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Saturday, April 27, 2019

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WELCOME

On behalf of the board and membership of OSNJ and our conductor/director Dr. Sándor Szabó, I am delighted to welcome you to this evening's concert. Whether you are joining us for the first time or are a long-time member of our audience, we are grateful that you have chosen to join us this evening.

Since its founding in 1952 by a group of local amateur singers, OSNJ has offered its members the chance to share their enthusiasm for vocal music by studying, rehearsing and performing choral works of distinction. We pride ourselves on being a truly community-centered group. We do not require auditions and welcome anyone with prior choral experience who would like to join. Tonight's performance of Karl Jenkins' *Stabat Mater* reflects our continuing commitment to a wide-ranging repertoire of sacred and secular choral music that includes contemporary compositions such as Jenkins' as well as important choral works of previous generations.

Our concerts are greatly enhanced by the professional soloists and instrumental musicians who add their talents to ours. Ticket prices and membership dues cover only part of the cost required to produce programs of this quality, and we thank the patrons and advertisers who help us continue our mission to bring excellent choral concerts to our community.

Tonight's performance concludes our 2018-19 performance season. Later this spring, Dr. Szabó and the OSNJ board will meet to determine our repertoire for next season's fall and spring concerts as well as the date of our annual Messiah Sing. We will begin rehearsals in early September for our November concert, and I invite any of you with choral experience to consider joining us on the stage rather than in the audience for our next season! Once the OSNJ rehearsal and concert schedule is established for next year, that information, along with video recordings of this concert and past concerts, will be available on our website:
www.oratoriosocietynj.org

Susan Ladov, *President*



PROGRAM

The Oratorio Society of New Jersey
Sándor Szabó, Music Director and Conductor

Saturday, April 27, 2019
Church of the Immaculate Conception, Montclair

Palladio: Concerto Grosso for Strings (1995)

Allegro

Karl Jenkins
(b. 1944)

Stabat Mater (2008)

Karl Jenkins

Cantus Lacrimosus

Incantation

Vidit Jesum in tormentis

Lament

Sancta Mater

Now my life is only weeping

And the Mother did weep

Virgo virginum

Are you lost out in darkness?

Ave verum

Fac, ut portem Christi mortem

Paradisi gloria

Julie Diniz, soprano

(Performed without intermission)

Notes on the Program

The Welshman Karl Jenkins has had a celebrated career as a performing musician and composer working in different genres, including classical, jazz, rock and commercial music. Jenkins' fame has been built substantially with his choral music, sung by professional and amateur choruses worldwide. *The Armed Man: A Mass for Peace*, written in 2000 to celebrate the new millennium, has received more than 2500 performances in 50 countries, including a performance by OSNJ in 2016.

Jenkins studied classical music at Cardiff University in Wales and at London's Royal Academy of Music. With his 1995 *Adiemus: Songs of Sanctuary*, and the sequels *Adiemus: Cantata Mundi* and *Adiemus: Dances of Time*, he achieved a significant following among music lovers in the U.K. and abroad, and his music appeared on top 40 charts in several countries. Many are familiar also with Jenkins' music from widely viewed advertising campaigns, including Delta Airlines (*Adiemus*) and DeBeers Diamond (*Palladio*).

In addition to *The Armed Man*, Jenkins has composed a *Requiem*, *Gloria*, *Te Deum*, *Stabat Mater*, *Stella Natalis*, and *The Peacemakers*. His music is available on the Decca Classics and Deutsche Grammophon labels, and his many honors include a Commander of the Order of the British Empire (CBE), awarded in 2010.

Palladio

Jenkins often looks back centuries for creative inspiration, and is fond of repurposing musical gestures popular in the Renaissance and Baroque periods. His 1995 *Palladio*, for string orchestra, was inspired by the composer's admiration for the 16th century Italian architect Andrea Palladio, whose work embodies, in the composer's words, "the Renaissance celebration of harmony and order. Two of Palladio's hallmarks are mathematical harmony and architectural elements borrowed from classical antiquity," Jenkins writes, "a philosophy which I feel reflects my own approach to composition. The first movement I adapted and used for the 'Shadows' *A Diamond is Forever* television commercial for a worldwide campaign. The middle movement I have since rearranged for two female voices and string orchestra, as heard in *Cantus Insolitus* from my work *Songs of Sanctuary*."

Stabat Mater

The origins of the 13th century poem *Stabat Mater* are somewhat obscure, attributed by different scholars to the monk Jacopone da Todi, Pope Innocentius III, Saint Bonaventura, and others. The poem portrays Mary's suffering at the crucifixion of her son Jesus and has been a beloved text for composers over many centuries.

Palestrina, Vivaldi, Scarlatti, Pergolesi, Haydn, Rossini, Dvorak, Verdi, and Poulenc are among hundreds of composers who have contributed to the rich *Stabat Mater* repertoire.



Michelangelo: *Pieta*, c. 1498-1500

While an important text for Christians, the poetic images of a mother steeped in sorrow as she witnesses her son's death, and the subsequent release from suffering, speak deeply to people from many different faith traditions.

