



Mozart Requiem

The Sebastians and

The Somerset Hills Community Chorus

Stephen Sands, *Artistic Director*

Linda Jones, Guadalupe Peraza, Scott Mello, Jonathan Woody, *Soloists*



Sunday, March 12, 2017 at 5pm

The Pingry School

Hauser Auditorium, Basking Ridge, NJ

Music in the Somerset Hills

2016 - 2017 Concert Series

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Mozart's Requiem

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



Westminster Bell Choir

Liberty Corner Presbyterian Church, Liberty Corner
Saturday, April 22, 5pm

Handel's Water Music

The Lake Club, Far Hills
Saturday, June 24, 8:30pm



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Westminster Bell Choir



The Westminster Concert Bell Choir, an internationally recognized ensemble conducted by Kathleen Ebling Shaw, is comprised of exceptional students at Rider University's Westminster Choir College.

Liberty Corner Presbyterian Church
Liberty Corner, NJ
Saturday, April 22, 2017 at 5pm

PROGRAM

Eine Kleine Nachtmusik - K. 525 - W.A. Mozart

- I Allegro**
- II Romanze: Andante**
- III Menuetto: Allegretto**
- IV Rondo: Allegro**

Requiem - K. 626 - W.A. Mozart

Introitus

I Requiem aeternam

II Kyrie

Sequenz

III Dies Irae

IV Tuba mirum

V Rex tremendae

VI Recordare

VII Confutatis

VIII Lacrimosa

Amen

Offertorium

IX Domine Jesu

X Hostias

Sanctus

XI Sanctus

XII Benedictus

Agnus Dei

XIII Agnus Dei

Communio

XIV Lux aeterna

Cum sanctis tuis

NOTES AND TRANSLATIONS

Requiem, K.626


Wolfgang Amadeus Mozart (completed by Robert D. Levin)

In the summer of 1791, Wolfgang Amadeus Mozart, who was short on cash but far from destitute, was offered a commission to compose a Requiem. The offer was tendered by an emissary from Count Franz von Walsegg- Stuppach, a wealthy music lover who may have known Mozart personally through musical or Masonic connections. The messenger apparently did not disclose who was making the offer; whether Mozart guessed, we do not know. The Count's wife, Anna, had died on February 14, at the age of only 20, and he had decided to memorialize her through a cemetery statue (by the sculptor Johann Martin Fischer) and a Requiem. He intended to have the musical piece performed every year on the anniversary of her death.

Mozart accepted the commission and named a reasonable fee: 225 florins, which was about half what he would expect to be paid for a full opera. (To put the economics in contrast, Count Walsegg paid the sculptor more than 3,000 florins for the gravesite monument, though of course there was the expense of marble and granite to consider in the bargain.) Mozart accepted half of his fee as a down payment, which again was delivered by an anonymous agent, and then put the project on hold so he could tend to the more immediate demands of two operas that were headed to their premiere productions:

La clemenza di Tito (which entailed a residency in Prague from late August through mid-September 1791) and *Die Zauberflöte* (unveiled on September 30 in Vienna). Only in the autumn could he focus on the *Requiem*, which would be a large undertaking, its structure being dictated by the traditional Roman Catholic Mass for the Dead, as standardized by the church as far back as 1570. Other works also vied for his time, principally the Clarinet Concerto (K.622) and the Masonic Cantata (K.623), which Mozart conducted at its premiere on November 17.

However, around November 20 he fell ill, and he died at about one o'clock in the early morning of December 5. He had made considerable headway with the *Requiem*, but plenty remained to be finished. It is likely that as he grew increasingly debilitated he may have mused about the irony of writing a Requiem in such a state. On the other hand, Mozart did not spend a great deal of time dying. His final illness swept him away without much warning; not until a week or so before his death would he have had any serious reason to suppose that the end was near.



When his health did grow precarious, he took pains to provide for the fate of his work-in-progress. Franz Xaver Süssmayr had met Mozart about a year earlier, and during 1791 he studied composition with the master and became something of an amanuensis. Several independent contemporaneous accounts describe Mozart on his deathbed dictating to Süssmayr his ideas about how the score should be completed.

The *Requiem* was more or less finished through the beginning of the *Lacrimosa*, enough to justify its completion. There was a compelling practical reason that it should be brought to a finished state: Count Walsegg had paid a fair amount of money into the project already, and Mozart's widow, Constanze, needed the funds that the remainder of the commission would provide. She first turned to another Mozart pupil, Joseph Leopold von Eybler, to complete the work, but he soon abandoned the project.

