

the  
ORATORIO  
SOCIETY of  
New Jersey

**Dr. Sándor Szabó**  
*music director and conductor*

*Our Voices  
Together  
Again!*

**Saturday, Nov. 20, 2021**  
**Union Congregational Church**  
**Montclair, NJ**

**Sunday, Nov. 21, 2021**  
**Grace Church, Newark, NJ**



# ALWAYS RISING ABOVE

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## WELCOME BACK

The Oratorio Society of New Jersey has been singing with joy since 1952. We don't need a history lesson to know that in those nearly 70 years many things happened that made us feel a bit out of balance as a society and a community. But through all that, we sang.

In the past 20 months we held virtual meetings and rehearsals or tutorials in order to keep our voices as well as our minds ready for what would come. We could not have kept going without the support of our members, or of you, the community. We have chosen this season to emerge, even if not all our members were ready, because it is by singing that we can say thank you. It is by singing that we can share music from the ages as well as music from yesterday. And while this is our first foray since the 2020 lockdown, please know that we expect to continue to expand as we have in the past. We will look forward to doing so with your voices next to us or your presence in the audience.

Our musical selections for this concert span the 16th to the 20th centuries and are a wonderful collection of uplifting pieces by Italian, English and American composers. Our two performances this weekend are in places of worship that have their own connections to history. Union Congregational Church has in place behind the altar, a beautiful array of Tiffany windows; and at Grace Church in Newark, we will sing in the sanctuary that first heard the hymn later adopted for *America the Beautiful* performed, having been composed in that space.

So we thank you for being here and please stay in touch and up to date through our website [oratoriosocietynj.org](http://oratoriosocietynj.org), on YouTube and social media.

Peter Braley, *President*



# The Oratorio Society of New Jersey

Dr. Sándor Szabó, Music Director and Conductor

Daniel Romero, organ

Saturday, Nov. 20, 8pm

Union Congregational Church, Montclair

Sunday, Nov. 21, 3pm

Grace Church, Newark

## PROGRAM

### Missa Brevis (1570)

### Giovanni Pierluigi da Palestrina

(c. 1524-1594)

*Kyrie*

*Gloria*

*Sanctus*

*Benedictus*

*Agnus Dei I*

### Credo, RV 591

### Antonio Vivaldi

(1678-1741)

*Credo in Unum Deum*

*Et incarnatus est*

*Crucifixus*

*Et resurrexit*

### O Sing Unto the Lord a New Song (1688)

### Henry Purcell

(1659-1695)

*Symphony*

*Sing unto the Lord a new song*

*Sing unto the Lord, and praise his name*

*The Lord is great, and cannot worthily be praised*

*O worship the Lord in the beauty of holiness*

*Tell it out among the heathen that the Lord is king*

**C. Paige Porter, soprano; Eunjoo Lee-Huls, alto;  
Christopher Lucier, tenor; Muir Ingliss, baritone**

### Listen to the Lambs (1914)

### R. Nathaniel Dett

(1882-1943)

**C. Paige Porter, soprano**

### Festival Te Deum, Op. 32 (1944)

### Benjamin Britten

(1913-1976)

**C. Paige Porter, soprano**

### Rejoice in the Lamb, Op. 30 (1943)

### Benjamin Britten

*Rejoice in God, O ye Tongues (chorus)*

*For I will consider my cat Joeffrey (soprano solo)*

*For the Mouse is a creature of great personal valour (alto solo)*

*For the flowers are great blessings (tenor solo)*

*For I am under the same accusation with my Saviour (chorus)*

*For H is a spirit and therefore he is God (bass solo)*

*For the instruments are by their rhimes (chorus)*

*Hallelujah from the heart of God (chorus)*

**C. Paige Porter, soprano; Eunjoo Lee-Huls, alto;  
Christopher Lucier, tenor; Muir Ingliss, baritone**

*(performed without intermission)*



the  
ORATORIO  
SOCIETY of  
New Jersey

# Messiah Sing!

Tuesday, December 14, 2021  
7:30 p.m.

