

MUSIC IN THE SOMERSET HILLS  
& RISE UP CHORUS  
PRESENT



# Annelies

The Somerset Hills Chorus & Rise Up Chorus  
join together for a performance of  
James Whitbourn's oratorio *Annelies*,  
based on *The Diary of Anne Frank*.

June 10, 2023 • 7:00 PM

Crescent Avenue Presbyterian Church  
in Plainfield

June 11, 2023 • 5:00 PM

The Presbyterian Church in Morristown

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# MUSICAL PROGRAM

## Annelies

for soprano soloist, SATB Chorus and chamber ensemble

James Whitbourn (b. 1963)

Libretto by Melanie Challenger based on  
'Anne Frank: The Diary of a Young Girl'

1. Introit - Prelude
2. The capture foretold
3. The plan to go into hiding
4. The last night at home and arrival at the annexe
5. Life in hiding
6. Courage
7. Fear of capture and the second break-in
8. *Kyrie* - Sinfonia
9. The dream
10. Devastation of the outside world
11. Passing of time
12. The hope of liberation and a spring awakening
13. The capture and the concentration camp
14. Anne's meditation

*"If you become part of the suffering,  
you'll be entirely lost"*

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MISH is supported in part by an American Rescue Plan Act grant from the National Endowment for the Arts to support general operating expenses in response to the COVID-19 pandemic. Made possible by the Somerset County Cultural & Heritage Commission.

Grant funding for Rise Up Chorus has been provided by the Middlesex County Board of County Commissioners through a grant award from the Middlesex County Cultural and Arts Trust Fund. This project is supported in part by an award from the National Endowment for the Arts.

# PROGRAM TEXTS

**Annelies** libretto by Melanie Challenger, based on  
*Anne Frank: The Diary of a Young Girl*

## 1. Introit - prelude

### 2. The capture foretold

Up above you can hear the breathing,  
eight pounding hearts, footsteps on the stairs,  
a rattling on the bookcase.  
Suddenly, a couple of bangs.  
Doors slammed inside the house.

(11th April, 1944)

We are in blue sky,  
surrounded by black clouds.  
See it, the perfectly round spot?  
but the clouds are moving in,  
and the ring between danger grows smaller.  
We look at the fighting below,  
and the peace and beauty above,  
but the dark mass of clouds looms before us,  
and tries to crush us.  
O ring, ring, open wide and let us out!

(8th November, 1943)

### 3. The plan to go into hiding

When would we go into hiding?  
Where would we hide?  
In the city? In the country? In a house? In a shack?

(8th July, 1942)

These questions kept running through my mind.  
I started packing my important belongings.  
The first thing was my diary.  
Memories mean more to me than dresses.

(8th July, 1942)

*Ik zal, hoop ik, aan jou alles kunnen toevertrouwen, zoals ik het nog aan niemand gekund heb, en ik hoop dat je een grote steun voor me zult zijn.*

[I hope I shall be able to confide in you completely, as I have never been able to do in anyone before, and I hope that you will be a great support and comfort to me.

(12th June, 1942)

It seems like years since Sunday morning.  
So much has happened,  
it's as if the whole world had  
suddenly turned upside down.

(8th July, 1942)

### 4. The last night at home and arrival at the annexe

My last night in my own bed.  
A warm rain fell.  
The four of us wrapped in layers of clothing,  
the stripped beds, the breakfast things on the table.  
We closed the door behind us.

(8th July, 1942)

Walking in the pouring rain,  
walking down the street,  
each of us with a satchel filled to the brim.

(9th July, 1942)

We arrived at Prinsengracht,  
led through the long passage  
and up the wooden staircase  
to the Annexe.  
The door was shut behind us,  
leaving us alone.

Alone.

Then for the first time,  
I found a moment to tell you about it,  
to realise what had happened to me  
and what was about to happen.

(10th July, 1942)

We're Jews in chains,  
chained to one spot,  
without any rights,  
a thousand obligations.  
We must be brave  
and trust in God.

(11th April, 1944)

### 5. Life in hiding

The days here are very quiet.

(1st October, 1942)

Having to sit still all day  
and not say a word,  
you can imagine how  
hard that is for me.  
On ordinary days, we speak in a whisper.  
Not being able to talk is worse.

(29th September, 1942)

The silence makes me so nervous,  
but the chiming of the Westertoren clock  
reassures me at night.

(11th July, 1942)

You no doubt want to hear  
what I think of life in hiding?

(11th July, 1942)

The blue sky, the bare chestnut tree,  
glistening with dew,  
the seagulls, glinting with silver  
swooping through the air.  
As long as this exists,  
this sunshine and this cloudless sky,  
how can I be sad?

(23rd February, 1944)

Prospectus and Guide to the Secret Annexe.  
A Unique Facility for the Temporary Accommodation of  
Jews and Other Dispossessed Persons.  
Now our Annexe has truly become a secret,  
a bookcase has been built in front of the entrance.  
It swings on its hinges  
and opens like a door.

It is Open All Year Round,  
Located in Beautiful, Quiet, Wooded Surroundings,  
In the Heart of Amsterdam.  
Inside it is Necessary to Speak Softly at all times,  
Singing is Permissible, only Softly and After Six pm!