Süssmayr then took it on: he composed the *Sanctus*, *Benedictus*, and *Agnus Dei* (perhaps drawing on ideas Mozart had shared with him), and made a few emendations to Mozart's text. For the Communion he simply repeated music Mozart had completed for the Introit and Kyrie. Süssmayr's completion entered the canon as the standard edition, but quite a few scholars have proposed competing versions based on their divergent opinions about what ultimately constitutes Mozartean style. Robert D. Levin's version takes into consideration a plethora of early sources and aims to strike a balance among the best material suggested by those documents, the accretions of performance tradition, and a generous measure of original creativity.

TEXTS AND TRANSLATIONS

Requiem

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

*Te decet hymnus Deus, in Sion, et tibi
reddetur votum in Jerusalem.*

*Exaudi orationem meam, ad te omnis caro
veniet.*

*Requiem aeternam dona eis, Domine: et lux
perpetua luceat eis.*

Kyrie

Kyrie eleison.

Christe eleison.

Kyrie eleison.

SEQUENCE

Dies irae

*Dies irae, dies illa
solvat saeculum in favilla:
teste David cum Sibylla.*

*Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!*

Tuba mirum

*Tuba mirum spargens sonum
per sepulcra regionum,
coget omnes ante thronum.*

*Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.*

*Liber scriptus proferetur,
in quo totem continetur,
unde mundus iudicetur.*

*Judex ergo cum sedebit,
quidquid latet apparebit:
nil inultum remanebit.*

*Quid sum miser tunc dicturus?
Quem patronum rogaturus?
Cum vix justus sit securus.*

Rex tremendae

*Rex tremendae majestatis,
qui salvandos salvas gratis,
salva me, fons pietatis.*

Eternal rest grant unto them, O Lord: and let
perpetual light shine upon them.

A hymn becometh Thee, O God, in Sion
and vows shall be paid to Thee in
Jerusalem.

O hear my prayer; all flesh shall come
to Thee.

Eternal rest grant unto them, O Lord: and
let perpetual light shine upon them.

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

Days of wrath and doom impending,
David's word with Sibyl's blending!
Heaven and earth in ashes ending!

O, what fear man's bosom rendeth,
when from heaven the Judge descendeth,
on whose sentence all dependeth!

Wondrous sound the trumpet flingeth
through earth's sepulchres it ringeth,
all before the throne it bringeth.

Death is struck and nature quaking, all
creation is awaking, to its Judge an answer
making.

Lo! the book exactly worded,
wherein all hath been recorded;
thence shall judgment be awarded.

When the Judge his seat attaineth,
and each hidden deed arraigneth,
nothing unavenged remaineth.

What shall I, frail man, be pleading?
Who for me be interceding?
When the just are mercy needing.

King of majesty tremendous,
who dost free salvation send us,
fount of pity, then befriend us.

Recordare

*Rex tremendae majestatis,
qui salvandos salvas gratis,
salva me, fons pietatis.*

*Quaerens me, sedisti lassus:
redemisti crucem passus:
tantus labor non sit cassus.*

*Juste judex ultionis,
donum fac remissionis,
ante diem rationis.*

*Ingemisco, tamquam reus:
culpa rubet vultus meus:
supplicanti parce Deus.*

*Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.*

*Preces meae non sunt dignae:
Sed tu bonus fac benigne,
ne perenni cremer igne.*

*Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.*

Confutatis

*Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.*

*Oro supplex et acclinis,
cor contritum quasi cinis:
gere curam mei finis.*

Lacrimosa

*Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus:*

*Huic ergo parce Deus.
Pie Jesu Domine,
Dona eis requiem.*

Amen.

Think, kind Jesu, my salvation
caused Thy wondrous Incarnation;
leave me not to reprobation.

Faint and weary Thou hast sought me,
on the Cross of suffering bought me,
shall such grace be vainly brought me?

Righteous Judge, for sin's pollution,
grant Thy gift of absolution,
ere that day of retribution.

Guilty now I pour my moaning,
all my shame with anguish owning;
spare, O God, Thy suppliant groaning.

Through the sinful woman shriven,
through the dying thief forgiven,
thou to me a hope has given.

Worthless are my prayers and sighing,
yet, good Lord, in grace complying,
rescue me from fires undying.

With Thy sheep a place provide me,
from the goats afar divide me,
to Thy right hand do Thou guide me.