Dr. Sándor Szabó, Conductor

Sing Along or Listen to  
*Handel's Messiah (Part I and the Hallelujah Chorus)*  
Music is Available

Central Presbyterian Church  
46 Park Street  
Montclair, NJ

Suggested donation \$10

For further information:  
[www.oratoriosocietynj.org](http://www.oratoriosocietynj.org)



## Notes on the Program

*"Music expresses that which cannot be said and  
on which it is impossible to be silent."*

Victor Hugo



### Palestrina | *Missa Brevis*

To know Palestrina is to be drawn into the beauty of Renaissance polyphony. While many composers of Palestrina's time have all but been forgotten, the volumes of music by this master of 16th century sacred music are still being sought after and performed by choral singers all over the world.

The composer was born in Palestrina, a town near Rome, and it is believed that he first entered Rome as a chorister at the Basilica of Santa Maria Maggiore, one of the papal basilicas of the Diocese of Rome. Palestrina remained in the city for the rest of his life, studying and then writing music.

As a composer, he was most influenced by the polyphonic (multi-voiced) music of northern European composers Guillaume Du Fay and Josquin de Prez ("Giosquino" to the Italians). While the Council of Trent, in its reaction to the Protestant reformation, advocated a simpler style of music to emphasize the meaning of the sacred texts, Palestrina was famed for his mastery of relatively complex polyphonic music that did not obscure the text.

Much can be learned from careful study of this Renaissance master, and composers have studied his music for centuries. J.S. Bach was known to have hand copied Palestrina's first book of Masses; and Felix Mendelssohn, another great admirer, wrote "I always get upset when some praise only Beethoven, others only Palestrina and still others only Mozart or Bach. All four of them, I say, or none at all." Giuseppe Verdi called him "the real king of sacred music, and the Eternal Father of Italian music."

Palestrina's *oeuvre* is huge and represents five decades of what seems like non-stop creativity. He composed more than 100 masses and 300 motets as well as hundreds of hymns, offertories, lamentations, litanies, psalms, magnificats, and madrigals, both sacred and secular. His *Missa Brevis* was most likely written in 1558, and is frequently performed, as it provides superb examples of the composer's mature compositional style. The music is rich in both polyphonic and harmonic textures, dissonance and resolution, all in service of the text and the composer's deeply held religious faith.

*Note: this performance omits the Credo section of the Missa Brevis.*

## Notes on the Program



### Antonio Vivaldi | *Credo*

Once listeners and performers put aside Antonio Vivaldi's ever popular *Four Seasons* and *Gloria*, many gems can be found in the Baroque master's legacy, which encompasses more than 800 works -- 46 operas, more than 79 sacred works, and hundreds of other vocal and instrumental compositions. Vivaldi's compositional style, which built on lessons from

earlier masters like Palestrina, is admired for its rhythmic vitality, harmonic and melodic innovation, and clarity of form, and had a lasting influence on later composers, most notably J.S. Bach.

Born in Venice, Vivaldi was the eldest of nine children in a musical family, and he trained for a career in music as well as for the priesthood. His red hair was the source of his nickname, "il prete rosso" (the red priest). Ordained in 1703, he was principally involved with music instruction and concertizing at the Ospedale della Pieta, a Venetian home for poor and orphaned children. He remained there for most of his life, composing vocal and instrumental music and taking occasional trips to Amsterdam, Rome and Vienna.

Many composers of this time borrowed from their own music for new compositions, and scholars have surmised that Vivaldi borrowed some material for the *Credo* from his *Magnificat* (RV 610-611). Likely composed between 1713 and 1717, *Credo* is stylistically close to Vivaldi's popular *Gloria* (RV 589) and to his psalm setting *In exitu Israel* (RV 604). The two lively outer movements of the *Credo* embrace the slow, beautiful, and at times haunting, *Et in Carnatus est* and *Crucifixus*.



