



the
ORATORIO
SOCIETY of
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Dr. Sándor Szabó, *Music Director & Conductor*

*Autumn
Light*

Morten Lauridsen *Lux Aeterna*

Dan Forrest *Requiem for the Living*

Sat., November 23, 2024

Union Congregational Church

Montclair, NJ



the
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New Jersey

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Messiah Sing!

Tuesday, December 3, 2024
7:30 p.m.

Dr. Sándor Szabó, Conductor

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Diane Schaming, mezzo-soprano

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Muir Ingliss, baritone

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WELCOME

Music has a wonderful way of bringing us together. In order to produce good music, we first have to listen, but then, more importantly, we have to hear each other. Often we get loud or soft together but sometimes, one part will carry on louder than the others to emphasize a particular segment, but then retreat, ceding aural space either to another section or to the whole. Many composers create an intentional dissonance, and this adds a wonderful tension. It's wonderful because it requires resolution. Your ear will tell you where you need to go and in most cases that's exactly where you wind up.

Tonight's program is full of beautiful music, loud and soft, dissonant and harmonious. Fifty years ago, The Kiki Dee band released a song called "I've Got the Music in Me." We in the Oratorio Society come from many communities in and around Montclair. We are well varied in any measure you would care to take. And we gather each week working towards these performances because We've Got the Music in Us. After hearing tonight's music we hope that you'll leave with some of that feeling too.

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The Oratorio Society of New Jersey

72nd Season

Dr. Sándor Szabó, Music Director and Conductor

Saturday, November 23, 2024
Union Congregational Church, Montclair

Adrienne Lotto, *soprano*; Kathryn Whitaker, *mezzo-soprano*
Erik Werner, *tenor*

PROGRAM

Lux Aeterna (1997)

Introitus
In Te, Domine, Speravi
O Nata Lux
Veni, Sancte Spiritus
Agnus Dei – Lux Aeterna

Morten Lauridsen
(b.1943)

Intermission

Requiem for the Living (2013)

Introit – Kyrie
Vanitas-Vanitatum
Agnus Dei
Sanctus
Lux Aeterna

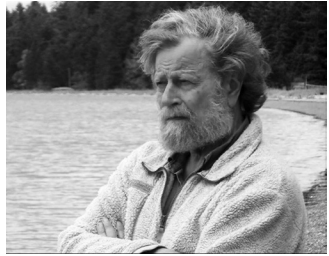
Dan Forrest
(b.1978)

Notes on the Program

The Latin Requiem mass text has held firmly in the hearts and minds of many composers over the course of more than five centuries. Perennial favorites include the Requiems of Mozart, Verdi, Brahms, and Fauré ...but choirs are also discovering new interpretations of the texts by contemporary composers.

Lauridsen: *Lux aeterna*

Morten Lauridsen has earned a place among the most beloved and successful choral composers of his time. He has contributed dozens of works to the vocal and choral repertoire, and his music has been performed frequently throughout the world. In 2006, Lauridsen was named an “American Choral Master” by the National Endowment for the Arts, and in 2007, he received the National Medal of Arts at a White House ceremony, “for his composition of radiant choral works combining musical beauty, power and spiritual depth that have thrilled audiences worldwide.”



Lauridsen’s music has been recorded on more than 200 CDs, five of which have received Grammy Award nominations, and he is the recipient of numerous grants, prizes, and commissions. A much-admired teacher, Lauridsen chaired the composition department at the University of Southern California (USC) Thornton School of Music from 1990 to 2002 and founded the school’s advanced studies program in film scoring. He has held residencies as guest composer/lecturer at more than 100 universities and has received honorary doctorates from Oklahoma State University, Westminster Choir College, King’s College, University of Aberdeen, and Whitman College. In 2014 he was invited to be honorary artistic president of Interkultur/World Choir Games and in 2016 he was awarded the ASCAP Foundation Life in Music Award.

