



TENET  
VOCAL ARTISTS

# Stabat Mater

SATURDAY, MARCH 9, 2024 • 7:00 PM

Community of St. John Baptist  
82 W Main St, Mendham Township, NJ

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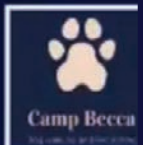


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# TENET VOCAL ARTISTS

Jolle Greenleaf *soprano and artistic director*

Kristen Dubenion Smith *mezzo-soprano*

Alana Youssefian *violin*

Sarah Jane Kenner *violin*

Aniela Eddy *violin and viola*

Matt Zucker *cello*

Caitlyn Koester *chamber organ*

## PROGRAM

### *Stabat Mater*

Isabella Leonarda (1620-1704)

Sonata Nona from *Opus 16, Bologna 1693*

Venite laetantes from *Opus 20*

Sonata Seconda from *Opus 16, Bologna 1693*

Ave suavis dilectio from *Opus 6*

Sonata Quarta from *Opus 16, Bologna 1693*

Giovanni Battista Pergolesi (1710-1736)

I Stabat Mater Dolorosa

II Cujus animam gementem

III O quam tristis et afflicta

IV Quae moerebat et dolebat

V Quis est homo

VI Vidit suum dulcem natum

VII Eja mater fons amoris

VIII Fac ut ardeat cor meum

IX Sancta mater istud agas

X Fac ut portem Christi mortem

XI Inflammatus et accensus

XII Quando corpus morietur

# PROGRAM NOTES

In his 1752 *Essay on Musical Expression*, the English critic and composer Charles Avison groused about the way Pergolesi's *Stabat mater* made him feel. The composer had conveyed the sorrowful style of the tragic text well enough, Avison wrote, but had not always distinguished "between the tenderness or passion of a theatrical scene, and the solemnity of devotion." Avison's complaint got at the heart of what made Pergolesi's 1736 depiction of the Virgin Mary weeping at the foot of the cross the most frequently printed composition of the eighteenth century—and also the most vexing. Using musical gestures more typical of the theater than the church, Pergolesi (1710–36) invited listeners not only to witness the Virgin's grief but also to feel it with her.

Isabella Leonarda (1620–1704) would no doubt have sympathized. One of the thousands of upper-class Italian women who found creative freedom within the walls of a convent, she too expressed her devotion to the Virgin in a dramatic and emotive musical language. She headed off criticism in her publications, pairing deferential dedications to prominent men with self-assured dedications addressed to the one listener who mattered most: the Virgin herself. Of the Opus 16 instrumental sonatas—three of which we will hear tonight—Leonarda acknowledged that they were a different sort of music than what the Virgin might hear from celestial choirs. "But you should not reject them," she wrote—promising breezily that, with the Virgin's help, she would make up for any artistic errors with the "good combination of my emotions."

Tonight's program juxtaposes Leonarda's distinctive musical voice with Pergolesi's, giving us an opportunity to hear and feel two very different approaches to musical expressivity. In the music of Pergolesi, who honed his understanding of musical emotion on the operatic stages of early eighteenth-century Naples, we hear the first breaths of a new naturalism. Leonarda, whose twenty collections of sacred music span nearly six decades of the seventeenth century, writes music striking for its frequent shifts in meter, tempo, and mood. Her highly sectional compositions reflect the Baroque understanding of emotion as a movement of the soul, susceptible to stimulation by sound. As the philosopher René Descartes put it: "what in the body is an *action* is in the soul a *passion*." Slow tempos give rise to subdued *passions*—sadness, for instance—and fast tempos move the listener to feel joy and gladness in body and soul.

The first half of the program plunges us deep into Leonarda's devotional world. Born into a prominent Novara family, Leonarda entered a local Ursuline convent at the age of 16 and remained there for the rest of her long life. Her music, probably published to raise funds for the convent, speaks in the first place to the community of women with whom she lived and worshiped, and was likely written with their musical capabilities in mind.

Printed in 1693 when Leonarda was 73 years old, the instrumental sonatas are scored for the fashionable combination of two violins, bowed bass (probably a bass viol, but tonight played by a cello), and keyboard continuo. Although Corelli's trio sonatas were well-known by this point, Leonarda opts for an overtly expressive

style typical of earlier generations. More than Corelli, she revels in the possibilities of contrasting textures, treating each instrument sometimes soloistically (even the cello, which usually doubles the continuo, gets a turn in the opening of *Sonata Nona*), and sometimes as part of a sonic mass—as in the *Adagio* refrain of *Sonata Quarta*, where the upper and lower parts slowly trade a hypnotically static motive.