### Henry Purcell | *O Sing Unto the Lord a New Song*

Like Mozart and Schubert, Henry Purcell is a giant of music history, despite a tragically short life. "The poet wishes well to the divine genius of Purcell" wrote 19th century poet Gerard Manley Hopkins..."and praises him that, whereas other musicians have given utterance to the moods of man's mind, he has, beyond that, uttered in notes the very make and species of man..."

Purcell is best known for his stunning short opera *Dido and Aeneas*, his *Ode for the Funeral of Queen Mary*, and for many songs, choral and instrumental works. As the most revered English Baroque composer, his influence



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extended centuries beyond his short life. Benjamin Britten, a great admirer, arranged many of Purcell's songs, and famously used a Purcell theme for his *Young Person's Guide to the Orchestra*.

Purcell was born in very modest means in Westminster, London. His father died when Henry was five years old, leaving him to be raised by his uncle, which in turn yielded a much-improved situation for a budding young musician. He was a chorister in the Chapel Royal until his voice broke in 1673, when he became assistant to the organ-builder. Purcell's career flourished with his appointment, at age 20, as organist at Westminster Abbey, and later as organist at the Chapel Royal. He continued to produce many sacred and secular works until his untimely death at the height of his career. His final resting place is adjacent to the organ at Westminster Abbey.

Purcell set many of the Old Testament psalms which are included in the Anglican Church's *Book of Common Prayer*. What better text than Psalm 96, "O Sing Unto the Lord a New Song" for a composer to set to music? With its richness in melody, harmony and rhythm, its sensitivity and joyfulness, Purcell's anthem reveals much that is treasured about his music centuries after his death.

## Notes on the Program



### R. Nathaniel Dett | *Listen to the Lambs*

Born in Ontario, Canada, R. Nathaniel Dett's fame rests on his beautifully arranged settings of Negro spirituals, as well as his original compositions and his contributions to expanding awareness of African American music and musicians. He was active as a pianist, organist, choral director, professor, and author.

Dett's talents were revealed at an early age. Musical and literary studies, heavily encouraged by his parents, led him eventually to Oberlin College in Ohio, where he was the first African American graduate in music (composition and piano), and where he was later awarded an honorary doctorate. Subsequent studies were at Harvard with Arthur Foote, at Fontainebleau, France, with Nadia Boulanger, and at the Eastman School of Music in Rochester, where he received a master's degree in 1932.

Dett's career blossomed as a professor at the Hampton Institute in Virginia. His inspiring and innovative direction of the Hampton Singers eventually brought them to acclaimed performances at Carnegie Hall, the Library of Congress, the White House, and on a major European tour. Repertoire for the unaccompanied choir included classical selections and Dett's by then notable arrangements of traditional spirituals. Dett also achieved fame as a poet and essayist, and early on won the 1920 Bowdoin Prize at Harvard for his undergraduate thesis, *Negro Music*.

Dett's own compositions included piano, vocal and choral music. Among the latter, his *Listen to the Lambs* is the most frequently performed. He subtitled it a "Religious Characteristic in the form of an Anthem." The text combines the traditional spiritual "Listen to the Lambs" with an excerpt from Isaiah 40:11 -- "he shall feed his flock like a shepherd." Dett's setting is nuanced and emotional, and exhibits his superb talent for the blending of folk and classical choral traditions.



### Benjamin Britten | *Festival Te Deum* and *Rejoice in the Lamb*

Benjamin Britten's contributions to vocal music are paramount among 20th century composers. His ten operas are in the repertory of numerous companies, his *War Requiem* is a landmark in the oratorio repertoire, and his smaller works for choral ensembles and vocal soloists are heard frequently in churches and concert halls worldwide.

## Notes on the Program

Britten was born in Lowestoft, Suffolk and began composing as a child. He studied at the Royal College of Music and in his twenties was already earning a living as a composer. Fame as a pianist and conductor dovetailed with his increasing renown as a composer, enhanced by his collaborations with the poet W.H. Auden and the tenor Peter Pears.