A native of the Pacific Northwest, Lauridsen worked as a Forest Service firefighter, and attended Whitman College briefly before moving to California to study composition at USC, where he began teaching in 1967.

Lauridsen’s *Lux Aeterna* is one of his most performed works, with every movement revealing the composer as a master of vocal writing. The central movement, *O Nata Lux*, has gained special fame as a standalone *a capella* work, favored by numerous high school, college, community, and professional choirs.

Notes on the Program

Lauridsen has written the following guide to the five movements of *Lux Aeterna*.

“The work opens and closes with the beginning and ending of the Requiem Mass, with the central three movements drawn respectively from the *Te Deum*, *O Nata Lux*, and *Veni, Sancte Spiritus*. The opening *Introitus* introduces several themes that recur later in the work and includes an extended canon on “et lux perpetua.”

“In *Te, Domine, Speravi* contains, among other musical elements, the *cantus firmus* “Herzliebster Jesu” (from the *Nuremberg Songbook*, 1677) and a lengthy inverted canon on “fiat misericordia.” *O Nata Lux* and *Veni, Sancte Spiritus* are paired songs, the former a motet at the center of the work and the latter a spirited, jubilant canticle.

A quiet setting of the *Agnus Dei* precedes the final *Lux Aeterna*, which reprises the opening section of the *Introitus* and concludes with a joyful and celebratory *Alleluia*.”

“I constantly sing each line as I am composing to make sure that each part is lyrical and gracious for the singer,” Lauridsen has stated. Musicians and listeners fond of early music will find special pleasure in the composer’s love of medieval plainchant and Renaissance music, which are reflected in many of his compositions. In *Lux aeterna* Lauridsen has created a unique and holistic sound universe, with all five movements reflecting on the luminosity and complexity of Light – in Lauridsen’s words – “a universal symbol of illumination at all levels – spiritual, artistic, and intellectual.”

Shortly after beginning work on *Lux Aeterna*, Lauridsen’s mother died, creating a special poignancy to the work, which was written for and premiered, in 1997, by the Los Angeles Master Chorale. Tonight marks OSNJ’s second performance of the work, last presented in Montclair in 2018.

Forrest: *Requiem for the Living*

An active musician and composer based in South Carolina, **Dan Forrest** earned a doctorate in music composition from the University of Kansas. Best known among Forrest’s compositions are his choral works and anthems, although he has also written for piano, and instrumental ensembles. His music has been heard at Carnegie Hall, Lincoln Center, at the BBC Proms, and on



Notes on the Program

NPR's "Performance Today," and his honors include the ASCAP Morton Gould Young Composers' Award and the ACDA Raymond Brock Award. Forrest regularly teaches composition lessons and masterclasses, and is an invited speaker with universities and choirs in the U.S. and abroad. He is artist-in-residence at Mitchell Road Presbyterian Church in Greenville, S.C. The composer has written the following about his *Requiem for the Living*.

"A Requiem, at its core, is a prayer for rest- traditionally, for the deceased. The five movements of *Requiem for the Living*, however, form a narrative just as much for the living, and their own struggle with pain and sorrow, as for the dead.

"The opening movement sets the traditional *Introit* and *Kyrie* texts - pleas for rest and mercy - using ever-increasing elaborations on a simple three-note descending motive. The second movement, *Vanitas Vanitum*, instead of the traditional *Dies Irae*, sets scriptural texts that speak of the turmoil and sorrow which face humanity, while invoking musical and textual allusions to the *Dies Irae*. This movement juxtaposes aggressive rhythmic gestures with long, floating melodic lines, including quotes of the *Kyrie* from the first movement.

"The *Agnus Dei* is performed next (a departure from the usual liturgical order) as a plea for deliverance and peace; the *Sanctus*, following it, becomes a response to this redemption. The *Sanctus* offers three different glimpses of the "heavens and earth, full of Thy glory," all of which develop the same musical motive: an ethereal opening section inspired by images of space from the Hubble Space Telescope, a stirring middle section inspired by images of our own planet as viewed from the International Space Station, and a closing section which brings the listener down to Earth, where cities teem with the energy of humanity. The *Lux aeterna* which then closes the work portrays light, peace, and rest - for both the deceased and the living."