Among contemporary composers, Estonian Arvo Pärt, and Karl Jenkins have lent their talents to this ancient, haunting text. Jenkins departs from tradition by dipping into his fascination with world music and languages in order to expand the scope of his work, resulting in what is truly a more universal message.

In choosing lyrics to supplement the Latin poem, the composer writes:

the texts comprise a choral arrangement of the *Ave verum* that I originally composed for the Welsh tenor Bryn Terfel; *And the Mother did weep*, comprising a single line of mine sung in English, Hebrew, Latin, Greek, and Aramaic (the common language of the period in the Middle East); *Lament* by Carol Barratt, written especially for this work; *Incantation*, semi-improvised in nature and sung partly in early Arabic; then two settings of ancient texts, revised into the original *Stabat Mater* rhyming scheme by the poet Grahame Davies, which is sung in both English and Aramaic.

Of the two ancient texts, *Are you lost out in darkness?* comes from the Epic of Gilgamesh, which is the world's oldest written story, recorded on clay tablets in the 7th century BCE, and based on material from the third millennium BCE. It is from the ancient Babylonian civilization, which means, of course, that it has come from what is now Iraq, so it has real resonance for our current

time. It tells the story of the hero Gilgamesh and his exploits. The central point is the cursing and subsequent death of Gilgamesh's friend and companion, Enkidu. Gilgamesh laments him bitterly and, stricken with the fear of death, goes in search of immortality, ultimately without success. The extract set is where Gilgamesh laments his friend.

Now my life is only weeping is by Jalal al-Din Rumi, the 13th-century Persian mystic poet, for whom grief was a central fact of his personal history. He had an intense relationship with a spiritual mentor called Shams al-Din Tabrizi whose apparent murder turned Rumi into a poet and mystic who sought consolation in the Divine.

Jenkins' somewhat eclectic, largely accessible musical style occasionally employs modern chromaticism to illustrate the text, but primarily draws on traditional harmony, modal elements and simple, often driving rhythms.

Stabat Mater was premiered and recorded in 2008 with the composer leading the Royal Liverpool Philharmonic Chorus and Orchestra, leading to hundreds of subsequent performances. The original scoring features ancient Middle eastern instruments; however, the work is often performed with standard orchestral instruments.

— notes by Helen S. Paxton

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Jenkins' Stabat Mater text

CANTUS LACRIMOSUS (verses 1-4 of the *Stabat Mater*)

Stabat Mater dolorosa
juxta crucem lacrimosa,
dum pendebat Filius

*At the cross her station keeping
stood the mournful mother weeping,
close to Jesus to the last.*

Cunus animam gementem,
contristatam et dolentem,
pertransiuit fladius.

*Through her heart, his sorrow sharing,
all his bitter anguish bearing,
now at length the sword has passed.*

O quam tristis et afflicta
fuit illa benedicta
mater Unigeniti!

*O how sad and sore distressed
was that Mother, highly blest,
of the sole-begotten One.*

Quae meae erat et dolebat
pia Mater dum videbat
nati poenas incliti.

*Christ above in torment hangs,
she beneath beholds the pangs
of her dying glorious Son.*

INCANTATION (vocal solo) (traditional Arabic text)

Salli li ajlinaa,
ya qaddisa Maryam,
ya walidat Allah,
al adharaal adhara,
salli li ajlinaa.

*Pray for us
O Holy Mary
O mother of God,
O virgin of virgins,
pray for us.*

VIDIT JESUM IN TORMENTIS (verses 5-10 of the *Stabat Mater*)

Quis est homo qui non fleret,
Matrem Christi si videret
in tanto supplicio?

*Is there one who would not weep,
whelmed in miseries so deep,
Christ's dear Mother to behold?*

Quis non posset countristari,
Christi Matrem contemplari
dolentum cum Filio?

*Can the human heart refrain
from partaking in her pain,
in that Mother's pain untold?*

Pro peccastic suae gentis
vidit Jesum in tormenti,
et flagellis subditum.

*For the sins of his own nation,
she saw Jesus wracked with torment,
all with scourges rent.*

Vidit suum dulcem natum
moriendo desolatum,
dum emisit spiritum.

*She beheld her tender child,
saw him hang in desolation,
till his spirit forth he sent.*

Eia Mater, fons amoris,
me sentire vim doloris
fac, ut tecum lugeam.

*O thou Mother! Fount of love!
touch my spirit from above,
make my heart with thine accord:*

Fac, ut ardeat cor meum
in amando Christum Deum,
ut sibi complaceam.

*Make me feel as thou hast felt;
make my soul to glow and melt
with the love of Christ my Lord.*

LAMENT (vocal solo) (poem by Carol Barratt)

Feeling all the grief and sorrow
We live life with shadows in our hearts and minds,
with tears that wait to fall when sorrow in the
world is more than we can truly bear.

We hear the cries of children,
we see death cast shadows on their hearts and minds,
as mothers in their grief stand crying,
weeping, weeping, crying,
crying weeping, weeping for this world.

On our bed of thorns such sorrow must surely end,
our tears can wash away the sins of the world,
no more crying, weeping, weeping, crying,
crying, weeping, weeping in this world, this world.