There is much to delight in with the two Britten compositions heard tonight. The *Festival Te Deum* is a hymn of praise and thanksgiving set to the text of the Anglican Morning Prayer. The work was commissioned for the centenary festival of St. Mark's in Swindon, Britain in 1945, and contains heartfelt expressions of religious belief, some most notably sung in dramatic unison.

The text of Britten's *Rejoice in the Lamb* (1943) is by Christopher Smart, excerpted from his 1763 long poem *Jubilate Agno*. Smart's sometimes bizarre text was written during the four years he spent in an asylum for the "insane." Britten's setting of this original text is remarkable for its lively rhythms, dramatic swells, introspective melodies, piercing dissonances, and overall story-telling in sound.

As Rev. Walter Hussey, who commissioned the work, writes:

"The Cantata is made up of ten short sections. The first sets the theme. The second gives a few examples of one person after another being summoned from the pages of the Old Testament to join with some creature in praising and rejoicing in God. The third is a quiet and ecstatic Hallelujah. In the fourth section Smart takes his beloved cat as an example of nature praising God by being simply what the Creator intended it to be. The same thought is carried on in the fifth section with the illustration of the mouse. The sixth section speaks of the flowers -- 'the poetry of Christ.' In the seventh section Smart refers to his troubles and suffering...and the eighth section gives four letters from an alphabet, leading to a full chorus in section nine which speaks of musical instruments and music's praise of God. The final section repeats the Hallelujah."

*Rejoice in the Lamb* was first performed in 1943 at St. Matthew's Church in Northampton, England, with the composer conducting.

*notes by Helen S. Paxton*

## Texts and Translations

### Palestrina: Missa Brevis

Kyrie eleison. Christe eleison. Kyrie eleison.	Lord, have mercy. Christ, have mercy. Lord, have mercy.
Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, rex coelestis, Deus Pater omnipotens, Domine Fili unigenite, Iesu Christe. Domine Deus, agnus Dei, Filius Patris, qui tollis peccata mundi, miserere nobis; qui tollis peccata mundi, suscipe deprecationem nostram: qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus sanctus. Tu solus Dominus. Tu solus altissimus, Iesu Christe. Cum Sancto Spiritu, in gloria Dei Patris. Amen.	Glory be to God on high and on earth peace, good will towards men. We praise thee. We bless thee. We worship thee. We glorify thee. We give thanks to thee for thy great glory. Lord God, heavenly king, God the Father almighty, Lord the only-begotten Son, Jesus Christ. Lord God, lamb of God, Son of the Father, that takest away the sins of the world, have mercy on us; that takest away the sins of the world, receive our prayer; that sittest at the right hand of the Father, have mercy on us. For thou only art holy. Thou only art the Lord. Thou only art most high, Jesus Christ. With the Holy Ghost, in the glory of God the Father. Amen.
Sanctus, Sanctus, Sanctus Dominus Deus sabaoth. Pleni sunt coeli 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
Benedictus qui venit in nomine Domini. Hosanna in excelsis.	Blessed is he who cometh in the name of the Lord. Hosanna in the highest.
Agnus Dei, qui tollis peccata mundi, miserere nobis.	O Lamb of God, that takest away the sins of the world, have mercy upon us.

### Vivaldi: Credo

Credo in unum Deum. Patrem omnipotentem, factorem caeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum, Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de caelis. Et incarnatus est de Spiritu Sancto	I believe in one God, the Father almighty, Maker of heaven and earth, and of all things visible and invisible. And in one Lord, Jesus Christ, Only begotten Son of God, Begotten of his Father before all worlds. God of God, light of light, Very God of very God. Begotten, not made, being of one substance with the Father: by whom all things were made. Who for us men and for our salvation came down from heaven. And was incarnate by the Holy Ghost
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ex Maria Virgine:  
Et homo factus est.

