Trinity Wall Street, and (very shortly) Chanticleer. On March 12, 2017, The Somerset Hills Community Chorus will be featured in a performance of Mozart's *Requiem*. MISH's annual gala, known as *Bel Canto*, was headlined in 2016 by mezzo-soprano Frederica von Stade, who is MISH's honorary Artistic Adviser.



SOMERSET HILLS COMMUNITY CHORUS

Lydia Anthony	Anna Kronfeld
Emilie Bishop	Maureen Lynch
Dawn M. Bodrogi	Rebecca Mariman
Helmut Boehnke	Anna Matone
Ursula Boehnke	Maurice Marvi
Luthien Brackett	Valerie McEntee
Katherine Brodhead	Jan Nantais
Debora Chiu	Pamela Nardone
Sara Cohen	Charles Owen
Alison Davidson	Maureen Pace
Diane Dinklage	Keara Parciak
Caitlin Dziedzic	Theresa Petner
Jessica Dziedzic	Jennifer Phillips
Jim Ferrara	Ferrill Roll
Samantha Ferrara	Richard Ruffer
Faith Frankel	Melanie Russell
Andrew Fuchs	Barbara J Sands
Catherine Gabriel	Kristin Sands
Isobel Gallagher	Paul Scaliti
Jeremiah Goldovitz	Rosanne Schwab
Bonnie Hicks	Carrie Sheeran
Carol Hodapp-Puchalski	Ken Short
Timothy Hodges	Carol Skolnik
Steven Hrycelak	Marie Swenson
Frank Hubbard	Joan Thompson
Pamela W Hull	Mark Thompson
Nancy Irwin	Deborah Velmer
Linda Jones	Birte Villarreal
Valerie Kent	Ria Zazzarino
Sandra Keegan	



STEPHEN SANDS

A GRAMMY-nominated “crystalline tenor” (Backstage) who was praised by the New York Times as “a tenor with a focused, powerful tone” who sings with “subtlety” and “poignancy”, Stephen Sands is highly sought after as a soloist, conductor, music educator and ensemble member by some of the most prestigious institutions and conductors in the United States. Mr. Sands holds his Bachelors and Masters degrees from Westminster Choir College. Stephen has recently been appointed director of Downtown Voices, a semi-pro choral group that is part of the Trinity Wall Street music program, focused on bringing the best amateur and professional singers in the NYC metro area together into one choir for high level performances.

Stephen 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. He has had the pleasure of coordinating international performing tours, producing commercial recordings, and staging many self-funded performances.

As an Artistic Director, Stephen has successfully raised funds from both individual and institutional sources for Music in the Somerset Hills, an organization dedicated to music education and performance in northern New Jersey. In 2015, Stephen produced and conducted Bach’s St. John Passion with soloists Julianne Baird and Dann Coakwell.

In addition to a successful career as a musician and conductor, Stephen is also a respected music educator. He has taught choral music to thousands of students in grades 3-12 in the Somerset Hills School District for more than 17 years. Stephen is also the founder and Artistic Director of Music in the Somerset Hills and the Somerset Hills Community Chorus, which celebrates its sixth season in 2015-2016. Highlights of this season include a concert of Bach motets and cantatas, the Trinity Wall Street Messiah, and a choral movie music concert.

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. John 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 is a full time member of 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. StephenSands.net

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Matthew J. LaPine, Director of Education, is an active performer, educator, conductor, and composer in central New Jersey. In addition to his work with Music in the Somerset Hills, he is the choral director at Bernards High School, the Director of Male Choirs with the New Jersey Youth Chorus (including the Coro Vivo and Camerata ensembles), sings professionally for the Roman Catholic Diocese of Metuchen, and has worked as a guest conductor and clinician for regional honor choirs. Mr. LaPine received his Master of Music degree in Choral Conducting and Music Education from Westminster Choir College where he studied voice and graduated with distinction. His writings on the teaching of choral music have been published in several books by GIA Publications and are used regularly as undergraduate and graduate choral conducting textbooks.

Brian Preston Harlow, Church Concert Series Director, serves as Director of the Rutgers University Chorus, Newark Campus, the Director of the Apprentice Chorus and music theory teacher at the Newark Boys Chorus School and Organist and Choirmaster of St. Luke's Episcopal Church in Gladstone, NJ. Dr. Harlow frequently performs throughout the United States and Europe, often collaboratively with choirs, instrumentalists, and with Christopher Jennings as Duo Organists. Dr. Harlow 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. He received a number of prestigious awards from both schools and from the American Guild of Organists.