The motets *Venite laetantes* and *Ave suavis dilectio* set texts Leonarda likely wrote herself. In the first, an exuberant invitation to worship the Virgin, she imagines the voice of the woman she has chosen as her Mother. Her setting, for solo voice and continuo, takes the listener from a flowing triple meter through passages by turn declamatory and reverential, as the text demands. *Ave suavis dilectio* honors the Body and Blood of Christ as embodied in the Communion wafer lifted up for adoration during Mass. To inspire awe in the listener, Leonarda adds paired violins to the mix, creating a shimmering “halo” effect when they first enter. The wondrous atmosphere is enhanced with her setting of words such as “Salve” (Hail!) and “suavis” (sweet), with long vocal melismas over a static bass suspending any sense of movement.

Pergolesi’s *Stabat mater* sets a much-loved medieval poem portraying the Virgin as grieving mother, and was evidently commissioned by a fraternity of Neapolitan noblemen to replace an earlier setting for the same combination of soprano, alto, strings, and continuo by Alessandro Scarlatti. If they wanted something new for their devotions, they certainly got it in Pergolesi’s setting. Each of its twelve movements opens onto a different emotional landscape. At the outset, chains of painful suspensions over an inexorable walking bass capture the anguish of a mother transfixed by the sight of her suffering son. The second movement exemplifies the theatricality that troubled Avison and other critics: wrenched into a jerky triple meter, we hear in the repeated soprano trills on “pertransivit” (passed through) the sword of grief piercing the Virgin’s soul over and over again. Near the midpoint of the work—in the catatonic sotto voce passage that concludes *Vidit suum dulcem natum*—we hear her watch her Son die.

A decisive fugue (*Fac, ut ardeat cor meum*) shifts attention from Virgin to witness: imitative counterpoint dramatizes the calls of the faithful to feel what the Virgin feels, to sense their souls glowing and dissolving as they are consumed by the love of Christ. Souls are duly inflamed in the sunny penultimate aria (*Inflammatum et accensus*) whose buoyancy gives way to the spacious concluding duet, where the tectonic movement of the voices over an elegant broken accompaniment invites us to contemplate paradise.

Pergolesi died of tuberculosis the year he composed the *Stabat mater*. That he was just 26 years old contributed to its tragic mystique. But there was something in the music itself that gripped listeners from Johann Sebastian Bach, who reworked it as a meditation on sin and penitence (*Tilge, Höchster, meine Sünden*, BWV 1083), to Thomas Jefferson, who acquired a London edition for his library, to Charles Avison (for all that he found it wanting), to the French historian Jean-François Marmontel, who asked in wonder in 1778 as we might today: “Does it not cause tears to fall?”

# TEXTS AND TRANSLATIONS

Venite, laetantes,  
Ardores flagrantes,  
Venite gaudentes,  
Accurrite gentes,  
Volate ad me.  
Ego sum vita cordium.  
Sum dulcis Maria.  
Sum vobis vera pax.  
Sine me non est quies;  
Nulla est beata sors.  
Qui me invenerit,  
Invenerit vitam,  
Et hauriet salutem a Domino.  
Per me regnant in mundo amores.  
Per me animae libant dulcores.  
Semper cara, semper grata  
Sunt contenta, quae rorant a me.  
Per me gratiae pluunt in mundo  
Et delitiae sunt faecunde.  
Qui sperant in me, non peribit,  
Sed ad ibit ad aeterna gaudia.  
Qui vivit in me, non plorabit,  
Sed regnabit in caelesti gloria. Alleluia.

Ave suavis dilectio.  
Salve charitatis repletio.  
O cibus cibans,  
O mensa immensa,  
de te bibere vivere est,  
de te pasci nasci est.  
Salve lumen animarum,  
Ave flumen gratiarum  
si sitio tu satias,  
si esurio tu reficis.  
O amoris misterium,  
peccatoris refrigerium.  
In te salus, in te vita,  
in te totus Paradisu.  
De pane gloria, de vino divinitas,  
de morte vita.  
O pro mortalibus vitalis mors,  
vere fidelibus, o qualis sors.