Requiem For The Living was composed in 2012-13, and was premiered by the Hickory Choral Society of Hickory, North Carolina in March 2013, and has since been heard frequently in the U.S. and abroad.

Notes by Helen S. Paxton

Texts and Translations

Lauridsen: *Lux Aeterna*

Introitus

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.

In Te, Domine, Speravi

Tu ad liberandum suscepturus hominem
non horruisti Virginis uterum.
Tu devicto mortis aculeo,
aperuisti credentibus regna caelorum.
Exortum est in tenebris lumen rectis.
Miserere nostri, Domine,
miserere nostri.
Fiat misericordia tua, Domine, super nos
quemadmodum speravimus in te.
In te Domine, speravi:
non confundar in aeternum.

Rest eternal grant them, O Lord,
and let perpetual light shine on them.
You are praised, God, in Zion,
And homage will be paid to you
in Jerusalem:
Hear my prayer,
To you all flesh will come.
Rest eternal grant them, O Lord,
and let perpetual light shine on them.

Thou, having delivered mankind,
did not disdain the Virgin's womb.
Thou overcame the sting of death
and opened to believers the kingdom of heaven.
A light has risen in the darkness for the upright.
Have mercy on us, O Lord,
have mercy on us.
Let thy mercy be upon us, O Lord,
for we have hoped in thee.
In thee, O Lord, I have trusted:
let me never be confounded.



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O Nata Lux

O nata lux de lumine,
Jesu redemptor saeculi,
dignare clemens supplicum
laudes preces que sumere.
Qui carne quondam contegi
dignatus es pro perditis.
Nos membra confer effici,
tui beati corporis.

Veni, Sancte Spiritus

Veni, Sancte Spiritus
et emitte caelitus
lucis tuae radium.
Veni, pater pauperum,
veni, dator munerum,
veni, lumen cordium.
Consolator optime,
dulcis hospes animae,
dulce refrigerium.
In labore requies,
in aestu temperies,
in fletu solatium.
O lux beatissima,
reple cordis intima
Tuorum fidelium.
Sine tuo numine,
nihil est in homine,
nihil est innoxium.
Lava quod est sordidum,
riga quod est aridum,
sana quod est saucium.
Flecte quod est rigidum,
fove quod est frigidum,
rege quod est devium.
Da tuis fidelibus,
in te confidentibus,
sacrum septenarium.
Da virtutis meritum,
da salutis exitum,
da perenne gaudium.

Agnus Dei – Lux Aeterna

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.
Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Alleluia. Amen.

O born light of light,
Jesus redeemer of the world,
mercifully deem worthy and accept
praises and prayers from your supplicants.
Who once was clothed in the flesh
for those who are lost.
Allow us to become members of
your holy body.

Come, giver of gifts,
Come, light of hearts.
Come, Holy Spirit,
And send from heaven
Your ray of light.
Come, Father of the poor,
The best of Consolers,
Sweet guest of the soul,
Sweet refreshment.
In labor, thou art rest,
In heat, thou art the tempering,
In grief, thou art the consolation.
O light most blessed,
Fill the inmost heart
Of all thy faithful.
Without your grace,
There is nothing in us,
Nothing that is not harmful.
Cleanse what is dirty,
Moisten what is dry,
Heal what is hurt.
Flex what is rigid,
Heat what is frigid,
Correct what goes astray.
Grant to thy faithful,
Those that trust in thee,
Thy sacred seven-fold gifts.
Grant the reward of virtue,
Grant the deliverance of salvation,
Grant joy everlasting.

