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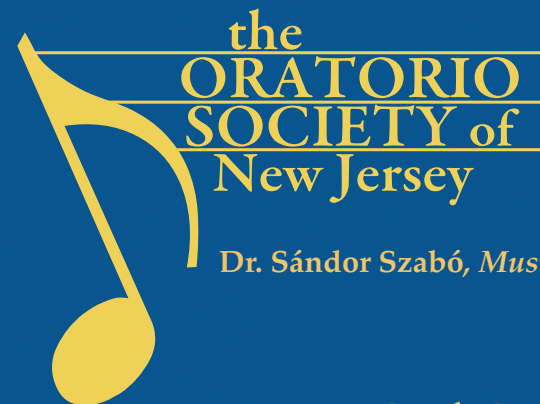
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Dr. Sándor Szabó, *Music Director & Conductor*

Carl Orff

CARMINA BURANA

Saturday April 26, 2025

Central Presbyterian Church ~ 46 Park St., Montclair, NJ



Congratulations to Dr. Sándor Szabó on his 20th anniversary as music director and conductor of OSNJ!

WORKS CONDUCTED BY DR. SZABÓ, APRIL 2005-APRIL 2025

🎵 **BACH** Cantata No. 79, "Gott der Herr ist Sonn und Schild" Cantata No. 140 "Wachet Auf" Magnificat **BEETHOVEN** Choral Fantasy Mass in C Major **BERNSTEIN** Chichester Psalms **BRAHMS** Alto Rhapsody Ave Maria Liebeslieder Waltzes Nänie Schicksalslied **BRITTEN** Festival Te Deum Rejoice in the Lamb **DETT** Listen to the Lambs **DURUFLÉ** Requiem **DVORAK** Te Deum **FAURÉ** Requiem **FOREST** Requiem for the Living **FRANCK** Psalm 150 **GOUNOD** Messe Solonelle de Sainte-Cecile **HANDEL** Chandos Anthem "Let God Arise" Chandos Anthem "Oh Praise the Lord With One Consent" Coronation Anthem, "Zadok the Priest" Dettingen Te Deum Judas Maccabeus The King Shall Rejoice Messiah **HAYDN** Missa in Augustis (Lord Nelson Mass) Missa Brevis Sancti Joannis de Deo **HOLST** Short Festival Te Deum **JENKINS** The Armed Man Stabat Mater **LAURIDSEN** Lux Aeterna **MENDELSSOHN** Elijah Lobgesang, Op. 52 Psalm 42 St. Paul Oratorio **MOZART** Coronation Mass Missa Brevis in B flat Missa Brevis in D minor Requiem Vesperae Solennes de Dominica **ORFF** Carmina Burana **PALESTRINA** Missa Brevis **PERGOLESI** Magnificat **POULENC** Gloria Stabat Mater **PURCELL** Dido and Aeneas O Sing Unto the Lord a New Song **RAMIREZ** Misa Criolla **ROSSINI** Petite Messe Solonelle **RUTTER** Gloria **SAINT-SAËNS** Christmas Oratorio **SCHUBERT** Mass in E flat **SELECTION OF OPERA CHORUSES** **SULLIVAN** Trial by Jury **VAUGHAN WILLIAMS** Five Mystical Songs Serenade to Music **VERDI** Requiem **VIVALDI** Credo Gloria Magnificat 🎵



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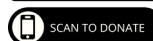
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Tax-deductible donations to the Oratorio Society of New Jersey are critical to maintain the artistic quality of programs and our service to the community. Please send contributions to OSNJ, P.O. Box 1872, Montclair, NJ 07042.

WELCOME

We are pleased to welcome you to celebrate a special occasion in our 73 year history. The Oratorio Society of New Jersey has been wonderfully guided since our inception by many music directors starting with our founding director Clarence Snyder. Along the way we grew, with the steadfast leadership of such long-serving leaders as Nixon Bicknell, Jack Sacher, and Gary Schneider. Tonight, we celebrate the 20th year under the direction of our maestro, Dr. Sándor Szabó.

Music is like wine. Everyone appreciates fine music and fine wine. The similarity is that for both, the more you know about the subject, the more you can understand, and truly appreciate, why they are good. And while *our* maestro, is *Doctor* Szabó, he is still, Sándor. However, he retains all of the respect and appreciation that “Maestro” and “Doctor” imply. And that is because at each rehearsal, we see his ability to use his brilliance to make us, regardless of our individual ability, better. He is indeed “fine.”

Managing a local group of singers who do not audition requires great patience, exceptional focus, and organization, and the ability to play our parts, sing our parts, and play the accompaniments, all the while explaining to us how to pronounce the words and why the music is shaped the way it is. Add to that some music history, music theory, and a healthy dose of humor and you can appreciate why our group continues to grow under this leadership.