(17th November, 1942)

The strangest things happen when you're in hiding.  
Try to picture this.  
We scrub ourselves in a tin tub,  
since the curtains are drawn,  
we scrub ourselves in the dark,  
while one looks out the window  
and gazes at the endlessly amusing people.

(29th September, 1942)

The children run around in thin shirts  
and wooden clogs.  
They have no coats, no socks,  
no caps and no one to help them.  
Gnawing on a carrot to still their hunger,  
they walk from their cold houses through cold streets.

(13th January, 1943)

One day this terrible war will be over,  
and we'll be people again,  
and not just Jews.

(11th April, 1944)

### 6. **Courage**

If you become part of the suffering,  
you'd be entirely lost.

(7th March, 1944)

Der Winter ist vergangen.<sup>1</sup>  
Ich seh' des Maien Schein;  
Ich seh' die Blümlein prangen;  
Des ist mein Herz erfreut.  
Da singt Frau Nachtigalle  
Und manch' Waldvoegelein.

Translation: The winter is over.  
I see the light of May;  
I see blossoms everywhere;  
and my heart is pleased.  
There sings the nightingale  
and the small forest birds.

(German traditional)

Beauty remains,  
even in misfortune.  
One who is happy will make others happy,  
one who has courage will never die in misery.

(7 March, 1944)

Ade, mein' Allerliebste!  
Ade, schön's Blümelein!  
Ade, schön' Rosenblume;  
Es muß geschieden sein!  
Das Herz in meinem Leibe  
Gehört ja allzeit dein.

Translation: Goodbye, my beloved!  
Goodbye, beautiful blossoms!  
Goodbye, beautiful rose flower;  
I must leave you.  
My love for you  
will burn in my heart forever.  
(German traditional)

<sup>1</sup>Annelies Marie Frank was born in the German city of Frankfurt to German parents, and lived in Germany until her family emigrated to Holland when she was four years old. Her mother was always more comfortable with the German language than with Dutch. Although Anne learned Dutch, and wrote the diary in her adopted language, she was familiar with German poems and prayers, especially those given to her by her mother. This was originally a Dutch song that became popular in Germany during the seventeenth century.

### 7. **Fear of capture and the second break-in**

In the evenings,  
when it's dark,  
lines of good innocent people  
and crying children  
walk on and on,  
ordered by men who bully  
and beat them.  
No one is spared,  
all are marched to their death.

(19th November, 1942)

Westerbork! Westerbork!<sup>2</sup>  
Night after night,  
green and grey vehicles  
cruise the streets  
and knock on every door.

(19th November, 1942)

Westerbork! Westerbork!  
Shh. I heard a sound from the bookcase,  
hammering on the door.  
We turned white with fear.  
Had he heard something, this stranger?  
Open up! Open up!  
In my imagination,  
the man kept growing and growing,  
until he become a giant,  
the cruellest fascist in the world.

(20th October, 1942)

<sup>2</sup> The Dutch Jews were required to build and pay for a refugee camp when Justice Minister Goseling allowed 8,000 refugees into the Netherlands in 1938. This refugee camp, which was built at Westerbork, later became the transit camp where Jews were held before being taken to Auschwitz and Sobibor.

## 8. Kyrie – Sinfoniz

*Kyrie eleison.*

(Greek liturgical)

Lord, Have Mercy.  
Help us. Rescue us from this hell.

(27th November, 1943)

We must be brave and trust in God.

(11th April, 1944)

## 9. The dream

Last night, just as I was falling asleep,  
an old friend appeared before me.  
I saw her there,  
dressed in rags,  
her face thin and worn.  
She looked at me with such sadness.  
Anne, why have you deserted me?  
Help me, help me, rescue me from this hell!

(27th November, 1943)

To me, she is the suffering of all my friends,  
and all the Jews.  
When I pray for her,  
I pray for all those in need.

(6th January, 1944)

Merciful God,  
comfort her,  
remain with her so she won't be alone.

(27th November, 1943)

Dear God,  
watch over her and bring her back to us.

(29th December, 1943)

## 10. Devastation of the outside world

On Sunday, Amsterdam was bombed.

(19th July, 1943)

The planes dived and climbed.  
The air was abuzz with the drone of engines.

(26th July, 1943)

The streets are in ruins, countless are wounded.  
In the smouldering ruins, children search forlornly  
for their parents.

(19th July, 1943)

It makes me shiver  
to think of the dull, distant drone  
of approaching destruction.

(19th July, 1943)

I wander from room to room,  
climb up and down the stairs  
and feel like a songbird,  
whose wings have been ripped off  
and who keeps hurling itself  
against the bars of its dark cage.

(29th October, 1943)

'Let me out, where there's fresh air and laughter,'  
a voice within me cries.

(29th October, 1943)

## 11. Passing of time

The years went by.  
There's a saying: 'Time heals all wounds,'  
that's how it was for me.

(7th January, 1944)

Until one day,  
I saw my face in the mirror.  
It looked so different.