SANCTA MATER (verses 11-14 of the *Stabat Mater*)

Sancta Mater, istud agas,
crucifixi fige plagas
cordi meo valide.

*Holy Mother! Pierce me through,
In my heart each wound renew
Of my Saviour crucified:*

Tui nati vulnerate
tam dignati pro me pati
poenas mecum divide.

*Let me share with thee his pain,
Who for all my sins was slain,
Who for me in torments died.*

Fac me tecum pie flere
crucifix condolere,
donec ego vixero.

*Let me mingle tears with thee,
Mourning him who mourned for me,
All the days that I may live:*

Juxta crucem tecum stare
et me tibi sociare
in planctu desidero.

*By the cross with thee to stay,
There with thee to weep and pray,
Is all I ask of thee to give.*

NOW MY LIFE IS ONLY WEEPING (vocal solo and chorus)
(poem by Rumi, English and Aramaic)

Now my life is only weeping,
like a candle melting,
like a flute my cries are song.

*Barchay balchoordd hasha haina,
sharach barmooth shooth shura,
barmooth baroof rauvai kal.*

AND THE MOTHER DID WEEP (text by Karl Jenkins, in English,
Hebrew, Latin, Aramaic, Greek)

Vehaeym bachetah (Hebrew)
Lacrimavit Mater (Latin)
Warkath hahi imma (Aramaic)
Kai eklausen he meter (Greek)

VIRGO VIRGINUM (verse 15 of the *Stabat Mater*)

Virgo virginum praeclara,
mihi iam non sis amara;
fac me tecum plangere.

*Virgin of all virgins blest
listen to my fond request:
let me share thy grief divine.*

ARE YOU LOST OUT IN DARKNESS? (vocal solo and chorus)
(text from the Epic of Gilgamesh, English and Aramaic)

Are you lost out in darkness?
Is your sleep, your silence, endless?
Can you no more hear my voice?

*Ahtu sheereek bercheshika?
Dankuthak shetkaak dalalam?
Meshare arlam mashma kaalee?*

AVE VERUM

Ave verum corpus natum
de Maria Virginie
vere passum, immolatum
in cruce pro homine.
cujus latus perforatum
Fluxit aqua et sanguine,
esto nobis praegustatum
mortis in examine.

*Hail, true body,
born of the Virgin Mary,
truly suffered, sacrificed
on the cross for mankind,
whose pierced side
flowed with water and blood,
be for us a foretaste
in the trial of death.*

Juse dulcis! Jesu pie,
Fili Mariae,
Amen.

*Sweet Jesus! Blessed Jesus,
Son of Mary.
Amen.*

FAC UT PORTEM CHRISTI MORTEM (verses 16-17 of the *Stabat Mater*)

Fac, ut portem Christi mortem,
Passionis fac me sortem,
et plagas recolare.

*Let me, to my latest breath,
in my body bear the death
of your dying son divine.*

Fac me plagis vulnerari,
fac me cruce inebriari
et cruore Filii.

*Wounded with his every wound,
steep my soul till it hath swooned
in his very blood away.*

PARADISI GLORIA (verses 18-20 of the *Stabat Mater*)

Flammis ne urar succensus,
per te, Virgo, sim defensus
in die judicii.

*Be to me, O Virgin, nigh,
lest in flames I burn and die,
in his awful Judgement Day..*

Christe, cum sit hinc exire,
ia per Matrem me venire
ad palman victoriae.

*Christ, when thou shalt call me hence,
by thy Mother my defence,
by thy cross my victory.*

Quando corpus morietur,
fac, ut animae donetur
paradisi gloria. Amen.
Alleluia.

*When my body dies,
let my soul be granted
the glory of Paradise. Amen.
Alleluia.*



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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 U.S., 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 Minister of Music at the Reformed Church of Bronxville, New York.

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MEET THE ARTISTS



Since attending S.U.N.Y. Purchase College Conservatory for Music, **Julie Diniz** has been a frequent performer throughout the New York metro area. Her operatic roles include Marcellina in *Le Nozze di Figaro*, Arnalta in *L'Incoronazione di Poppea*, and Prince Orlofsky in *Die Fledermaus*, for which *Opera News* wrote, "Julie... stood out among her colleagues as the complete package." She has also performed the titular role in *Carmen*, Rosina in *Barber of Seville*, and premiered the role of Tiziana in Christof Bergman's *Piazza Navona* in New York City.

After transitioning from mezzo-soprano to lyric soprano, Diniz performed the roles of First and Second Lady in *Die Zauberflöte*, Mimi in *La Bohème*, Clarina in *Cambiale di Matrimonio*, and appeared as soloist in dozens of concerts throughout the tri-state area, including appearances with OSNJ. She has been a finalist for the Giulio Gari Vocal Competition, The Classical Singer Vocal Competition, the Frankfurt OpernStudio Scholarships, and New Jersey State Opera's Alfredo Silipigni Vocal Competition. Diniz makes her home with her husband and three dogs in Peekskill, New York, and spends as much time in the garden as the mosquitoes will allow.

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 and Jenkins. Professional soloists and instrumentalists join the amateur 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 some 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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