He faces challenges with a positive outlook, a confident grace, and a sense of urgency that is never far away from a smile. And in a subtle but direct way, the smile means he expects the same positive, graceful sense of urgency and commitment from us. Sándor, rest assured, you have it.

Thank you to Dr. Sándor Szabó for the past 20 years. Your talents are a gift to us all and we look forward to the years to come.

To our audience, we thank you for sharing tonight with us and we hope you will keep up with our activities on our website oratoriosocietynj.org as well as on YouTube and social media.

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The Oratorio Society of New Jersey 72nd Season

Dr. Sándor Szabó, Music Director and Conductor

Saturday, April 26, 2025

Central Presbyterian Church, Montclair

Chelsea Friedlander, soprano; Samuel Rosner, tenor; Bryan Murray, baritone

PROGRAM

Carmina Burana (1935-36)

**Carl Orff
(1895-1982)**

Fortuna Imperatrix Mundi (Fortune, Empress of the World)

O Fortuna (o fortune)

Fortune plango vulnera (I bemoan the wounds of fortune)

Primo Vere (In Springtime)

Veris leta facies (the merry face of spring)

Omnia Sol temperat (the sun warms everything)

Ecce gratum (behold, the pleasant spring)

Uf dem Anger (On the Green)

Tanz (dance)

Floret silva nobilis (the noble woods are burgeoning)

Chramer, gip die varwe mir (shopkeeper, give me color)

Reie (round dance)

Swaz hie gat umbe (those who go round and round)

Chume, chum, geselle min (come, come my love)

Swaz hie gat umbe

Were diu werlt alle min (were all the world mine)

In Taberna (In the Tavern)

Estuans interius (burning inside)

Olim lacus colueram (the roast swan)

Ego sum abbas (I am the abbot)

In taberna quando sumus (when we are in the tavern)

Cour d'amours (The Court of Love)

Amor volat undique (Cupid flies everywhere)

Dies, nox et omnia (day, night and everything)

Stetit puella (a girl stood)

Circa mea pectora (in my heart)

Si puer com puellula (if a boy with a girl)

Veni, veni, venias (come, come, o come)

In trutina (in the balance)

Tempus est iocundum (this is the joyful time)

Dulcissime (sweetest one)

Blanziflor et Helena (Blanziflor and Helena)

Ave formosissima (hail, most beautiful one)

Fortuna Imperatrix Mundi

O Fortuna (o fortune)

This program will be performed without intermission

Notes on the Program

Were it not for the immense international popularity of Carmina Burana, Carl Orff would be best remembered as an innovator in music education for children. First performed in Frankfurt, Germany in 1937, the work received its U.S. premiere in January 1954, by the University of San Francisco's Schola Cantorum.

Carl Orff was born into well-to-do family in Munich, Germany, and spent most of his life in that Bavarian city. While studying at Munich's Academy for the Musical Arts from 1912-1914, he was initially drawn to the works of his contemporaries, including Schoenberg and Debussy, before beginning what he later described as his "apprenticeship with the old master." During this time, he became fascinated by the works of Claudio Monteverdi, and he wrote new arrangements of the 17th century composers' operas *L'Orfeo* and *Lamento d'Arianna* and his ballet, *il bello delle ingrate*, as well as his songs for voice and piano.

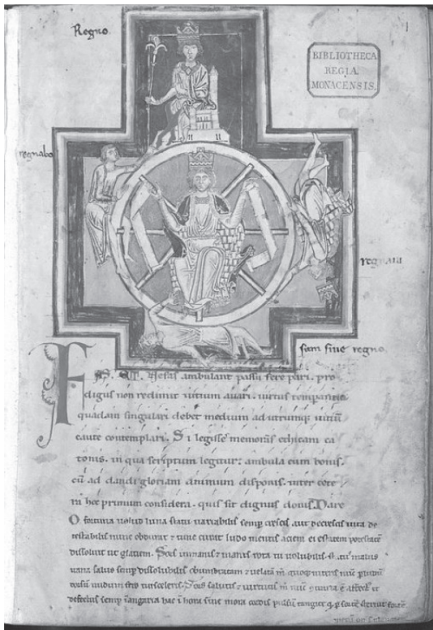
Orff's career took an important turn in 1925 when he joined with Dorothea Gunther, a gymnastics teacher, to establish the Gunterschule, a center for education in gymnastics, rhythm, music, and dance. Orff believed that there is no such thing as a non-musical child, and he developed a model for teaching elementary music, known as the Orff Schulwerk, that incorporated rhythm, music, speech, and movement, with students accompanying their movement with their own improvisation on percussion instruments. This teaching philosophy evolved into a compositional style that would fuse these elements into what Orff called "total theater." *Carmina Burana*, originally conceived as a staged production, reflects this style in its dramatic use of percussion, its simple, repetitive melodies, and the insistent rhythms that propel the music forward.