My eyes were clear and deep,  
my cheeks were rosy,  
my mouth was softer.  
I looked happy,  
and yet, in my expression, there was something so sad.

(7th January, 1944)

### 12. The hope of liberation and a spring awakening

This is D-Day,  
this is the day.  
Fighting will come,  
but after this the victory!  
Eleven thousand planes,  
four thousand boats,  
is this the beginning  
of the long-awaited liberation?

(6th June, 1944)

I walk from one room to another,  
breathe through the crack in the window frame,  
feel my heart beating as if to say,  
'Fulfil my longing at last...'  
I think spring is inside me,  
I feel spring awakening,  
I feel it in my entire body and soul.

(12th February, 1944)

Ich danke dir für all das Gute und Liebe und Schöne.<sup>3</sup>

(7th March, 1944)

<sup>3</sup> This phrase appears in German in the diary. It translates: 'Thank you, God, for all that is good and dear and beautiful'.

### 13. The capture and the concentration camp

On August the 4th 1944,  
a car pulled up at Prinsengracht.  
Several figures emerged,  
armed, and dressed in civilian clothes.  
The eight residents of the Annexe  
were taken to prison,  
and from there, transported to Westerbork,  
and onwards to the concentration camps.

(information from contemporary reports)

The atmosphere is stifling,  
outside you don't hear a single bird.  
A deathly silence hangs in the air.  
It clings to me as if it were going to drag me  
into the deepest regions of the underworld.

(29th October, 1943)<sup>4</sup>

There is no speech or language  
where their voice is not heard.  
Their sound is gone out  
through all the earth,  
and their words to the end of the world.

(Psalm xix, verses 3-4)

Their blood have they shed like water,  
and there was none who could bury them.

(Psalm lxxix, verse 3)

The young and the old lie on the ground;  
the maids and young men are fallen.

(Lamentations ii, verse 21)

<sup>4</sup> Some aspects of life in hiding were similar to life in the concentration camps. Anne did not continue her diary after she left the Annexe, but this extract, written about the Annexe, echoes the atmosphere described by others of the Nazi concentration camps.

### 14. Anne's meditation

I see the world being slowly  
turned into wilderness.  
I hear the approaching thunder,



that one day will destroy us too.  
And yet, when I look at the sky,  
I feel that everything  
will change for the better.

(15th July, 1944)

Whenever you feel lonely or sad,  
try going to the loft  
on a beautiful day and looking  
at the sky.  
As long as you can look  
fearlessly at the sky,  
you'll know you're pure within.

(23rd February, 1944)

I Dream A World  
I dream a world where man  
No other man will scorn,  
Where love will bless the earth  
And peace its paths adorn  
I dream a world where all  
Will know sweet freedom's way,  
Where greed no longer saps the soul  
Nor avarice blights our day.  
A world I dream where black or white,  
Whatever race you be,  
Will share the bounties of the earth  
And every man is free,  
Where wretchedness will hang its head  
Attends the needs of all mankind-  
Of such I dream, my world!

(Langston Hughes)

## LEGACY OF ANNE FRANK

This year celebrates the 76th anniversary of the first publication of Anne Frank's diary, a truly monumental feat brought about by a father who sought to bring his daughter's dream of becoming a writer to fruition. Originally published in Holland in 1947, *The Diary of a Young Girl* was first published in the US in 1952. Since then the Diary has sold over 40 million copies worldwide, and has been published in nearly 70 different languages. Anne's diary is one of the most widely read works of non-fiction in the world, and her legacy continues here tonight, memorialized in musical form.

Perhaps Anne would be quite pleased knowing that she has become something of an international celebrity—and honored to have her words shared through James Whitbourn's beautiful score. After nearly two years in hiding, she wrote in her diary about the effects of hearing a Mozart concert on the radio: "Beautiful music," she said, "stirs me to the very depths of my soul."

As you will hear tonight through Anne's words, as adapted by Melanie Challenger, her diary endures through that personal connection—the way she allows us into her world on such an intimate level. She's so real, imperfect like all of us, that you feel as if you could walk up to her on the street and have a conversation. As time passes, Anne's interests extend beyond personal issues, and her writing becomes increasingly aware of both her own self and her place within the larger world.

Anne's diary has lasting significance as one of the first written accounts to be published post-WWII to introduce the world to one family's experience during the tragic years of Nazi tyranny. Like so many young people her age, Anne wanted to be independent and respected for who she was, not what others labeled her as. One cannot help falling in love with Anne through her candid moments of self-discovery and introspection, her adoration of her father and stormy relationship with her mother, her fears, her frustrations, and her wonderful sense of humor.

Anne's legacy challenges each of us to ask ourselves: what can we do to challenge prejudice and discrimination within ourselves, in our schools, family, and society? Bringing Anne Frank's story into our communities helps teach us all to respect one another in a shared environment. It teaches us to celebrate diversity rather than view differences as obstacles. It teaches us to be proactive and to help those in need. And as idealistic as it may sound, we, like Anne, believe that in spite of everything, people are truly good at heart.