Lamb of God, who takes away the sins of the world,
grant them rest.
Lamb of God, who takes away the sins of the world,
grant them rest forever.
May eternal light shine on them, Lord,
as with your saints in eternity,
because you are merciful.
Grant them eternal rest, Lord,
and let perpetual light shine on them,
Alleluia. Amen.

Forrest: *Requiem for the Living*

Introit - Kyrie

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Exaudi orationem meam,
ad te omnis caro veniet.
Kyrie eleison. Christe eleison.
Kyrie eleison.

*Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.
Hear my prayer,
for unto Thee all flesh shall come.
Lord have mercy; Christ have mercy;
Lord have mercy.*

Vanitas Vanitatum

Vanitas vanitatum, omnia vanitas!
Pie Jesu Domine, dona eis requiem.
Lacrimosa, et locutus est,
pereat dies in qua natus sum.

*Vanity of vanities, all is vanity! (from Ecclesiastes)
Merciful Lord Jesus, grant them rest.
Full of tears, (from the Dies Irae)
he said, Let the day perish wherein I was born.
(from Job 3:2-3)*

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
miserere nobis, dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem, miserere nobis,
dona eis requiem.

*Lamb of God, who takes away the sins of the world,
have mercy on us; grant them rest.
Lamb of God, who takes away the sins of the world,
grant us peace; have mercy on us;
grant them rest.*

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis!

*Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest!*

Lux Aeterna

Lux aeterna luceat eis, Domine:
Cum sanctis tuis in aeternum:
quia pius es.
Et lux perpetua luceat eis.

*May light eternal shine upon them, O Lord,
in the company of Thy saints forever:
for Thou art merciful.
Let perpetual light shine on them.*

Come unto me,
all ye who labor and are heavy laden,
and I will give you rest.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Dona nobis pacem.

*Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.
Grant us peace.*

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MEET THE ARTISTS



OSNJ Music Director and Conductor **Dr. Sándor Szabó** is actively engaged as conductor, organist, pianist, harpsichordist, vocal coach, arranger, and adjudicator. Choirs and orchestras under his leadership have toured throughout Europe, Canada, and the United States, and he has performed in major concert halls and cathedrals in Europe and North America. Dr. Szabó began his musical education in Yugoslavia. He graduated from the

University of Novi Sad in 1984 with the diploma “Academic Musician in the Piano Art” and received a Master’s degree from the University of Music Arts, Belgrade. From 1983 until his immigration to Canada in 1988, Dr. Szabó carried on a performing career while teaching piano at the University of Music Arts, Novi Sad, and working as assistant conductor/accompanist at the Serbian National Opera. Dr. Szabó has studied with many distinguished musicians, including conducting with Stanko Šepić, Ann Howard Jones and Joseph Flummerfelt; piano with Bordás Lajos, Jokuthon Mihajlović, Nevena Popović, Anthony di Bonaventura and Tong Il Han; organ with Max Miller, Eugene Roan and McNeil Robinson; and harpsichord with Mark Kroll. Dr. Szabó holds Master’s degrees in organ performance and sacred music from Westminster Choir College, where he was awarded the full-tuition Currin scholarship, and earned a DMA in piano performance at Boston University. He also holds the Fellowship Certificate (FAGO) from the American Guild of Organists and is a member of Phi Beta Delta, an honor society for international scholars, as well as Pi Kappa Lambda, a national music honor society. Dr. Szabó has held the post of music director in prominent churches in Ontario, Canada, MA, NJ and NY.

Dr. Szabó is the music director and conductor of the Oratorio Society of New Jersey, music director/organist at Sacred Heart and Our Lady of Pompeii parishes in Dobbs Ferry, NY, and organist/choir director at Temple B’nai Abraham, Livingston, NJ. His newly formed Szabo Chamber Music Society is presenting concerts throughout the season in Dobbs Ferry, NY.