Dr. Harlow is a member of the board of the Metropolitan New Jersey chapter of the American Guild of Organists, and the Instrumental Music Reviewer for the Journal of the Association of Anglican Musicians.



Richard Somerset-Ward, President, was, for 21 years, on the staff of the British Broadcasting Corporation, latterly as Head of Music & Arts Programming. He has lived in the United States since 1984 and is the author of *The Story of Opera* (Abrams 1998) and *Angels & Monsters: Male and Female Sopranos in the Story of Opera* (Yale 2004).

Billy Webster (Administrator) earned his BA in Literature and Theater Arts at Hunter College in Manhattan and his Master of Divinity at Princeton Theological Seminary. For seven years he served as Director of Admissions at The General Theological Seminary in New York City. He has also released seven albums of original music, including a rock opera based on The Lord's Prayer entitled "Bold Enough To Say", which held its live debut in Brooklyn in October 2014.



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Barbara Sanderman and the
Caritas Chamber Chorale for lending their
dedication and musical talent to this concert

Pamela Nardone and Michelle Hill
for coordinating the reception

All those who contributed to the reception

Lane Lewis for the beautiful photos of the
Somerset Hills used in our print and
web materials



Music in the Somerset Hills (MISH) is a musical community whose mission is to create musical experiences of the highest quality for those who live and work in the Somerset Hills and the surrounding area. Founded in 2010 by Artistic Director Stephen Sands, MISH's primary focus is the Somerset Hills Community Chorus, The Concert Series and Music Education.

The Somerset Hills Community Chorus is open to anyone aged 14 and upwards, with or without expertise, and enables young performers to sing alongside more seasoned professionals in fine venues within and around the community.

The Concert Series brings accomplished professional musicians to perform with the Chorus in local venues. Since 2010, performances have included the Vivaldi *Gloria*, Handel's *Semele* and *Messiah*, a centenary concert of works by Benjamin Britten, a jazz concert of George Shearing works, the Fauré *Requiem*, Bach's *St. John Passion* and, in 2016, *Music of the Movies* with Peter Dinklage. On a smaller scale, there have been organ recitals, string quartets, wind concerts, carol sings and vocal recitals.

Music Education centers on a **Teaching Associates Program** that provides practical assistance and advanced training to a network of private music teachers throughout the community. MISH also runs **Summer Music Camps** for children, including the very popular Summer Voices camp - with a total sign-up of 65. MISH is involved in running an **Early Childhood Music Program**, with classes for children up to 8-years old. A guitar workshop is available for adult participation. And MISH offers scholarships to high school seniors who demonstrate musical excellence.

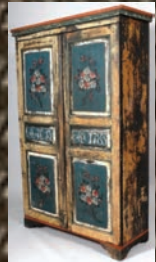
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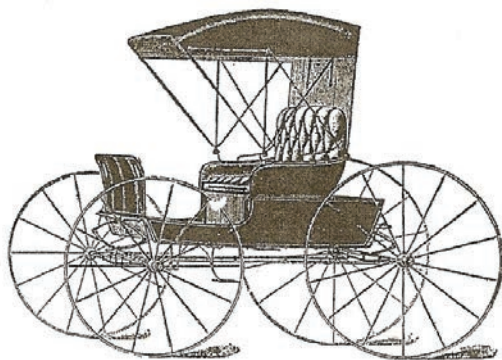
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Saturday, December 10, 2016 at 8 p.m.

St. Peter's Episcopal Church, 121 South Street at Miller Road, Morristown

Sunday, December 11, 2016 at 3 p.m.

(New venue) **St. Mary's Abbey at Delbarton, 230 Mendham Road, Morristown**

From Heaven Distilled a Clemency

Durufle's Requiem and works by O'Regan, Poulenc, Heath, Chesnokov and Nico Muhly; with strings, harp and organ

Saturday, March 4, 2017 at 8 p.m.

Sunday, March 5, 2017 at 3 p.m.

(New venue) **Chatham United Methodist Church, 460 Main Street, Chatham**

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Saturday, April 29, 2017 at 7:30 p.m.

Grace Episcopal Church, 4 Madison Avenue at Kings Road, Madison

There Will Come Soft Rains

Eclectic settings celebrating rain, from the Renaissance to today, including Elgar, Whitacre, Dilworth, and Toto and the 20th anniversary of the High School Composition Contest

Saturday, June 3, 2017 at 7:30 p.m.

Sunday, June 4, 2017 at 7:30 p.m.

Grace Episcopal Church, 4 Madison Avenue at Kings Road, Madison

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