Come, cheerful  
And glowing desires!  
Come rejoicing!  
Hasten to Help, Nations!  
Fly to me!  
I am the life of your hearts.  
I am sweet Mary,  
I am your true peace.  
Without me, there is not rest;  
There is no blessed destiny.  
Whoever shall have found me,  
Shall have found life,  
And will drink from the Lord's cup of salvation.  
Through me Loving desires reign in the world.  
Through me sweeter souls pour libations.  
Always dear, always grateful,  
Whatever dew drips from me is happy.  
Through me graces fall like rain on the world  
And delights are fruitful.  
Whoever hopes in me will not perish,  
But will enter into eternal joys.  
Whoever lives in me will not weep,  
But will reign in heavenly glory. Alleluia.

Hail, sweet delight.  
Hail, full of grace.  
O nourishing food,  
O vast table,  
To drink from you is to live,  
Your nourishment is new life.  
Hail, living light,  
Hail, river of grace.  
If I thirst, you satisfy,  
If I am hungry you restore.  
O mysterious love,  
Refreshment of sinners.  
In you is salvation, in you is life,  
In you is complete Paradise.  
From bread, glory, from wine, divinity,  
From death, life.  
O for mortals a death which lives  
For the truly faithful, O such a fate.

Stabat Mater dolorosa  
luxta crucem lacrimosa  
Dum pendebat Filius  
Cuius animam gementem  
Contristatam et dolentem  
Pertransivit gladius  
O quam tristis et afflicta  
Fuit illa benedicta  
Mater unigeniti!  
Quae moerebat et dolebat,  
Pia Mater, dum videbat  
Nati poenas incliti.  
Quis est homo qui non fleret  
Matrem Christi si videret  
In tanto supplicio?  
Quis non posset contristari  
Christi Matrem contemplari  
dolentem cum Filio?  
Pro peccatis suae gentis  
vidit Jesum in tormentis,  
et flagellis subditum.  
Vidit suum dulcem natum  
Moriendo desolatum  
Dum emisit spiritum  
Eja Mater, fons amoris  
Me sentire vim doloris  
Fac, ut tecum lugeam  
Fac, ut ardeat cor meum  
In amando Christum Deum  
Ut sibi complaceam.  
Sancta Mater, istud agas,  
Crucifixi fige plagas  
cordi meo valide.  
Tui Nati vulnerati,  
tam dignati pro me pati,  
poenas mecum divide.  
Fac me tecum pie flere,  
crucifixo condolere,  
donec ego vixero.  
Juxta Crucem tecum stare,  
et me tibi sociare  
in planctu desidero  
Virgo virginum praeclara,  
mihi iam non sis amara,  
fac me tecum plangere.  
Fac ut portem Christi mortem,  
passionis fac consortem,  
et plagas recolare.  
Fac me plagis vulnerari,  
cruce hac inebriari,  
ob amorem Filii.  
Inflammatum et accensum  
per te, Virgo, sim defensum,  
in die iudicii.  
Fac me cruce custodiri  
morte Christi praemuniri  
conferri gratia.  
Quando corpus morietur,  
fac ut animae donetur  
Paradisi gloria. Amen.

The grieving Mother  
stood weeping beside the cross,  
where her Son was hanging.  
Through her weeping soul,  
compassionate and grieving,  
a sword passed.  
O how sad and afflicted  
was that blessed Mother  
of the only begotten!  
Who mourned and grieved,  
seeing and bearing the torment  
of her glorious child.  
Who is it that would not weep,  
seeing Christ's Mother  
in such agony?  
Can the human heart refrain  
from partaking in her pain,  
in that Mother's pain untold?  
Bruised, derided, cursed, defiled,  
she beheld her tender Child  
All with bloody scourges rent.  
She saw her sweet child  
die desolate,  
as he gave up His spirit.  
O Mother, fountain of love,  
make me feel the power of sorrow,  
that I may grieve with you.  
Make me feel as thou hast felt;  
make my soul to glow and melt,  
with the love of Christ my Lord.  
Holy Mother, may you do thus:  
place the wounds of the Crucified  
deep in my heart.  
Let me share with thee His pain  
who for all my sins was slain,  
who for me in torments died.  
Let me mingle tears with thee,  
mourning Him who mourned for me,  
all the days that I may live.  
By the Cross, with thee to stay,  
there with thee to weep and pray,  
Is all I ask of thee to give.  
Virgin of all virgins blest!  
Listen to my fond request,  
let me share thy grief divine.  
Make me to bear Christ's death,  
sharing in His passion,  
and commemorate his wounds.  
Wounded with His every wound,  
steep my soul till it hath swooned,  
in His very Blood away.  
Inflame and set on fire,  
may I be defended by you, Virgin,  
on the day of judgment.  
Let me be guarded by the cross  
armed by Christ's death  
and His cherished by His grace.  
When my body dies,  
grant that to my soul is given  
the glory of paradise, Amen.