## Beth Slepian, former Director of Education, The Anne Frank Center USA.

Libretto by Melanie Challenger based on *Anne Frank: The Diary of a Young Girl* written by Anne Frank. © Copyright 1991 by The Anne Frank-Fonds, Basel, Switzerland.

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# SOLOISTS

## SONYA HEADLAM, (SOPRANO)

Soprano **Sonya Headlam** enjoys a vibrant career performing music that spans from the Baroque period to the 21st century. She opened the 2022–23 season with several notable solo debuts, including Handel's *Messiah* with the Philadelphia Orchestra; Mozart and Bologna with Apollo's Fire at Severance Hall; Beethoven's Symphony no. 9 with the North Carolina Symphony; Bach's *Mass in B Minor* with the Grand Rapids Symphony; and Mozart's *Exsultate* Jubilate with the New World Symphony, a concert that was included in the South Florida Classical Review's "Top Ten Performances of 2022." Upcoming highlights for the 2023-24 season include solo debuts with the New York Philharmonic, the Indianapolis Symphony Orchestra, and the Akron Symphony Orchestra.



Sonya delights in collaborating with contemporary composers on projects like Sung Jin Hong's *Kennst du das Land*, a piece she commissioned and performed in 2020; Tyshawn Sorey's *Monochromatic Light (afterlight)*, which was directed by Peter Sellars and performed at the Park Avenue Armory with the Choir of Trinity Wall Street; Yaz Lancaster's *OUROBOROS* produced by Beth Morrison Projects; and Julia Wolfe's *Steel Hammer*, which was filmed for the Cal Performances at Home series and performed in 2022 at Carnegie Hall with the Bang on a Can All-Stars.

As a recitalist, Sonya has an affinity for art songs from the romantic period and is equally committed to introducing fresh musical idioms and little-known composers to audiences. Born of Jamaican parentage, she champions the music of her heritage, and she regularly performs and lectures on the life and music of the 18th-century writer and composer Ignatius Sancho.

On the opera stage, Sonya's favorite roles include *Fiordiligi* in Mozart's *Così fan tutte* and *Musetta* in Puccini's *La bohème*.

Sonya holds a Doctor of Musical Arts degree from Rutgers University's Mason Gross School of the Arts, as well as bachelor's and master's degrees in music from Miami University of Ohio.

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## GERALL HIESER, (CELLO)

Praised for her beautiful tone and musicianship, cellist **Gerall Hieser** began her musical education in Newport News, Virginia, studying piano and singing harmony with her mother, also a cellist. After moving to Pennsylvania she fell in love with the cello and studied with Metta Watts and Orlando Cole at the New School of Music in Philadelphia. Gerall continued studies with Mr. Cole earning a Bachelor's Degree in Music from Temple University. She received her Master of Music degree from the Mason Gross School for the Arts at Rutgers University as a student of Paul Tobias.

In the 1980s she began playing Southern Appalachian style fiddle and traveled to North Carolina and Virginia to study with some legendary old fiddlers including Tommy Jarrell. Gerall has played for square dances and has won a few fiddle competitions!



## GERALL HIESER, CONTINUED

Ms. Hieser is a passionate and devoted cello teacher and maintains an active studio at her home in Bernardsville, New Jersey, and at Drew University. She is a founding member of the Madison String Quartet, and performs with the Gabriel Chamber ensemble as well. Gerall is the Assistant Principal cellist of the New Jersey Festival Orchestra, and is Music Director of the Vermont Music and Arts Center, a summer program for adult amateur musicians.

Gerall is married to French Hornist Tony Cecere and they perform as a Duo inventing new sonorities for cello and horn.

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## ELIZABETH FAYETTE, (VIOLIN)



Violinist **Elizabeth Fayette**, praised by the New York Times for her "alluring, lustrous sound and seasoned virtuosity," made her Carnegie Hall solo debut with conductor Alan Gilbert and the Juilliard Orchestra. Ms. Fayette has appeared as a soloist with the Houston Symphony, won Second Prize in the Young Concert Artists International Auditions, and was awarded the Musical Fund Society of Philadelphia Career Grant. As a chamber musician she has performed across North America and Europe, first as a founding member of the Sheridan Piano Trio, then later as first violinist of the Vega String Quartet, Quartet-in-Residence at Emory University.

Ms. Fayette's festival appearances include Ravinia's Steans Music Institute, the Kneisel Hall Chamber Music Festival, the Aspen Music Festival, and the Marlboro Music Festival. As a guest concertmaster, she has

performed with the Princeton Symphony, Brazil's Orquestra Filarmônica de Minas Gerais, and the Milwaukee Symphony.

Ms. Fayette holds degrees from the Curtis Institute of Music and the Juilliard School, including studies with Sylvia Rosenberg in Juilliard's esteemed Artist Diploma program. Ms. Fayette is also an alumnus of Carnegie Hall's Ensemble Connect, a fellowship program that trains musicians for careers that combine artistry with community engagement, arts advocacy, and entrepreneurship.

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## BENJAMIN FINGLAND, (CLARINET)

With performances conveying "spiritedness and humor"; "unflagging precision and energy"; "eloquence and passion"; "dazzling technique" (The New York Times) and playing described as "something magical" (The Boston Globe), "compellingly musical" (The New York Times) and "thoroughly lyrical...expert" (The Philadelphia Inquirer), **Benjamin Fingland** interprets a diverse range of clarinet literature.