Crucifixus etiam pro nobis sub Pontio Pilato:  
passus, et sepultus est.

Et resurrexit tertia die,  
secundum scripturas.  
Et ascendit in caelum:  
sedet ad dexteram Patris.  
Et iterum venturus est  
cum gloria judicare vivos et mortuos:  
Cujus regni non erit finis.

Et in Spiritum sanctum Dominum,  
et vivificantem:  
Qui ex Patre, Filioque procedit.  
Qui cum Patre, et Filio simul adoratur,  
et conglorificatur:  
Qui locutus est per Prophetas.

Et unam, sanctam, catholicam et apostolicam Ecclesiam.  
Confiteor unum baptisma  
in remissionem peccatorum.  
Et expecto resurrectionem mortuorum  
Et vitam venturi saeculi.  
Amen.

And in one holy catholic and apostolic church.  
I acknowledge one baptism  
for the remission of sins.  
And I look for the resurrection of the dead  
And the life of the world to come.  
Amen.

of the Virgin Mary:  
And was made man.

And was crucified also for us under Pontius Pilate:  
suffered, and was buried.

And the third day He rose again  
according to the scriptures.  
And ascended into heaven,  
and sitteth at the right hand of the Father  
And He shall come again  
with glory to judge the living and the dead:  
His kingdom shall have no end.

And (I believe in) the Holy Ghost, Lord  
and giver of life:  
Who proceedeth from the Father and Son.  
Who with the Father and Son  
together is worshipped and glorified:  
Who spake by the Prophets.

### Purcell: O Sing Unto the Lord a New Song

Sing unto the Lord,  
sing unto the Lord and praise his name:  
Sing unto the Lord,  
sing unto the Lord and praise his name:  
be telling of his salvation from day to day.

Declare his honour unto the heathen:  
and his wonders unto all people.

Glory and worship are before him :  
power and honour are in his sanctuary.

The Lord is great, and cannot worthily be praised:  
he is more to be feared than all gods.  
As for the gods of the heathen, they are but idols:  
but it is the Lord that made the heavens.

Listen to the lambs! All a-crying!

He shall feed his flock like a shepherd,  
and carry the young lambs in his bosom.

Ah! Listen!  
Listen to the lambs,  
All a-crying!  
Amen.

O worship the Lord in the beauty of holiness:  
let the whole earth stand in awe of him.

Tell it out among the heathen that the Lord is King:  
The Lord is King, The Lord is King, is King, the  
Lord is King  
And that 'tis He who hath made the round world  
so sure that it cannot be moved;  
'Tis He, 'tis He, 'tis He who hath made the round  
world  
so sure that it cannot be moved;

And how that he shall judge the people  
righteously.  
And how that he shall judge the people  
righteously.

Alleluia.

### Dett: Listen to the Lambs

## Britten: Festival Te Deum

We praise thee, O God: we acknowledge thee to be the Lord.

All the earth doth worship thee: the Father everlasting.

To thee all Angels cry aloud: the Heavens and all the powers therein.

To thee Cherubim and Seraphim: continually do cry, Holy, Holy, Holy: Lord God of Sabaoth; Heaven and earth are full of the Majesty: of thy Glory.

The glorious company of the Apostles: praise thee. The goodly fellowship of the Prophets: praise thee. The noble army of Martyrs: praise thee.

The holy Church throughout all the world: doth acknowledge thee;

The Father: of an infinite Majesty; Thine honourable, true: and only Son; Also the Holy Ghost: the Comforter.

Thou art the King of Glory: O Christ. Thou art the everlasting Son: of the Father.

When Thou tookest upon Thee to deliver man: thou didst not abhor the Virgin's womb.

When thou hadst overcome the sharpness of death:

thou didst open the Kingdom of Heaven to all believers.

Thou sittest at the right hand of God: in the Glory of the Father.

We believe that Thou shalt come: to be our Judge. We therefore pray Thee, help Thy servants: whom Thou hast redeemed with Thy precious blood. Make them to be numbered with Thy Saints: in glory everlasting.