When the wicked are confounded,
doomed to flames of woe unbounded,
call me, with Thy Saints surrounded.

Low I kneel with heart submission!
See, like ashes my contrition!
Help me in my last condition!

Ah! that day of tears and mourning!
From the dust of earth returning,
Man for judgment must prepare him.

Spare, O God, in mercy spare him!
Lord, all pitying, Jesu blest,
Grant them Thine eternal rest.

Amen.

OFFERTORY

Domine Jesu

Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu: libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum:

*sed signifer sanctus Michael repraesentet eas in lucem sanctam:
quam olim Abrahae promisisti, et semini ejus.*

Hostias

*Hostias et preces tibi Domine laudis offerimus:
tu suscipe pro animabus illis, quarum hodie memoriam facimus: fac eas, Domine, de morte transire ad vitam.*

Quam olim Abrahae promisisti et semini ejus.

SANCTUS

Sanctus, sanctus, sanctus Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Osanna in excelsis.

BENEDICTUS

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

AGNUS DEI

Agnus Dei, qui tollis peccata mundi: dona eis requiem.
Agnus Dei, qui tollis peccata mundi: dona eis requiem sempiternam.

COMMUNION

Lux aeterna

Lux aeterna luceat eis, Domine: cum sanctis tuis in aeternum, quia pius es.

Requiem aeternum dona eis, Domine: et lux perpetua luceat eis.

Cum sanctis tuis

Cum sanctis tuis in aeternum: quia pius es.

Lord Jesus Christ, King of glory; deliver the souls of all the faithful departed from the pains of hell, and from the deep pit: deliver them from the lion's mouth, lest hell swallow them, lest they fall into darkness:

and let the standard-bearer, St. Michael, bring them into the holy light: which Thou didst promise of old to Abraham and his seed.

We offer Thee, O Lord, sacrifice of praise and prayer: accept them on behalf of the souls we commemorate this day: and let them, O Lord, pass from death to life.

That life which Thou didst promise of old to Abraham and his seed.

Holy, holy, holy Lord God of Sabaoth. Heaven and earth are full of Thy glory. Hosanna in the highest.

Blessed are they who come in the name of the Lord.
Hosanna in the highest.

Lamb of God, who takest away the sins of the world: grant them rest.
Lamb of God, who takest away the sins of the world: grant them eternal rest.

Let eternal light shine upon them, O Lord with Thy saints forever, because Thou art merciful.

Eternal rest grant unto them, O Lord: and let perpetual light shine upon them.

With Thy saints forever, because Thou art merciful.

THE SEBASTIANS

The Sebastians (www.sebastians.org) are a dynamic and vital musical ensemble specializing in music of the baroque and classical eras. Lauded as “everywhere sharp-edged and engaging” (The New York Times), the Sebastians have also been praised for their “well-thought-out articulation and phrasing” (Early Music Review) and “elegant string playing... immaculate in tuning and balance” (Early Music Today). I Care If You Listen praised the ensemble’s “beautifully-nuanced playing and thoughtful expressivity” in their debut album, calling the recording a “technical and timbral tour-de-force.” This season, in addition to performances in Massachusetts, New Jersey, and Seattle, the Sebastians present a year-long celebration of their namesake, J. S. Bach, in New York City, featuring Bach’s *Brandenburg Concerti*; Vivaldi’s *Four Seasons* with a newly-commissioned companion work by Tawnie Olson; Bach’s sonatas and partitas for solo violin as an installation piece; a program exploring the Musical Offering; and a spectacular production of Bach’s *St. John Passion* in collaboration with TENET.

Basset Horn

Nina Stern
Ed Matthew

Bassoon

Stephanie Corwin
Jim Kopp

Trumpet

John Thiessen
Timothy Will

Trombone

Liza Malamut
Erik Schmalz
Mack Ramsey
Timpani
Ben Harms

Violin I

Daniel S. Lee, concert-
master
Edson Scheid
Karen Dekker
Katie Hyun
Kurt Munstedt