A proponent of the music of our time, he works closely with living composers. In addition to being a founding member of the critically-acclaimed new music collective counter)induction, he plays with



## BENJAMIN FINGLAND, CONTINUED

many of the leading contemporary performance ensembles on the East Coast: NOVUS NY, the International Contemporary Ensemble, the New York New Music Ensemble, the Network for New Music, the Argento Ensemble, the Locrian Chamber Players, and Sequitur. He is an artist faculty member of the annual Composers Conference, and a guest faculty member of the Bennington Chamber Music Conference.

He has performed worldwide as a recitalist and soloist, and has also collaborated, recorded, and toured with a wide variety of other artists - ranging in scope from the Brooklyn Rider string quartet and the Horszowski Trio to Pierre Boulez and the Ensemble Intercontemporain, to jazz legend Ornette Coleman and pop icon Elton John.

Mr. Fingland is the principal clarinetist of the New Jersey Festival Orchestra, has held principal clarinet positions with the Prometheus Chamber Orchestra and the New Haven Symphony, and has also played with the Orpheus Chamber Orchestra. He is a member of the renowned Dorian Wind Quintet, which will soon celebrate 60 years of groundbreaking commissions and performances of wind chamber music. He has Bachelor and Master of music degrees from the Juilliard School, and teaches at Sarah Lawrence College and the Third Street Music School Settlement in New York City.

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## JAMES LUBRANO, (PIANO)

As a Collaborative Pianist and Vocal Coach in the US and abroad, **James Lubrano** has prepared ensembles and performed at Carnegie Hall, Lincoln Center, the Kimmel Center and NJPAC. Highlight performances include the Carnegie Hall premiere of Dan Forrest's *Jubilate Deo*, under the direction of Henry Leck, the UNICEF / Steinway "Peace Piano" World Tour Showcase, the 2023 ACDA National Conference (John P. Stevens High School), 2016 ACDA Eastern Division Conference (NJ Youth Chorus), the 2015 Midwest Band and Orchestra Clinic (Eastern Wind Symphony) and the Colorado College Summer Music Festival. International engagements include Mass at St. Peter's Basilica (Celebration Singers), Lied Austria International, and international tours to England, Scotland, and Italy.

Regionally, Mr. Lubrano has performed with the Eastern Wind Symphony, Encore Orchestra of New Jersey, Grammy-nominated Rutgers Wind Ensemble & Symphonic Winds, Rutgers Symphony Orchestra and the Monmouth Symphony Orchestra. He can be heard on the Eastern Wind Symphony's album, *Elements* (2019), featuring music of composer Julie Giroux.

Mr. Lubrano has accompanied Connecticut & New Jersey All-State Choirs, NJ-ACDA, NJMEA & CJMEA Honor Choirs, Princeton Girlchoir, Monmouth Civic Chorus, and Manhattan Concert Productions. At Wagner College, he served as a collaborative pianist and vocal coach for Opera Workshop and the college choirs. As an experienced choral pianist, Mr. Lubrano has worked with many distinguished conductors including Anton Armstrong, Jerry Blackstone, Rollo Dilworth, Lynnel Joy Jenkins, Jennifer Sengin, Sandra Snow, and Brandon Williams. Mr. Lubrano has coached Broadway performers and soloists of the Metropolitan Opera, and has served as Music Director/Accompanist for over 150 musical theater productions. Currently, Mr. Lubrano is a collaborative pianist for the Ridge High School Choirs, The College of New Jersey Chorale, Celebration Singers Adult Chorus, Rise Up Adult Chorus, and the Music Director at St. Andrew's Episcopal Church in New Providence, NJ.

James Lubrano holds a Master of Music degree in Collaborative Piano Performance from Rutgers University, where he studied with Barbara Gonzalez-Palmer. He is in high demand as an active freelance pianist and coach throughout the NJ, NY, CT, & PA area.



# MUSIC IN THE SOMERSET HILLS

PRESENTS

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MISH is supported in part by an American Rescue Plan Act grant from the National Endowment for the Arts to support general operating expenses in response to the COVID-19 pandemic. Made possible by the Somerset County Cultural & Heritage Commission.



# SOMERSET HILLS COMMUNITY CHORUS

## STEPHEN SANDS, ARTISTIC DIRECTOR



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. A NJ Excellence in the Arts winner, Mr. Sands holds his Bachelors and Masters degrees from Westminster Choir College.