O Lord, save Thy people: and bless Thine heritage. Govern them: and lift them up for ever.

Day by day: we magnify thee; And we worship thy Name: ever world without end.

Vouchsafe, O Lord: to keep us this day without sin.

O Lord, have mercy upon us: have mercy upon us. O Lord, let Thy mercy lighten upon us: as our trust is in thee.

O Lord, in thee have I trusted: let me never be confounded.

O Lord, save the Queen: and mercifully hear us when we call upon thee.

Amen

For there is nothing sweeter  
Than his peace when at rest.  
For I am possessed of a cat,  
Surpassing in beauty,  
From whom I take occasion  
To bless Almighty God.  
For the Mouse is a creature  
Of great personal valour.  
For this is a true case--  
Cat takes female mouse,  
Male mouse will not depart,  
but stands threat'ning and daring.  
If you will let her go,  
I will engage you,  
As prodigious a creature as you are.  
For the Mouse is a creature  
Of great personal valour.  
For the Mouse is of  
An hospitable disposition.  
For the flowers are great blessings.  
For the flowers are great blessings.  
For the flowers have their angels,  
Even the words of God's creation.  
For the flower glorifies God  
And the root parries the adversary.  
For there is a language of flowers.  
For the flowers are peculiarly  
The poetry of Christ.

For I am under the same accusation  
With my Savior,  
For they said,  
He is besides himself.  
For the officers of the peace  
Are at variance with me,  
And the watchman smites me  
With his staff.  
For the silly fellow, silly fellow,  
Is against me,  
And belongeth neither to me  
Nor to my family.

For I am in twelve hardships,  
But he that was born of a virgin  
Shall deliver me out of all,  
Shall deliver me out of all.  
For H is a spirit  
And therefore he is God.  
For K is king  
And therefore he is God.  
For L is love  
And therefore he is God.  
For M is musick  
And therefore he is God.  
And therefore he is God.  
For the instruments are by their rhimes,  
For the shawm rhimes are lawn fawn and the like.  
For the shawm rhimes are moon boon and the like.  
For the harp rhimes are sing ring and the like.  
For the harp rhimes are ring string and the like.  
For the cymbal rhimes are bell well and the like.  
For the cymbal rhimes are toll soul and the like.  
For the flute rhimes are tooth youth and the like.  
For the flute rhimes are suit mute and the like.  
For the bassoon rhimes are pass class and the like.  
For the dulcimer rhimes are grace place and the like.  
For the clarinet rhimes are clean seen and the like.  
For the trumpet rhimes are sound bound and the like.  
For the trumpet of God is a blessed intelligence  
And so are all the instruments in Heav'n.  
For God the Father Almighty plays upon the harp  
Of stupendous magnitude and melody.  
For at that time malignity ceases  
And the devils themselves are at peace.  
For this time is perceptible to man  
By a remarkable stillness and serenity of soul.  
Hallelujah, hallelujah,  
Hallelujah for the heart of God,  
And from the hand of the artist inimitable,  
And from the echo of the heavenly harp  
In sweetness magnificent and mighty.  
Hallelujah, hallelujah, hallelujah

## Britten: Rejoice in the Lamb

Rejoice in God, O ye Tongues;  
Give the glory to the Lord,  
And the Lamb.

Nations, and languages,  
And every Creature  
In which is the breath of Life.

Let man and beast appear before him,  
And magnify his name together.

Let Nimrod, the mighty hunter,  
Bind a leopard to the altar

And consecrate his spear to the Lord.

Let Ishmail dedicate a tyger,  
And give praise for the liberty

In which the Lord has let him at large.

Let Balaam appear with an ass,  
And bless the Lord his people  
And his creatures for a reward eternal.

Let Daniel come forth with a lion,  
And praise God with all his might  
Through faith in Christ Jesus.

Let Ithamar minister with a chamois,  
And bless the name of Him

That cloatheth the naked.