MEET THE ARTISTS

Soprano **Adrienne Lotto's** musical interests range from Perotin to Purcell, to Schönberg's *Pierrot Lunaire* and beyond. A graduate of the Yale School of Music, she studied with leading early music specialists James Taylor and Bernarda Fink and earned a certificate from the Institute of Sacred Music as a member of the Voxtet. In her time at Yale, she performed and toured with the Schola Cantorum and was a featured soloist. Lotto earned a B.F.A. from Carnegie Mellon University in Pittsburgh, where she sang with the Pittsburgh Camerata and Chatham Baroque. She was also a founding member of Ping, a vocal quintet dedicated to performances of early music and new commissions by young composers. Since moving to New York, she has performed with the opera chorus of Teatro Nuovo, the Apollo's Fire Singers with the New York Philharmonic, the Bard Festival Chorale, Parthenia Viol Consort, Pomerium, and has collaborated with the medieval ensemble Alkemie in recordings and live concerts. Lotto has also joined forces with harpsichordist Jonathan Salamon to form Quilliam Byrd, a duo committed to presenting rarely heard repertoire with dramatic flair. She has appeared as a soloist with the Berkshire Bach Society, the Oratorio Society of New Jersey, and the New Haven Symphony Orchestra in their 2021 and 2023 performances of Handel's *Messiah*. A sought-after sacred music specialist, Lotto sings regularly with the choirs of St. Luke in the Fields and Fifth Avenue Presbyterian Church, and serves as the High Holy Day cantor for Beth Am, The People's Temple.

Mezzo Soprano **Kathryn Whitaker** enjoys a varied freelance career as a soloist, chorister, accompanist, and educator in the New York Metropolitan area. Her 2023-2024 season includes engagements with The Philadelphia Symphonic Choir, The New York Philharmonic Chorus, Orpheus Chamber Singers (Dallas, TX), the Kinnara Ensemble (Atlanta, GA), The Oratorio Society of New Jersey, The Montgomery Festival Chorale and Orchestra, The Princeton University Glee Club and the Salvatones (NYC), among

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December 3, 2024

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MEET THE ARTISTS

others. Solo oratorio engagements for this season include Rachmaninoff's *All-Night Vigil*, Vivaldi's *Gloria*, Vaughn Williams' *Serenade to Music*, and *Hymn of Praise* by Mendelssohn. Previous credits include Cantata BWV 147 (Bach), *Requiem* (Mozart), *Elijah* (Mendelssohn), and *The Seven Last Words of Christ* (Franck). In demand as a liturgical musician, Kathryn is a professional cantor and chorister at St. Patrick's Cathedral in New York City and Temple B'nai Abraham in Livingston, New Jersey. In 2015, Kathryn served as the cantor for the Papal Mass at Madison Square Garden with Pope Francis. Also an active pianist, she is the staff accompanist for the Bloomfield School District (NJ) and frequently accompanies various choral programs in Northern New Jersey. Recently, Whitaker can be found in the *Candide* Rehearsal Chorus in the SAG award-nominated film MAESTRO. She earned her music degrees from Westminster Choir College of Rider University.

Tenor **Erik Nelson Werner** is emerging as a genuinely heroic singer, most recently acclaimed in his role debut as Parsifal in Wagner's *Parsifal* for the Badische State Opera in Karlsruhe, Germany. He has been heard as Siegmund in Wagner's Ring Cycle under Zubin Mehta in Florence, and in concert with Opera North in the UK, in concert performances of Schönberg's *Gurre Lieder* in Braunschweig and Berlin, and in Britten's *War Requiem* in Salzburg, Austria. Other notable performances include his debut at Lyric Opera of Chicago in Mussorgsky's *Boris Godunov*, Richard Strauss' *Intermezzo* at New York City Opera, Siegmund for Virginia Opera, Mieczyslaw Weinberg's *The Portrait* in Nancy, France, *Pique Dame* at Houston Grand Opera, the U.S. premiere of Janáček's *Šárka* in New York, and Shostakovich's *Lady Macbeth of Mtsensk* in Linz, Austria. Werner is a prize winner of the Lauritz Melchior International Singing Competition for Wagnerian voices and the Liederkranz Wagner division, as well as numerous other international competitions.