Stephen is the conductor of Downtown Voices, part of the Trinity Wall Street music program which is in its seventh season. Downtown Voices is focused on bringing the best volunteer and professional singers in the NYC 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.” Performances have featured Britten’s *St. Nicolas*, Beethoven’s *Missa Solemnis* and *Symphony Number 9, Spire and Shadow*, by Zachary Wadsworth, which examines the rich history of downtown New York City and celebrates the 250th anniversary of St. Paul’s Chapel. Stephen also conducted Handel’s *Israel in Egypt* with the Trinity Baroque Orchestra and prepared the choir for Philip Glass’ *Symphony Number 5*, recorded and released by Orange Mountain Music. Rachmaninoff’s *All-Night Vigil*, a grand Candlelight Christmas service, a concert of the Martin Mass and Howells *Requiem*, a concert of Estonian choral music, and Orff’s *Carmina Burana*, the Durufle *Requiem*, and Ggielo’s *Dark and Luminous Night of the Soul* are some highlights of recent seasons. This season, the choir was featured at Carnegie Hall as part of the Buffalo Philharmonic’s Lukas Foss Celebration. “Through it all the combined choirs, superbly prepared by Stephen Sands, were a marvel of well-supported tone, lucid diction, and (when called for) smart, *détaché* articulation.” –New York Classical Review.

Mr. Sands is the managing director of Ensemble Veritas, the professional choral ensemble at Harvard University who sings in conjunction with the Harvard New Music Initiative Project and alongside the Harvard Choruses. Ensemble Veritas has performed at Sanders Hall at Harvard as well and Carnegie Hall and Alice Tully Hall in New York City. 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, Washington and Lee University and Vassar College. Antioch has recently released *In Praise of Music*, a recording of works by legendary choral composer Robert Kyr, produced by Soundmirror and released by Bridge Records.

As an Artistic Director, Stephen has successfully founded and 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 prior seasons Stephen led a concert of *Music of the Movies*, featuring actor Peter Dinklage and a professional orchestra of Broadway players, led by Jonathan Dinklage, a concert of Mozart’s *Requiem* and conducted a concert of Handel’s *Water Music* on Ravine Lake in Far Hills, NJ. Recent seasons have featured The Glenn Miller Orchestra and Canadian Brass, a concert of works by Leonard Bernstein, The King’s Singers in concert and an outdoor concert celebrating the 75th anniversary of Copland’s *Appalachian Spring*, which was composed in the Somerset Hills. 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 24 years. Stephen has been heard as the Evangelist and tenor soloist in numerous performances of Bach’s and Handel’s sacred oratorios, such as this performance with the Trinity Choir and Baroque Orchestra of *Comfort Ye and Every Valley* from *The Messiah*. As an ensemble member, Stephen sings with the Carmel Bach Festival Chorale, TENET, Clarion Music Society, Pomerium, and is a full-time member of the Choir of Trinity Wall Street.

*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.

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## Mission Statement

**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 Chorus** is open to anyone aged 14 and upwards, with or without expertise, and enables young performers to sing extraordinary repertoire 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*, *Music of the Movies* (with Peter Dinklage), and, in 2018, a Bernstein Centenary concert. The Concert Series also includes performances by distinguished visitors - concerts by Chanticleer (2016), Canadian Brass (2017) and The King's Singers (2019), as well as occasional outdoor concerts in the summer, including Handel's *Water Music* on the Lake at Far Hills in 2017.

**Music Education** centers on an **Early Childhood Music Program**, which runs classes for children up to 4-years old. MISH runs the very popular **Summer Voices Camp** for children and teens in June each year. MISH also offers **scholarships to high school seniors** who demonstrate musical excellence.

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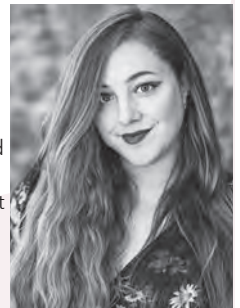
**Stephen Sands, Music in the Somerset Hills founder and Artistic Director** is highly sought after as a soloist, conductor, music educator and ensemble member. He holds his Bachelors and Masters degrees from Westminster Choir College. Stephen is the director of Downtown Voices, a semi-pro choral group that is part of the Trinity Wall Street Music program, focused on bringing the best volunteer and professional singers in the NYC area together for high level performances. He has taught choral music to thousands of students in grades 3-12 in the Somerset Hills School District for more than 20 years, and is a founding member and executive director of the internationally acclaimed Antioch Chamber Ensemble. Stephen sings with the Grammy-nominated Trinity Choir in New York. He has been praised as a “crystalline tenor” (Backstage) and “a tenor with a focused, powerful tone” who sings with “ subtlety” and “poignancy” by the New York Times. 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. [StephenSands.net](http://StephenSands.net)

**Joan Seigle, President**, is a native of the Somerset Hills. Raised by two music enthusiasts, both proficient pianists, she was exposed to concerts and theater at a very young age. As a child, she took piano lessons and played in a recorder quartet and handbell choir, further nurturing her love for the performing arts. She graduated from the University of the South, Seawee with a degree in English literature and a minor in French. Today, with three grown children out of the nest, she combines her appreciation for excellent music with the gift of time by working to promote the mission of Music in the Somerset Hills throughout the greater community. A passionate advocate for music as a form of therapy and healing, she believes that all genres, performed at their highest level, hold the unique power to transport us out of the ordinary into the otherworldly and profound.