The text of *Carmina Burana* (Songs from Beuren) comes from an early 13th century manuscript

"Music begins inside human beings, and so must any instruction. Not at the instrument, not with the first finger, nor with the first position, not with this or that chord. The starting point is one's own stillness, listening to oneself, the 'being ready for music...' listening to one's own heartbeat and breathing."

— Carl Orff

Notes on the Program



Codex Buranus (*Carmina Burana*) Bavarian State Library, Munich, c. 1230

of about 150 poems discovered in 1803 at the Benedictine Abbey at Beuren, south of Munich. The manuscript is considered to be the most important collection of secular medieval Latin poetry, and one of the best examples of the goliardic style. Goliards, wandering troubadours who flourished in 11th and 12th century Europe, took their name from Bishop Golias, a fallen priest who figured in many of their poems and was probably a fictional creation. Since most scholars of the time began their studies through the church, these former scholars were usually also clerics who had given up their intellectual and religious pursuits for a more profane life. They wrote love songs both reverent

and bawdy, political and religious satires, and, of course drinking songs. Goliardic texts were usually written in Latin but these poets were among the first to use vernacular languages in their work, including the Middle High German and medieval French which appear in several texts used by Orff.

Recalling his first encounter with the *Carmina* manuscript, Orff later recounted: "I obtained the book on Maundy Thursday, 1934, a memorable day for me. On opening it, I immediately found on the front page, the long-famous picture of 'Fortune with her Wheel,' and under it the lines: 'O Fortuna / wvlt luna, statu variabilis.' Picture and words seized hold of me. On the very same day I had outlined...the first chorus 'O Fortuna.' After a sleepless night...a second chorus 'Fortune plango vulnera,' also came into being. And on Easter morning a third, 'Ecce gratum,' was set down on paper."

He ultimately selected 23 poems from the manuscript, which he arranged by thematic content. His musical settings for these texts look back beyond the complex structures and polyphony of the Baroque and Classical periods to earlier forms such as plainsong (Gregorian chant) and Renaissance dance music.

Notes on the Program

Orff's *Carmina Burana* begins with "O Fortuna," whose wheel of Fortune imagery he had found so compelling. The second movement "Primo vere (Spring)" includes poems that rejoice in the arousal of love and bemoan the sadness of being without love at the season of nature's rebirth. This movement culminates in the exuberant, lustful fantasy "that the queen of England might lie in my arms." In the third section, "In Taberna" (In the tavern), the mood changes abruptly as we move from the idyllic countryside to the frenetic atmosphere of a tavern. A highlight of this section is "Olim Iacus sulucram," the cosmic lament, sung by the tenor soloist in falsetto, of a swan being roasted. In "Cours d'Amour" (the Court of Love) the mood shifts again, to verses that speak of love, fear, longing, and loss in intensely personal terms, often through decidedly earthy images. Following this sequence, "Ave formosissima" celebrates the idealized love object ("light of the world, rose of the world") before we come full circle to "O Fortuna," with its final reminder that life is ephemeral, unpredictable, and changeable at a moment's notice.

Notes by Susan Ladov

Texts and Translations

Due to the extensive text of Carmina Burana, and in the interest of saving paper, we encourage those who would like to follow along to use this QR code to access the full text and translation.



Or visit: <https://tinyurl.com/yt22ydmw>

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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. Szabo 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, 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 New York, New Jersey, Massachusetts, and Connecticut.



