



Oratorio Society of New York

1440 Broadway, 23rd Floor
New York, NY 10018
212-400-7255

Contact: Jennifer Wada Communications
718-855-7101
jennifer.wada@verizon.net

ORATORIO SOCIETY OF NEW YORK CELEBRATES TENTH ANNIVERSARY OF KENT TRITLE'S MUSIC DIRECTORSHIP WITH MASTERWORKS BY HAYDN, VERDI, HANDEL, BERNSTEIN AND ORFF FOR ITS 2014-15 SEASON

Carnegie Hall Series:

- Nov 3–HAYDN: *The Creation* (in German)
- Dec 22–HANDEL: *Messiah*
- May 5–BERNSTEIN: *Chichester Psalms*; ORFF: *Carmina Burana*

Other Events of OSNY's 142nd Season:

- Mar 26–VERDI: Requiem, performed with Manhattan School of Music Symphonic Chorus & Symphony Orchestra, part of the Cathedral of St. John the Divine's Great Music in a Great Space series
- Apr 11–Finals of 39th Annual Lyndon Woodside Oratorio–Solo Competition

The Oratorio Society of New York (OSNY), New York's standard for grand choral performance, will mark its 2014-15 season by celebrating the tenth anniversary of its music director, Kent Tritle, who has just renewed his contract with OSNY for three more years, ensuring his tenure as Music Director through the 2016-17 season. Mr. Tritle will lead OSNY in its 142nd season, which opens at Carnegie Hall on November 3 with Haydn's *The Creation*, sung in German. The series continues as Mr. Tritle conducts OSNY's annual sell-out presentation of Handel's *Messiah* on December 22, and it ends May 5 with a pairing of two 20th-century symphonic choral masterworks appropriate for spring—Bernstein's *Chichester Psalms* and Orff's *Carmina Burana*. Mr. Tritle will conduct the Orff, and OSNY Associate Conductor David Rosenmeyer, who is also celebrating his tenth anniversary with OSNY, will lead the Bernstein.

Furthermore, Mr. Tritle has invited OSNY to perform Verdi's epic Requiem at the Cathedral of St. John the Divine, where he serves as Director of Cathedral Music and Organist, on March 26 for the Cathedral's Great Music in a Great Space series. The OSNY will be joined by Manhattan School of Music Symphonic Chorus and Symphony Orchestra; Mr. Tritle is the School's Director of Choral Activities.

In March 2015, OSNY will begin its 39th annual Lyndon Woodside Oratorio–Solo Competition, the only major competition to focus exclusively on oratorio singing. The competition begins in late March and draws more than 100 applicants from around the world. Finals will be held on

Saturday, April 11 in Carnegie Hall's Weill Recital Hall, with Mr. Tritle and other leading figures in the choral and vocal fields as judges.

TRITLE ON HIS TENURE: Mr. Tritle refers to his tenure with OSNY as “a decade of growth.” He says, “My decade of work with the Oratorio Society of New York has been an absolute joy. A tremendous amount of growth has happened in all areas—development of rhythmic vitality, the cultivation of high diction standards, and the evolution of a sound that is consistently warm and blended. We’ve done all this without losing the essential *esprit de corps*—in fact, as the musical bar has risen, I believe the chorus has become more engaged and stronger as a community than ever before.”

TRITLE ON THE CREATION: For the first work of his tenth anniversary season, to be performed on Monday, November 3, Mr. Tritle has chosen Haydn's oratorio, *The Creation*, for a particular reason. “Haydn's *The Creation* is one of my favorite oratorios, and I've long wanted to perform it with the Oratorio Society. After all, this chorus knows Handel's *Messiah* intimately, and Haydn was inspired to compose *The Creation* in great part because of a performance he heard of *Messiah* with grand forces at Westminster Abbey.”

While Mr. Tritle acknowledges that Haydn reportedly advocated performances of the work in the language of the audience, he has decided to perform it in German, as he did with Mendelssohn's *Paulus* three years ago. “I believe that as Haydn conceived every lyric phrase, every ornamented gesture in the arias, every color in those magical moments, he was thinking in terms of his German libretto and those vowel colors and consonant articulations,” Tritle explains, “so German will be our performance language.” Mr. Tritle will conduct the concert from a fortepiano, which he will use to play the recitative; this past spring he conducted OSNY in Bach's *St. Matthew Passion* from the harpsichord.