Let Jakim with the satyr  
Bless God in the dance,  
Dance, dance, dance.  
Let David bless with the bear  
The beginning of victory to the Lord,  
To the Lord the perfection of excellence.  
Hallelujah, hallelujah,  
Hallelujah for the heart of God,  
And from the hand of the artist inimitable,  
And from the echo of the heavenly harp  
In sweetness magnificent and mighty.  
Hallelujah, hallelujah, hallelujah.  
For I will consider my cat Jeoffry.  
For he is the servant of the living God.  
Duly and daily serving him.  
For at the first glance  
Of the glory of God in the East  
He worships in his way.  
For this is done by wreathing his body  
Seven times round with elegant quickness.  
For he knows that God is his saviour.  
For God has bless'd him  
In the variety of his movements.

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## MEET THE ARTISTS



**SÁNDOR SZABÓ**, music director and conductor of the Oratorio Society of New Jersey since 2005, is actively engaged as conductor, organist, pianist, vocal coach, arranger and adjudicator. Choirs and orchestras under his leadership have toured throughout Europe, Canada and the US, 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 Sepic, Ann Howard Jones and Joseph Flummerfelt; piano with Bordas Lajos, Jokuthen Mihajlovic, Nevena Popovic, 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 and earned a DMA in piano performance at Boston University. He also holds the Fellowship Certificate from the American Guild of Organists. Currently Dr. Szabó is the music director, principal organist and choirmaster at Sacred Heart and Our Lady of Pompeii parishes, Dobbs Ferry NY and organist/choir director at Temple B’nai Abraham, Livingston, NJ.

## MEET THE ARTISTS



**Organist DANIEL ROMERO**, a Denver, CO native, is currently director of music at Grace Church in Newark, NJ. He holds a Master of Music degree from the University of Denver, where he was a student of Dr. Joseph Galema, and his undergraduate studies were with Dr. Joyce Shupe Kull, FAGO, at Metropolitan State University of Denver. Prior to his current position, Romero served at Church of the Ascension in Denver,

and St. Mary’s Episcopal Church in Barnstable, MA. He also served for ten years at Holy Ghost Catholic Church in Denver. Romero was a featured recitalist at the 2017 Convention of the American Institute of Organ Builders in Fort Collins, CO; the 2015 Organ Historical Society Convention in Western Massachusetts; and the 2005 AGO Pipe Organ Encounter in Denver. He is currently writing a history of the pipe organ in Colorado and documenting all pipe organs in the state. Romero’s other interests include playing the theater pipe organ, organ building, running, cooking, travel, and history.

**Soprano C. PAIGE PORTER** is a native of Portsmouth, VA, now actively performing in the New York and New Jersey area. Porter has been a soloist in a number of major works, including Handel’s *Messiah*, Mozart’s Mass in C minor, Bach cantatas, and Beethoven’s Symphony No. 9 and Mass in C. Recent opera credits include Papagena in *The Magic Flute*, Trio in *Trouble in Tahiti* at Hubbard Hall Opera theater, and Fiammetta in *The Gondoliers* and Diana in *Orpheus in the Underworld* for Light Opera of New Jersey. She has also performed with the Opera Orchestra of NY, Opera NJ and Spoleto Festival USA. Porter received her Bachelor of Music degree in voice from Westminster Choir College, and her Master of Music degree from The Manhattan School of Music. She is a cantor and soloist at Blessed Miriam Teresa Parish in Bayonne, and teaches private voice lessons in Madison and Boonton NJ.



## *Sing With Us!*

OSNJ invites singers in all voice parts  
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## MEET THE ARTISTS

**Alto EUNJOO LEE-HULS** enjoys a rich performing career which embraces oratorio, symphonic solos, opera, and recitals. She has performed with New Opera New York City, Oratorio Society of NJ, Westchester Choral Society, Bel Canto Opera, NJ Symphony Orchestra, Korean National Opera, Seoul City Opera and Daegu Opera, among others. She was a first prize winner in the NY Vocal Arts Competition and the Naomi Artist Rising Star Competition. Lee-Huls received a Bachelor of Music degree from Chugae Art University in Korea, went on to study at St. Cecilia Conservatory in Rome and earned the Artist Diploma (master's degree) from Licinio Refice Conservatory in Frosinone, Italy. She is music director of the United Methodist Church in Hillsdale, NJ.