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MEET THE ARTISTS

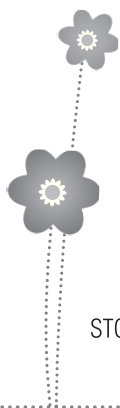
Soprano Chelsea Friedlander is thrilled to return to the Oratorio Society of New Jersey. A New Jersey native she has sung with OSNJ in Jenkins' *The Armed Man: A Mass For Peace* in 2023 and in *Messiah Sings* in 2021 and 2022. She has showcased her versatility across opera, operetta, and musical theater in diverse roles, such as Cunégonde in Bernstein's *Candide* with the Light Opera of New Jersey and Angels Vocal Arts, Marie in Donizetti's *The Daughter of the Regiment* also with the Light Opera of NJ, Adele in Strauss's *Die Fledermaus* with Opera in the Ozarks, Mabel in Gilbert and Sullivan's *Pirates of Penzance* with the Winter Opera St. Louis and Ohio Light Opera, Olympia in Offenbach's *Tales of Hoffmann* with the Nashville Opera, Monica in Menotti's *The Medium* with the Pacific Opera Project, Blonde in *Die Entführung aus dem Serail* with the Dayton Opera, and others. Friedlander's other career highlights have included performances with the Chautauqua Opera, Opera on the James, New York Gilbert and Sullivan Players, Opera in the Ozarks, Saratoga Opera, Light Opera of New York, and Martina Arroyo's *Prelude to Performance*. Highlighted concert performances have been with the National Symphony Orchestra at The Kennedy Center, New York City's Studio 54 Below, Chautauqua Symphony, Dayton Philharmonic, and Albany Pro Musica. Friedlander joined the U.S. Army Chorus: Pershing's Own in 2023. She holds a Bachelor of Music from Cleveland Institute of Music and a Master of Music from the Manhattan School of Music.

Tenor/composer Samuel Rosner is based in New York, and recently received his graduate diploma from the Juilliard School, where he was also awarded the Novick Career Advancement Grant. Previously he studied linguistics and voice in the Harvard / New England Conservatory dual degree program. Upcoming engagements include the Obadiah in Mendelssohn's *Elijah* with First Presbyterian Church of NYC, as well as Elvino (cover) in Bellini's *La Sonnambula* as a resident artist with Teatro Nuovo. This month Rosner competes as a semi-finalist in the 2025 Lyndon Woodside Oratorio competition. He has been engaged as a Wolf Trap Opera Studio Artist, with the St. Pete Opera, and as an apprentice at the Sarasota Opera. He has sung solos in Lili Boulanger's *Vieille Prière Bouddhique* and *Psaume 24* with Voices of Ascension, Mozart's *Coronation Mass* with Kollektive366, Bach's Cantata BWV 67 at the First Presbyterian Church of NYC, and *Messiah* with the Central Presbyterian Church of NYC and the Danbury Concert Chorus. At Juilliard, Rosner appeared in Musto's *Later that Same Evening*, several roles in Purcell's *King Arthur*, and Remendado in Bizet's *Carmen*. Additional opera roles include Chevalier de la Force in Poulenc's *Dialogues of the Carmelites* with the New England Conservatory Opera, Tamino in Mozart's *Die Zauberflöte* with the Harvard College Opera, and Évandre in Handel's *Alceste* with Grand Harmonie.

MEET THE ARTISTS

As a composer of vocal, chamber, and electro-acoustic works his compositions have been premiered at Carnegie Hall and Lincoln Center as well as in France, Austria, and Canada. He performed his own settings of Holocaust poetry on NPR's "From the Top," and was awarded a prize from the ASCAP Foundation's Irving Caesar Fund. Additionally, the short film he co-scored, Jeffrey Liu's *Hustle Mode*, was recently selected to be screened at the New / Next Film Festival, the Nitehawk Shorts Festival, and IFFBoston.

Baritone Bryan Murray has graced stages around the world from New York to Tokyo. He has won numerous awards including third prize in Melodie at Concours de Montreal in 2022 and first prize at the Mildred Miller, Talents of the World, and Premiere Opera competitions. His recent performances include portraying Danilo in Lehar's *The Merry Widow* at Geneva Light Opera, Tonio in Leoncavallo's *Pagliacci* at New Rochelle Opera, Jupiter in Gluck's *Orpheus in the Underworld* with Opera Ithaca, and the priest and fisherman in Kaija Saariaho's *Only the Sound Remains* at renowned venues such as The Biennale in Venice, the Strasbourg Festival, and Tokyo Bunka Kaikan. Before the Covid-19 pandemic, Bryan held a one-year contract with the Deutsche Oper Berlin, where he performed *comprimario* roles in 12 different productions during the 2018/19 season. His memorable portrayals included Fiorello in Rossini's *The Barber of Seville*, Moralès in Bizet's *Carmen* and Marullo in Verdi's *Rigoletto*. On the concert stage, Murray had his Carnegie Hall debut as the baritone soloist in the world premiere of *Everyone, Everywhere* by Daron Hagen in 2023. He has also performed with ensembles such as NY Baroque Inc. and Teatro Grattacielo in Manhattan, as well as the Deutsche Oper Berlin Orchestra, the Yale Philharmonia, the Jacksonville Symphony, the New Haven Symphony, and the Yale Camerata. His recordings include *The Crucible* by Robert Ward on Albany Records and *Everyone, Everywhere* by Daron Hagen on Naxos. Murray made his OSNJ debut last year in two works by Vaughan Williams.



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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, Clarence Snyder. 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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