# TENET

## VOCAL ARTISTS

Preëminent New York City-based early music ensemble TENET Vocal Artists celebrates its 15th series in 2023-2024. Under Artistic Director Jolle Greenleaf, TENET Vocal Artists has won acclaim for its innovative programming, virtuosic singing, and command of repertoire that spans the Middle Ages to the present day. Renowned for their interpretations of Renaissance and Baroque repertoire, TENET Vocal Artists' distinguished soloists have been praised for their pristine one-voice-to-a-part singing "to an uncanny degree of precision" (*The Boston Globe*). TENET Vocal Artists collaborates regularly with acclaimed instrumentalists, instrumental ensembles, and organizations. TENET has performed at Carnegie Hall, the Metropolitan Museum of Art, Caramoor, Columbia University, Yale University, and numerous venues in and around New York City. Further afield, TENET has appeared at the Festival Casals de Puerto Rico, Berkshire Bach Festival, Cambridge Early Music Festival, Connecticut Early Music Festival, Costa Rica International Music Festival, Montreal Baroque Festival, and many other prominent locations throughout the United States, Latin America and Europe.

## ARTIST BIOGRAPHIES



Recognized for her "velvety legato and embracing warmth of sound" (*Washington Classical Review*) and "lyric-mezzo of uncommon beauty" (*The Washington Post, Christmas*) mezzo-soprano **Kristen Dubenion-Smith** enjoys an active performing career in oratorio and sacred vocal chamber music, specializing in music of the medieval, renaissance and baroque eras. Ms. Dubenion-Smith performs works by Bach regularly with the Washington Bach Consort, the Washington National Cathedral Baroque Orchestra, The Clarion Choir, and the Dryden Ensemble as well as being a past American Bach Soloists Academy participant and Virginia Best Adams Fellow at the Carmel Bach Festival. In the spring of 2023, she joined

The English Concert and The Clarion Choir for an International tour (UK, Spain, L.A., Berkeley) of Handel's *Solomon* with The English Concert which ended at Carnegie Hall in New York City. She also sings on the 2021 Grammy winning recording of *The Prison* by Ethel Smyth with The Experiential Choir and Orchestra. She can be heard on commercial recordings with The Folger Consort, Apollo's Fire, Cathedra, and Via Veritate.



Swiss–American violinist **Aniela Eddy** has performed throughout North America, Europe and Asia. Her broad and varied interests in music of all eras has led her to perform in concerts spanning the baroque through contemporary time periods. Recent collaborations include performances with Apollo's Fire, the Göttingen International Handel Festival, ChamberFest Cleveland, The Knights chamber orchestra and the Carmel Bach Festival. In addition to performances broadcast on Cleveland's WCLV and New York City's WQXR, Aniela has appeared live on NPR with A Prairie Home Companion and Garrison Keillor. She is a founding member of the historically informed string quartet, Quartet Salonnières. Aniela is a graduate of the San Francisco Conservatory of Music, the Cleveland Institute of Music and The Juilliard School, and is a recipient of the Avanti Award of the Joseph and Francis Brucia Foundation.



Soprano **Jolle Greenleaf** is one of today's foremost figures in the field of early music. She has been hailed by *The New York Times* as a "golden soprano" and "a major force in the New York early music-scene." Ms. Greenleaf was named the artistic director of TENET Vocal Artists in 2009, where she sings and directs the ensemble in repertoire spanning the Middle Ages to the present day. Her flair for imaginative programming has been lauded as "adventurous and expressive," and "smart, varied and not entirely early" (*The New York Times*). She is a celebrated interpreter of the music of Bach, Buxtehude, Handel, Purcell and, most notably, Claudio Monteverdi. Ms. Greenleaf has performed as a soloist in venues throughout the U.S., Scandinavia, Europe, and Central America for exceptional presenters including Vancouver Early Music Festival, Denmark's Vendsyssel Festival, Cambridge Early Music Festival, Costa Rica International Music Festival, Puerto Rico's Festival Casals, Utrecht Festival, at Panama's National Theater, and San Cristobal, the Cathedral in Havana, Cuba.