Violin II

Beth Wenstrom
Toma Iliev
Holly Nelson
Emily Hale

Viola

Alissa Smith
Peter Kupfer
Scot Moore

Violoncello

Ezra Seltzer
Carlene Stober
Sarah Stone

Contrabass

David Chapman

Organ

Jeffrey Grossman



SOMERSET HILLS COMMUNITY CHORUS

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Elli Albert
Emilie Bishop
Dawn M. Bodrogi
Helmut Boehnke
Ursula Boehnke
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Megan Chartrand
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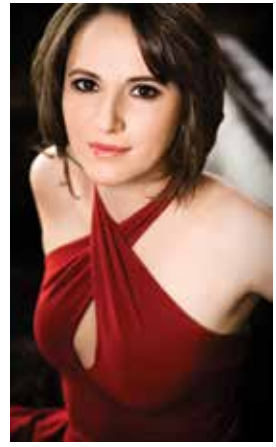
Soprano Linda Lee Jones' recent solo engagements include First Lady in Mozart's *Magic Flute* at the Carmel Bach Festival, soloist in the premiere of Paola Prestini's *A Mass: The Imaginary World of Wild Order* with NOVUS NY and the Choir of Trinity Wall Street, Bach's *Magnificat* with St. George's Choral Society, Tarik O'Regan's *The Ecstasies Above* with the Washington Chorus, and the premier performance and recording of Ralf Yusuf Gawlick's *Missa Gentis Humanae* for eight voices (on Musica Omnia). As a member of the sextet Western Wind Vocal Ensemble, Miss Jones performs a broad range of repertoire, from Renaissance polyphony to jazz standards, and can be heard on the group's newly-released CD *We Are Still Here: the Holocaust Through Music and Memory*, a commemoration of Jewish life prior to and during the Holocaust. Her work with the critically-acclaimed Choir of Trinity Wall Street includes an annual Messiah performance the NY Times calls "dazzlingly beautiful", the NYC premiere and recording of Julia Wolfe's Pulitzer-Prize-winning *Anthracite Fields* with the Bang on a Can All-Stars, and collaborations with many of New York's most innovative composers and arts organizations. Miss Jones also sings regularly with Antioch Chamber Ensemble and Clarion Choir, whose CD Maximilian Steinberg's *Passion Week* was nominated for a Grammy.



Tenor Scott Mello has been praised for his "lyrical tenor" voice (NY Times), "velvet legato" (SanDiego.com) and for being "sonorous and alive to text" (Cleveland Plain Dealer). A noted interpreter of Handel, Mr. Mello has recently appeared in *Messiah* with Nashville Symphony and San Antonio Symphony, *La resurrezione* with Bach Collegium San Diego, as well as the title roles in *Samson* with conductor Nicholas McGegan and *Jephtha* with American Opera Theater. Highlights include tours of Brahms *Liebesslieder Walzer/Neue*

Liebesslieder Walzer with Mark Morris Dance Group, *Claude Vivier Journal* with Cappella Amsterdam, and *Graun Der Tod Jesu* with Finnish Baroque Orchestra. Mr. Mello holds degrees from Oberlin Conservatory, New York University, and Yale University School of Music and Institute of Sacred Music, and has served on the voice faculties of Ithaca College, University of Richmond, Washington & Lee University, and Seton Hall University. He resides in NYC and is a full-time member of the GRAMMY-nominated Choir of Trinity Wall Street, under the direction of Julian Wachner.

Born in Mexico City, lyric mezzo-soprano Guadalupe Peraza is a versatile performer on both the concert and opera stages. She has been a featured soloist at The Bard Music Festival 2015 Preview at Wethersfield in New York, The Opera America Conference 2015 hosted by Washington National Opera in Washington D.C.; at the Majestic Degollado Theatre in Guadalajara, Mexico; The Mexican Heritage Theater in San Jose, California; Bellas Artes Theater in Mexico City, Merkin Concert Hall in NYC, among other concert halls throughout Europe. She won first prize in the fifteenth annual Francisco Araiza Voice Competition in Mexico City and was a finalist in the International Competition L'Orfeo in Verona, Italy.



Ensemble performances include New York City Opera, The Bard Music Festival and Bard Summerscape at the Fisher Center of the Performing Arts as well as numerous performances at Carnegie Hall, Radio City Hall, and Lincoln Center in NYC.