**Pamela L. Nardone, Chair of Events**, has been a part of Music in the Somerset Hills, almost from the beginning, as a member of its Community Chorus. Her singing and performing go all the way back to her early school years and have never stopped, simply for the pure joy it brings her. In addition to the Somerset Hills Chorus, she also sings in the choir of St. Luke’s, Gladstone, and rings in their Bell Choir. Pam has a day job, too. She owns and operates Hibernata Bedding in Bernardsville. Pamela brings her love and passion for music and this organization along with her many years of experience chairing fundraising events to her role with Music in the Somerset Hills.

**Erin Schwab, Marketing & Communications Director**, is an experienced arts administrator, performer, and teaching artist. She holds a Bachelor’s and Master’s Degree in Music from Rutgers Mason Gross School of the Arts, where she studied Vocal Performance and was the recipient of the Olga Marsano Burian award for “Outstanding Achievement in Music” in 2014, and the Michael Fardink award for “Outstanding Vocalist” in 2019. In addition to her role at Music in the Somerset Hills, Erin serves as Marketing Coordinator for PROTESTRA (protest + orchestra), an ensemble that inspires activism through benefit concerts and turns voluntary audience donations into targeted support for mission- and policy-driven groups related to their concerts’ themes. In September 2022 she became Executive Director of Skylands Music Academy, a new after-school music program in Ringwood, NJ that offers vocal and ringing choirs for students in grades 1-8. She is also the Chorus Manager for Trinity Church Wall Street’s Downtown Voices ensemble, which combines NYC’s best volunteer singers with members of the GRAMMY-nominated Trinity Choir.



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# RISE UP CHORUS

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## MATTHEW J. LAPINE, ARTISTIC DIRECTOR



Matthew J. LaPine is an active performer, educator, conductor, and composer in central New Jersey. He received the designation Master of Music in Choral Conducting and Music Education from Westminster Choir College of Rider University, where he studied voice and graduated with distinction. He also received his Bachelor of Music in Music Education from Westminster, studying voice and piano, graduating summa cum laude, and winning the Sophomore Piano Competition. As a conductor, Mr. LaPine has been the graduate assistant with Westminster Williamson Voices and Westminster Schola Cantorum (under the supervision and direction of the acclaimed James Jordan), rehearsal assistant for the Westminster Jubilee Singers (under the direction of J. Donald Dumpson), and he has led rehearsals and soloed with the Westminster Symphonic Choir. He has studied piano with Lillian Livingston, Francis McGuigan, and Ann Marie Nowak; voice with Marvin Keenze and Sonia Funk-Olin; and music theory and composition with Jay Kawarsky, Barton Bartle, and Anthony Kosar.

Mr. LaPine is the Founder and Artistic Director of Rise Up Chorus, a non-profit organization whose purpose is to enrich lives through human interaction using music as our commonality. He is Choral Director at Bernards High School, where his choral ensembles have received national acclaim and have performed in various locations along the East Coast. He also sings professionally for the Roman Catholic Diocese of Metuchen (NJ) where he is a soloist, section leader, and guest conductor with the Festival and Chamber Choirs. He also is a private voice teacher and guest clinician/workshop leader for choirs and music organizations throughout New Jersey and Pennsylvania. Formerly, Matthew was the Director of Camerata, an ensemble for young men in grades 7-12 with changing or changed voices, with the New Jersey Youth Chorus as well as Co-Director of Early Childhood Music Camps at Westminster Conservatory of Music. Mr. LaPine's ensembles have performed in such prestigious locations as The White House (Washington, D.C.), Carnegie Hall (NYC), St. Louis Cathedral (New Orleans, LA), the Roper Performing Arts Center (Norfolk, VA), the Thomas Jefferson Memorial (Washington, D.C.), in Nashville, TN, the Prarie Center for the Arts (Chicago, IL), and with such ensembles as the Canadian Brass, the Celtic Tenors, the New Jersey Symphony Orchestra, and singing the National Anthem at New York Jets, New York Mets, and Somerset Patriots games.

Mr. LaPine has been published as a contributing author in multiple works, most recently the journal article "Fitting It All In" (in the national publication, Teaching Music Magazine), and he is a member of the National Association for Music Education, New Jersey Music Educators Association, American Choral Directors Association, and the New Jersey chapter of ACDA.

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# SPECIAL THANKS

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are most grateful to  
Crescent Avenue Presbyterian Church in Plainfield  
and  
The Presbyterian Church in Morristown

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## TECH PRODUCTION

Takaaki Ando *Executive Director*  
JOA Production NY Inc.

718.321.2636 • aki@akeymusique.com  
www.akeymusique.com

## SAVE FOR ANNE

by Jenifer Simon, MISH Grants Administrator



### MIXED MEDIA SCULPTURE

Wooden crate, newspaper, paint, ticket, hinge, clasp, 18" x 26" x 8" - Not for sale

### ARTIST STATEMENT:

*"After visiting the Anne Frank House in Amsterdam, I wanted to preserve her memory and what I saw. I recreated a mini bookcase out of a wooden crate and made small books from newspapers, paint and cardboard. There is a ticket on one of Anne's books, which is her diary. It says 'Save for Anne.'"*

**2ND PLACE IN RINGWOOD'S FOUND ART PROJECT  
JURIED EXHIBITION, 2021.**

# Cafe Azzurro



**141 Main Street • Peapack 908.470.1470**  
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# MUSIC IN THE SOMERSET HILLS