# ARTIST BIOGRAPHIES

Hailed as a "fireworks soloist," (*ConcertoNet*) New York City area based violinist and historical performance specialist **Sarah Jane Kenner** is a multifaceted artist who performs throughout the U.S. and internationally. Her regular engagements include performances with groups such as The English Concert, Trinity Wall Street, TENET Vocal Artists, Tempesta di Mare - Philadelphia Baroque Orchestra, New York Baroque Incorporated, and The Sebastians, amongst others. She has enjoyed giving recent solo recitals with the Gotham Early Music Scene and Ars Musica Chicago, and made her Lincoln Center solo debut in 2018 with Juilliard415. She can also be heard playing period and modern violins on the Academy Award-winning score of the film *Joker*. When she isn't performing, Sarah enjoys posting recipes and teaching cooking classes on her popular food blog, *The Hungry Musician*.



**Caitlyn Koester** is a harpsichordist and music director active in the early music communities of the Bay Area and NYC. Her international duo, AKOYA, has concertised throughout North America, and released its debut album of Graupner's complete sonatas for violin and harpsichord under ATMA Classique. Caitlyn holds degrees from the University of Michigan, San Francisco Conservatory and The Juilliard School, and is pursuing a DMA at SUNY Stony Brook. She has been on collegiate and pre-college faculty at SF Conservatory. Recent engagements include concerts for two harpsichords with Elliot Figg through GEMS and The Berkshire Bach Society, and a recital with AKOYA for the Montreal Bach Festival. When not playing the harpsichord, Caitlyn enjoys going on adventures with her dog, a Great Pyrenees mix named Polyphony.





A native of New Jersey, award-winning violinist **Alana Youssefian** has quickly forged a reputation as a sought-after soloist known for her passionate interpretations of works spanning the baroque era to the music of today. Alana has enjoyed an active solo and collaborative career with the world's leading period instrument orchestras, in addition to holding engagements at venues such as the John F. Kennedy Center for the Performing Arts, Kimmel Center, Carnegie Hall, and Alice Tully Hall. In April 2020 her debut album *Brilliance Indéniable* was released on the Avie label to rave reviews. Her video recordings on the Voices of Music YouTube channel have garnered over five million views. An avid pedagogue, she teaches violin privately and at the Music Conservatory of Westchester. She has served as a guest lecturer at NYU Steinhardt School and San Francisco Community College, and as a

guest instructor for Ars Lyrica Houston and Oberlin Baroque Performance Institute. In her free time, Alana enjoys spending time with her husband and son.

Described as “mesmerizing” (*Seen and Heard International*), **Matt Zucker** appears internationally as a collaborator and soloist specializing in historical cellos and viols. His orchestral career has taken him around the world with ensembles such as Boston Baroque, Tafelmusik Baroque Orchestra, Les Arts Florissants, the Washington National Cathedral Baroque Orchestra, the Boston Early Music Festival



Orchestra, and Teatro Nuovo. His 2023 performances as viola da gamba soloist in J.S. Bach's *St. Matthew Passion* with the New York Philharmonic were lauded as “stellar” and “a delight” (Financial Times). He has also recently been featured in solos with Trinity Baroque Orchestra and New York Baroque Incorporated. Equally at home as a chamber musician, he performs with House of Time, the Boston Baroque X-tet, the Sebastians, and Sonnambula. He can be heard on *Brilliance Indéniable: The Virtuoso Violin in the Court of Louis XV* with Alana Youssefian and Le Bien-Aimé on Avie Records.



## 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 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 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 a 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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## STAFF

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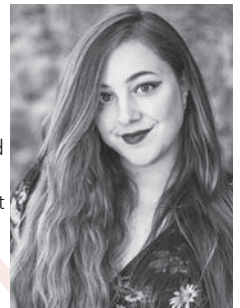
**Stephen Sands, Music in the Somerset Hills founder and Artistic Director** is highly sought after as a soloist, conductor, music educator and ensemble member. He holds his Bachelors and Masters degrees from Westminster Choir College. Stephen is the director of Downtown Voices, a semi-pro choral group 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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MUSIC IN THE SOMERSET HILLS

# JOIN THE SOMERSET HILLS CHORUS

On May 4<sup>th</sup> the Somerset Hills Chorus will perform Henry Purcell's *Dido and Aeneas* in collaboration with The LOTUS Chorale and the Sebastians orchestra.



REHEARSALS BEGIN MARCH 11, 2024  
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# MUSIC IN THE SOMERSET HILLS

# HENRY PURCELL'S DIDO AND AENEAS

On May 4<sup>th</sup> the Somerset Hills Chorus will perform  
Henry Purcell's *Dido and Aeneas* in  
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and the Sebastians orchestra.



May 4, 2023 • 7:00 PM

St. Mary's Abbey, Delbarton School  
230 Mendham Road, Morristown, NJ

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