Called “charismatic” and “riveting,” bass-baritone Jonathan Woody is a sought-after performer of early and new music across North America, having made recent appearances with historically-informed orchestras such as Tafelmusik Baroque Orchestra, Bach Collegium San Diego, Apollo’s Fire and the American Classical Orchestra. A dedicated ensemble and chamber artist, Jonathan belongs to the innovative all-male Trident Ensemble and to the Grammy®-nominated Choir of Trinity Wall Street, and has collaborated with New York Polyphony, New York Baroque Incorporated, TENET and Antioch Chamber Ensemble in recent seasons. An

avid performer of new music, Jonathan has premiered or performed several recent works, including Ted Hearne’s *The Source* (2014) and works by Missi Mazzoli and Zachary Wadsworth, and was a 2015-2016 Vocal Fellow for American Opera Projects’ Composers and the Voice forum. Competition and festival credits include Tafelmusik Vocal Competition, Carmel Bach and Oregon Bach Festival vocal fellowships, and operatic credits include appearances with Opera Lafayette, Gotham Chamber Opera, and Beth Morrison Projects. Recording credits include New York Polyphony’s *Roma Aeterna* (BIS Records) and the Choir of Trinity Wall Street’s *Israel in Egypt* and *Missa Gentis Humanae* (Musica Omnia).



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 is conductor of Downtown Voices, a new and exciting choral group that is part of the Trinity Wall Street music program, focused on bringing the best volunteer and professional singers in the NYC metro area together into one choir for high level performances.

Of his conducting in Britten’s *St. Nicholas*, The New York Times said “In the sequences in which the adult choir sang at the front of the church, with the children’s choir in the organ loft, the conductor Stephen Sands beautifully balanced the sound and maintained order. The singers and instrumentalists had incisive, agile strength.” The 2015-2106 season featured performances of Britten’s *St. Nicolas*, MacMillians *Seven Last Words from the Cross* and Beethoven’s *Missa Solemnis* and *Symphony Number 9*. The 2016-2017 season will feature a major commissioned work, *Spire and Shadow*, by Zachary Wadsworth, which will examine the rich history of downtown New York City and celebrate the 250th anniversary of St. Paul’s Chapel. Also this season Stephen will conduct Handel’s *Israel in Egypt* with the Trinity Baroque Orchestra and prepare the choir for Philip Glass’ *Symphony Number 5*.

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. Stephen has recently coordinated and participated in residencies and masterclasses with Antioch at Harvard University and Vassar College.

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 2016, Stephen led a concert of *Music of the Movies*, featuring actor Peter Dinklage and a professional orchestra of Broadway players, led by Jonathan Dinklage. In 2016-2017, Stephen will lead the Somerset Hills Community Chorus in a concert of Mozart’s *Requiem* and conduct a concert of Handel’s *Water Music* on Ravine Lake in Far Hills, NJ.

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 18 years.

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. StephenSands.net

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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. The concert series also includes performances by distinguished visitors - a Christmas concert by Chanticleer this season, a performance of Handel's *Messiah* by the Choir of Trinity Wall Street the previous year.

Music Education centers on an **Early Childhood Music Program**, which runs classes for children up to 8-years old. These classes take place at a number of venues throughout the Somerset Hills. MISH also runs **Summer Music Camps** for children, including the very popular Summer Voices camp, which attracts between 40 and 70 children in August each year. A guitar workshop is available for adult participation. And MISH offers scholarships to high school seniors who demonstrate musical excellence.

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

To register, visit MusicSH.org/Musikgarten, or call 973.339.7719

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2016-2017 Concert Season

Winter Skies

A luminous program featuring Frank Martin's double choir Mass and music by Esenvalds, Dove, Sweelinck and Fairouz, Swiss and Dutch carols, and multicultural gems

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**

I'll Fly Away

A Chamber Singers concert from Monteverdi to Adele, D'India to Dinerstein with wonderful contemporary works by Bob Chilcott, Daniel Elder and Michael Bussewitz-Quarm

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

**For more Harmonium Happenings,
visit www.harmonium.org or call 973-538-6969.**

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- *THE COMING OF THE LIGHT—LESSONS AND CAROLS*
FRIDAY, DEC. 9, 2016, 7:30PM—ST. BRIGID CHURCH, PEAPACK
SATURDAY, DEC. 10, 7:30PM—OUR LADY OF FATIMA CHURCH, PISCATAWAY
SUNDAY, DEC. 11, 3PM—ST. JOSEPH CHURCH, NORTH PLAINFIELD
SUNDAY, DEC. 18, 4PM—OUR LADY OF PERPETUAL HELP, BERNARDSVILLE
SUNDAY, JAN. 8, 2017, 3PM—ST. JOSEPH CHURCH, HIGH BRIDGE
- *ABOVE EARTH'S LAMENTATION*—SATURDAY, FEB. 11, 2017, 2PM
FELMETH HALL, RIDGE OAK RESIDENCE, BASKING RIDGE
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- *UNRELENTING LOVE*—SATURDAY, MAR. 5, 2017, 5PM
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