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ABOUT OSNJ

The Oratorio Society of New Jersey (OSNJ) has enriched the cultural environment of the North Jersey community for more than 70 years. Dr. Sándor Szabó, music director and conductor of OSNJ since 2005, continues the tradition of presenting choral masterpieces begun by OSNJ's first music director, Melvin Strauss. Subsequent directors included Nixon Bicknell, Dr. Jack Sacher, and Gary Schneider.

OSNJ's repertoire includes classics of the western choral tradition from the Renaissance through the 21st century. Professional soloists and instrumentalists join the volunteer choir for concerts each spring and fall in Essex County.

The membership of OSNJ includes adults of all ages and of diverse racial, ethnic, and religious backgrounds who come together weekly to experience the joy of singing, expand their musical knowledge, and improve their vocal technique. While OSNJ does not require auditions, members are expected to be able to read music and have prior choral experience.

OSNJ is managed by a volunteer board of trustees, and relies on generous financial gifts from community businesses, organizations, and individuals in order to continue the tradition of presenting high quality performances at modest ticket prices. We heartily sing the praises of our audiences and supporters!

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We apologize for any unintentional omissions or errors.*

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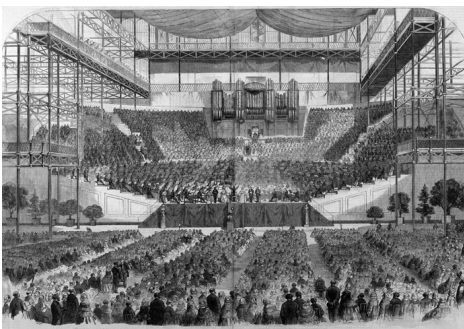
What's in a Name?

Shakespeare famously asked, "What's in a name?" So, what's in our name, the Oratorio Society of New Jersey?

Well, we're located here in New Jersey, so that's pretty clear. And we're a society, an organization formed for a particular purpose, in our case, singing together for the pleasure of our community.

But what's this word "oratorio"?

The roots of the oratorio are found in the early 1600s at a church in Rome called the Oratory (or Chapel) of St. Philip Neri (*Congregazione dell'Oratorio*), where the musical compositions that came to be known as oratorios were first performed. Unlike the ceremonial, standard structure of traditional Roman Catholic masses, these early oratorios had a dramatic element with story lines and soloists who took on roles based on Biblical tales, such as "The Good Samaritan." The idea was to convey religious lessons in a more engaging, entertaining fashion "in order to allure young people to pious offices, and to detain them from earthly pleasures." (*The Standard Oratorios*, George P. Upton, 1893)



Performance of Handel's *Messiah* at the Crystal Palace, London, 1857

In the late 1600s and early 1700s, the oratorio expanded beyond the church into concert halls. George Frideric Handel, best known for his *Messiah*, a dramatic reflection on the life of Christ, played a key role in evolving oratorios beyond religious subjects to more secular ones, such as his oratorio *Hercules*.

But how did oratorio societies develop? (We admit that the Oratorio Society of New Jersey is not the only "oratorio society.") It appears that we have Handel to

thank for that, too. Handel's *Messiah* achieved such popularity in England in the 19th century – in part because the lyrics are in English - that towns began to form their own amateur choruses to perform his works and, in many cases, they called themselves oratorio societies – because that's what they performed.

And the naming tradition continues to this day. There are oratorio societies across the U.S. (including the "Space Coast Oratorio Society" in Cocoa Beach, Florida).

While the Oratorio Society of New Jersey performs pieces other than traditional oratorios, it remains committed to coming together as a society of singers who provide dramatic performances of significant works to the New Jersey community.

– John Willard



ORATORIO SOCIETY of New Jersey

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www.oratoriosocietynj.org



Our venues are fully ADA compliant, wheelchair accessible and elevator-equipped.