Soloists for the performance will be soprano Susanna Phillips, who returns to the Metropolitan Opera in 2014/15 for the seventh consecutive season, and sang the Brahms *Ein Deutsches Requiem* and Paul Moravec's *Blizzard Voices* with OSNY; tenor Aaron Blake, who has played Mozart roles across the country and has sung *Messiah*, Mendelssohn's *Die Erste Walpurgisnacht* and Mozart's Requiem with OSNY; and Sidney Outlaw, who recently sang the role in *Elijah* with OSNY.

TRITLE ON MESSIAH: According to Mr. Tritle, OSNY has sung Handel's beloved oratorio every year since 1874, “and I want our performances to keep getting better and better. The chorus's attention to detail and incorporation of a consistently warmer sound and increasingly highly attenuated musicianship has continued to rise with each successive performance—and they can sing an *Allegro* with a clarity especially impressive for a chorus this size.”

For this year's performance of *Messiah* on Monday, December 22, the soloists will be soprano Emalie Savoy, who made her Carnegie Hall debut with OSNY in Mendelssohn's *Paulus* in 2010 then returned a year later for *Elijah*, and sang again with OSNY last season in Britten's *War Requiem*; mezzo-soprano Sara Murphy, winner of OSNY's 2013 Lyndon Woodside Oratorio-Solo Competition; tenor Mingjie Lei, who was a finalist in the 2013 Lotte Lenya Competition

and has done master classes with such artists as Thomas Hampson; and the returning Mr. Outlaw.

TRITLE ON BERNSTEIN & ORFF: Mr. Tittle remembers, “As I mused on what to sing to conclude my tenth season with OSNY, I considered that it was also the tenth season of my dear colleague, the young and talented David Rosenmeyer, who is our associate conductor.

“I happened on the idea of performing Bernstein’s *Chichester Psalms* with Carl Orff’s *Carmina Burana*. Though the Bernstein is one of my favorite works ever, David will conduct it. He was born in Argentina and began his musical studies in Israel, and he loves to tell the story that when he arrived in New York, he visited the fabled Patelson’s music store across from the stage door of Carnegie Hall. There he got to hold a score of *Chichester Psalms* in his hands, Bernstein already being a personal hero of David’s. It was a New York moment—so conducting this piece at Carnegie Hall will have deep personal resonance for him.”

While Mr. Tittle has conducted *Carmina Burana* before, the OSNY performance on Tuesday, May 5, will be a first of sorts for him. “*Carmina* is a romp, but I’ve only led choruses in the reduction for two pianos and five percussionists. I’ve never had the opportunity to conduct the full orchestral version and am delighted to do so with OSNY.”

The soloists will include soprano Jennifer Zetlan, who sang with OSNY under Maestro Alan Gilbert in Bernstein’s *Kaddish Symphony*, Handel’s *Messiah* and Mozart’s Requiem; tenor Peter Tantsits, a member of the International Contemporary Ensemble; baritone Takaoki Onishi, who was an inaugural First Prize winner of the IFAC-Juilliard Prize Singing Competition in Japan, which provided him with a full scholarship to attend The Juilliard School; and the Choristers of the Cathedral of St John the Divine.

TRITLE ON VERDI’S REQUIEM AT ST. JOHN’S: In a special event for his tenth season with OSNY, Mr. Tittle has fashioned a concert on Thursday, March 26, that harkens back to the musical times of the Society’s founding. “In those days New York City choruses would gather for festivals at the Park Avenue Armory, with performers numbering in the thousands. This year we embark on a grand collaboration that contains the essence of those events at the world’s largest Gothic church, the Cathedral of St. John the Divine. The OSNY will join the Manhattan School Symphony Orchestra and Symphonic Chorus to perform the Verdi Requiem under my baton. This will be only my second performance of this work, and my first in more than 15 years.”

The Requiem soloists will be soprano Lori Guilbeau, who also sings the High Priestess in *Aida* at the Metropolitan Opera the same month; the returning mezzo-soprano Sara Murphy; tenor Alex Richardson, a rostered artist of the Marilyn Horne Foundation; and bass Matthew Anchel, a National Finalist in the Metropolitan Opera Council Auditions

TRITLE ON THE ORATORIO–SOLO COMPETITION: On Saturday, April 11, OSNY will hold its 39th annual Lyndon Woodside Oratorio–Solo Competition, which remains the only major competition to focus exclusively on oratorio singing. “Ten years ago, the majority of the applicants were obviously focused on opera and applying on a whim. That has now changed—the majority clearly understand the nuances of oratorio solo singing, and the selection process is

now much more challenging. Oratorio solo singing has gained considerably more respect over the past decade, and I do believe this competition can take some credit for that.”