**Tenor CHRISTOPHER LUCIER** has won acclaim for roles in operas by Verdi and Donizetti; as well as for roles in new American works, including Nolan Gasser's *Secret Garden* and Nancy Van De Vate's *All Quiet on the Western Front*. The Albany Records issue of Lee Hoiby's *Summer and Smoke* (for which he sang the role of Roger Doremus) won a 10 Best Opera Recordings of the Year recognition from *Opera News*. Lucier has brought his original hour of comedy and opera to students in more than 100 performances, via Connecticut's Salt Marsh Opera -- preparing young people for their encounters with *The Magic Flute*, *Gianni Schicchi* and *La Cenerentola*.

**Baritone MUIR INGLISS** is based out of New York City. A graduate of Bard College's music program, he has sung with a number of smaller opera companies in the city, as a soloist with the Collegiate Singers and the Chappaqua Symphony Orchestra. In addition, he sings as both a cantor and chorister at various congregations in the NYC metro area.

### UPCOMING EVENTS

TUESDAY DECEMBER 14, 2021

*Messiah Sing* at Central Presbyterian Church,  
46 Park Street, Montclair, 7:30 pm  
Suggested donation \$10

SPRING 2022 CONCERT  
TO BE ANNOUNCED

## ABOUT OSNJ

The Oratorio Society of New Jersey (OSNJ) has joyously enriched the cultural environment of the North Jersey community for decades. 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 by Bach, Handel, Mozart, Haydn, Beethoven, Mendelssohn, Schubert, Brahms and Fauré, as well as more recently composed works by Poulenc, Gershwin, Bernstein, Lauridsen, Jenkins and Rutter. Professional soloists and instrumentalists join the volunteer choir for concerts each spring and fall in Montclair.

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!

*If you love choral music,  
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*OSNJ is grateful to all members for their participation during this challenging year, whether singing in person or rehearsing via livestream.*

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*This list reflects donations received in 2020 and 2021, as of Nov. 10. We apologize for any unintentional omissions or errors.*

*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 1862, Montclair, NJ 07042*

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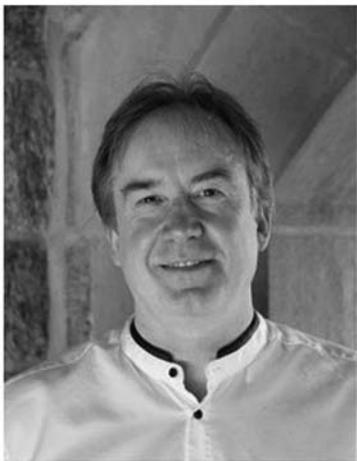
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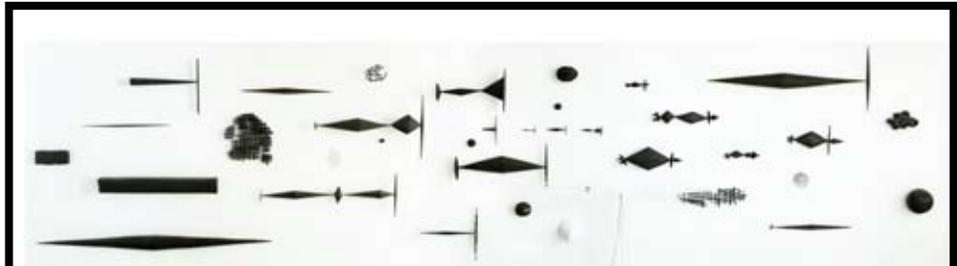
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