## 2023-2024 CONCERT SERIES



**SEPT 9**

FARMFEST MUSIC FESTIVAL  
FT. FIRE & GRACE & OTHER MUSICAL ACTS



**OCT 7**

GREAT GATSBY AT BLAIRSDEN



**DEC 10**

SOMERSET HILLS CHORUS  
READINGS & CAROLS



**JAN 6**

THE SEBASTIANS'  
CLASSICAL FAVORITES



**FEB 4**

PIANIST-COMPOSER  
DAN TEPFER



**MAR 9**

TENET VOCAL ARTISTS  
PERGOLESI STABAT MATER



**MAY 4**

SOMERSET HILLS CHORUS  
MONTEVERDI VESPERS



**MUSICSH.ORG**



MISH is supported in part by an American Rescue Plan Act grant from the National Endowment for the Arts to support general operating expenses in response to the COVID-19 pandemic. Made possible by the Somerset County Cultural & Heritage Commission.



 MUSIC in the SOMERSET HILLS 2023

# SUMMER VOICES

For Grades 2-12

June 26-29

8:30 AM-1:00 PM

St. Bernard's Episcopal Church in Bernardsville, NJ

During this 4-day camp, young singers will enjoy small-group vocal instruction along with full ensemble singing experiences.

Learn more & register at  
[MusicSH.org/summer-voices](https://MusicSH.org/summer-voices)  
or call 973.339.7719



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NATIONAL  
ENDOWMENT for the ARTS  
[arts.gov](https://arts.gov)



# MUSIC IN THE SOMERSET HILLS

PRESENTS

## GREAT GATSBY AT BLAIRSDEN



Step back in time and be transported through music at one of New Jersey's most historic mansions! The evening will feature three musical groups performing in various rooms of the mansion. Guests are encouraged to dress in roaring 20s attire. The evening will include cocktails and light fare.

## October 7, 2023 • 7:00 PM

### Blairsdene Estate, Peapack & Gladstone

**SPONSORSHIP OPPORTUNITIES AVAILABLE**

FOR TICKETS AND MORE INFORMATION  
REGARDING THIS CONCERT AND  
OUR 2023/2024 CONCERT SERIES,

## VISIT [MUSICSH.ORG](https://musicsh.org)



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MUSIC IN THE SOMERSET HILLS  
AND THE ROSS FARM PRESENT

# FARMFEST MUSIC FESTIVAL



FEATURING

## FIRE & GRACE



AND OTHER MUSICAL ACTS



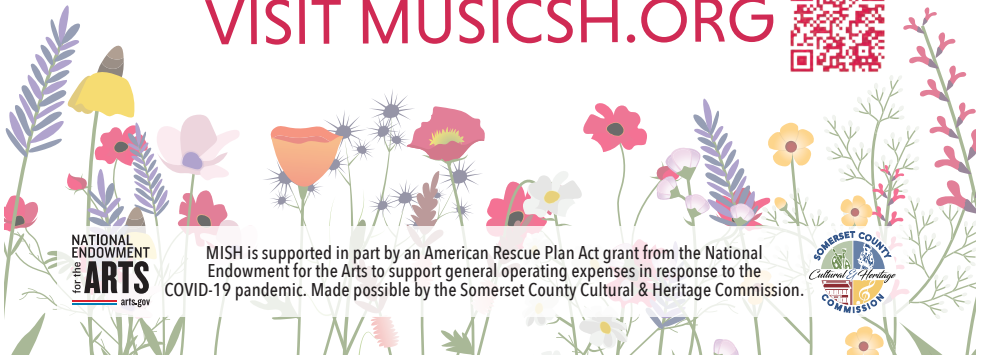
Saturday, September 9, 2023

3:00 PM–7:00 PM at The Ross Farm

135 N Maple Avenue, Basking Ridge, NJ

FOR TICKETS AND MORE INFORMATION REGARDING  
THIS CONCERT AND OUR 2023/2024 CONCERT SERIES,

VISIT [MUSICSH.ORG](https://musicsh.org)



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## Support *Music in the Somerset Hills*

Thank you for attending today's program.

Please consider making a tax deductible contribution to Music in the Somerset Hills to help us fulfill our mission of ***Education, Artistry, and Community through Music.***

**Yes, I would like to donate the following amount:** \_\_\_\_\_

Name \_\_\_\_\_

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**Ways to Give:** Check, Cash, Credit Card, Please Invoice Me, or Online

Credit Card # \_\_\_\_\_ Exp. Date \_\_\_\_\_

Authorizing Signature \_\_\_\_\_ Security Code \_\_\_\_\_

*If you prefer to swipe your credit card, you may do so at intermission or after the performance.*

Checks made payable to  
Music in the Somerset Hills

Or

Pay online at  
[www.musicsh.org/donate](http://www.musicsh.org/donate)

*Please bring form to MISH representative  
or mail to Music in the Somerset Hills  
PO Box 729, Bernardsville, NJ 07924*



**This donation qualifies for Corporate Matching from the following business:**

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