TICKETS:

All performances of the OSNY Carnegie Hall series will take place on the Perelman Stage of Stern Auditorium, Carnegie Hall.

Subscriptions are available at www.oratoriosocietyofny.org.

- 3-concert subscriptions are \$243–\$68;
- 2-concert subscriptions are \$162–\$45.
- Single tickets are \$90–\$25; they go on sale August 4 and be may be purchased at the Carnegie Hall Box Office or through CarnegieCharge at (212) 247–7800. They are also available at www.oratoriosocietyofny.org.
- Verdi Requiem tickets will be available after Labor Day at www.stjohndivine.org.
- Lyndon Woodside Oratorio–Solo Competition tickets are \$25. Tickets will go on sale in February, and may be purchased at the Carnegie Hall Box Office or through CarnegieCharge at (212) 247–7800. They will also be available next spring at Carnegiehall.org.

ABOUT THE ORATORIO SOCIETY OF NEW YORK: The Oratorio Society of New York, the second oldest cultural organization in New York City, has been part the city’s musical life since 1873. The Society’s 175 members come from all walks of life to volunteer their time for the joy of making music together.

ABOUT KENT TRITLE: The OSNY’s Music Director since the 2005-06 Season, Kent Tritle is also in his eighth season as Music Director of the professional chorus Musica Sacra, and he is in his fourth year as Director of Cathedral Music and Organist at the Cathedral of St. John the Divine. He founded Sacred Music in a Sacred Space, the acclaimed concert series at the Church of St. Ignatius Loyola in New York City. In addition, Mr. Tritle is Director of Choral Activities at the Manhattan School of Music and is a member of the graduate faculty of The Juilliard School. An acclaimed organ virtuoso, he is the organist of the New York Philharmonic and the American Symphony Orchestra.

ORATORIO SOCIETY OF NEW YORK

2014-15 Concert Season

142nd Season

Kent Tritle, Music Director

Monday, November 3, 2014, at 8:00 PM

[Carnegie Hall](#)

[ORATORIO SOCIETY OF NEW YORK](#)

Kent Tritle, conductor

Susanna Phillips, soprano

Aaron Blake, tenor

Sidney Outlaw, baritone

The Orchestra of the Society

HAYDN *The Creation* (in German)

Tickets: \$90–\$25, also available as part of a subscription

Monday, December 22, 2014, at 8:00 PM

[Carnegie Hall](#)

[ORATORIO SOCIETY OF NEW YORK](#)

Kent Tritle, conductor

Emalie Savoy, soprano

Sara Murphy, mezzo-soprano (Winner of 2013 Oratorio–Solo Competition)

Mingjie Lei, tenor

Sidney Outlaw, baritone

The Orchestra of the Society

HANDEL *Messiah*

Tickets: \$90–\$25, also available as part of a subscription

Thursday, March 26, 2015, at 7:30 PM

[Great Music in a Great Space](#) at the Cathedral of St. John the Divine

MANHATTAN SCHOOL OF MUSIC SYMPHONIC CHOIR AND ORCHESTRA

ORATORIO SOCIETY OF NEW YORK

Kent Tritle, conductor

Lori Guilbeau, soprano

Sara Murphy, mezzo-soprano

Alex Richardson, tenor

Mathew Anchel, bass

VERDI *Requiem*

Saturday, April 11, 2015 at 1:30 pm

Weill Recital Hall at [Carnegie Hall](#)

38th LYNDON WOODSIDE ORATORIO-SOLO COMPETITION FINALS

Tickets: \$25

Tuesday, May 5, 2015, at 8:00 PM

[Carnegie Hall](#)

[ORATORIO SOCIETY OF NEW YORK](#)

Kent Tritle, conductor*

David Rosenmeyer, conductor**

Jennifer Zetlan, soprano

Peter Tantsits, tenor

Takaoki Onishi, baritone

Choristers of the Cathedral of St John the Divine

The Orchestra of the Society

BERNSTEIN *Chichester Psalms***

ORFF *Carmina Burana**

Tickets: \$90-\$25, also available as part of a subscription

Carnegie Hall Series Subscription Tickets:

3-Concerts: \$243-\$68

2-Concerts: \$162-\$45

Single Tickets: \$90-\$25

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