



## Oratorio Society of New York

### WHAT THE PRESS SAYS:

“Finally, the star of the show, the Oratorio Society of New York’s chorus (around since 1873), rang out gloriously—pitch-perfect—the singers radiantly persevering the masterpiece that is Handel’s *Messiah*.”—Huffington Post, 12/23/14

“The OSNY delivered an admirable performance [of Haydn’s *Creation*], notable for clarity and directness. Vocal lines, especially in the fugal episodes, were clear and precise, while the instrumental forces were finely balanced, adding color and nuance to the text.”—ClassicalSource.com, 11/ 4/14

“The first chorus [of Haydn’s *Creation*] ... was simply thrilling, with the singers of the Oratorio Society rising over the orchestra in a powerful surge of sound.” —Super-Conductor.blogspot.com, 11/2/14

“Beethoven sometimes asks the impossible of the chorus here ... and the general technical and vocal level the chorus attained was impressive.”—*OperaNews* online review of *Missa Solemnis*, 6/14

“It was wonderful to hear the affirming chorales that end each scene in this epic work ... sung with such full-bodied sound and directness. Here was, in the best sense, congregational music making. Bach’s stirring harmonies reverberated. And in the elaborate numbers that benefit from steady pace and richness, this ensemble excelled.”—*The New York Times* review of Bach’s *St. Matthew Passion*, 4/21/14

“When the entire chorus belted out the word ‘wonderful’ in ‘For unto us a child is born’ the effect was exactly that. So was the ‘Hallelujah.’”—*The New York Times*, 12/26/13

“If an unabashedly grand performance of Handel’s masterwork (*The Messiah*) is needed, then that of the Oratorio Society, which has been singing the piece since 1874, is the one for you.”—*The New Yorker*, 12/16/13

“The chorus sang throughout with commitment, integrity and focused responsiveness to both Tritle and the soloists.”—*Opera News* online review of the Mozart *Requiem*, 11/13

“[*Die erste Walpurgisnacht*] was certainly a showcase for Tritle’s chorus .... It was remarkable to hear the contrast between vocal color of the commoners and the full-throated singing that represented the power of the guards..... In [“*Hostia et preces*”] the choral voices showcased their ability to blend exceptionally at a softer dynamic, yet with a direct fervor.”—*Washington Life* magazine, 11/25/13

“A stirring performance ... performed with chilling intensity.” *The New York Times* review of Britten’s *War Requiem*, 4/23/13

“This was a lyrical performance of the *War Requiem*, and although several passages seemed under restraint, it made an enormous impact ... the chorus sang clearly and assertively with a sense of engagement .... When at last [Kent Tritle] put his baton down the audience exploded with applause.”—ClassicalSource.com, 4/22/13

“Kent Tritle, the Oratorio Society’s music director, ... drew an impassioned performance from the chorus.”—*The New York Times* review of Moravec’s *The Blizzard Voices*, 3/8/13

“A vibrant performance of [Handel’s *Messiah*] in the seldom-heard arrangement by Mozart .... It was a pleasure to hear the Oratorio Society’s splendid performance of Mozart’s beguiling arrangement under Mr. Tritle .... The chorus of nearly 200 voices sounded rich and full-bodied but never forced, and won the biggest, and deserved, ovation.”—*The New York Times*, 12/11/11

“Choral god Kent Tritle is at the helm for the venerable New York institution’s annual holiday performance of *Messiah*.”—*TimeOut New York*, 12/15/11