



Oratorio Society of New York

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**ORATORIO SOCIETY OF NEW YORK AND KENT TRITLE CONCLUDE THEIR TENTH SEASON TOGETHER WITH ORFF'S *CARMINA BURANA*, CONDUCTED BY TRITLE, AND BERNSTEIN'S *CHICHESTER PSALMS* LED BY OSNY ASSOCIATE CONDUCTOR DAVID ROSENMEYER – TUESDAY, MAY 5, 2015, AT CARNEGIE HALL**

***Jennifer Zetlan, Peter Tantsits, Takaoki Onishi Are the Soloists***

The Oratorio Society of New York is in its 142<sup>nd</sup> season as the city's standard for grand choral performance, and its tenth with its current music director, Kent Tritle. Celebrating the culmination of their landmark season together and, as it happens, emergence from a frigid and stormy winter, Tritle and the OSNY will present two life-affirming works for their spring concert: the ardent, hopeful *Chichester Psalms* of Leonard Bernstein, which will be conducted by the OSNY's associate conductor, David Rosenmeyer (also marking his tenth season with the group), and Carl Orff's spirited, bawdy *Carmina Burana*. Soloists Jennifer Zetlan, soprano; Peter Tantsits, tenor; Takaoki Onishi, baritone, and the Choristers of the Cathedral of St. John the Divine join the OSNY on Tuesday, May 5, 2015, at 8:00 pm, at Carnegie Hall.

The concert marks the first performance of the full orchestral version of *Carmina Burana* by Tritle. Called a "scenic cantata" by Orff, *Carmina* is based in medieval poetry celebrating love and earthly pleasures, and has been an enduring favorite since its 1937 premiere; it is also widely known through countless quotations of the chorus "O Fortuna" in movies and television commercials.

"Bernstein and his exuberance, coupled with the playfulness of *Carmina Burana*, made a great deal of sense to me," says Tritle. Leonard Bernstein's 1965 *Chichester Psalms*, commissioned by England's Chichester Cathedral, combines Christian choral tradition with Hebrew verse. Tritle decided to ask David Rosenmeyer to conduct it on this program, remembering that Bernstein is a personal hero to Rosenmeyer. As Rosenmeyer tells it, when he first came to New York, it was a very meaningful experience to visit Patelson's Music House and hold the score for *Chichester Psalms* in his hands. Rosenmeyer was born in Argentina and began his musical studies in Israel.

**Kent Tritle** is one of America's leading choral conductors. Called "the brightest star in New York's choral music world" by *The New York Times*, he is also Director of Cathedral Music and Organist at the Cathedral of St. John the Divine and Music Director of Musica Sacra, the longest continuously performing professional chorus in New York. In addition, 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 also the organist of the New York Philharmonic and the American Symphony Orchestra. [www.kenttritle.com](http://www.kenttritle.com)

Now in his tenth season as Associate Conductor of the Oratorio Society of New York, **David Rosenmeyer** has led the Society in Carnegie Hall performances of Britten's *Te Deum* (2010) Fauré's *Cantique de Jean Racine* (2008) and Stravinsky's *Mass* (2007), which marked his Carnegie Hall debut. A conductor, vocal coach, pianist, and accompanist, Mr. Rosenmeyer is the music director of the Fairfield County Chorale and is also on faculty at New York University where he serves as Music Director of the Choral Arts Society and the University Singers. In addition, he is on the artist roster of the Carnegie Hall Weill Music Institute, where he works with the Musical Connection series, designing and bringing engaging interactive musical outreach programs to underserved communities. [www.davidrosenmeyer.com](http://www.davidrosenmeyer.com)

Soprano **Jennifer Zetlan** is swiftly garnering recognition for her artistry and captivating stage presence. Her 2014-15 season has included a reprisal at Carnegie Hall of a role she created last season at the Ojai Festival, that of Mozart/Donna Anna in Steven Stucky's and Jeremy Denk's *The Classical Style*, as well as *The Tempest Songbook* with Gotham Chamber Opera, the creation of the role of Fanny in the world premiere of *Morning Star* with Cincinnati Opera, and Ligeti's *Requiem* with the American Symphony Orchestra at Carnegie Hall. [www.jenniferzetlan.com](http://www.jenniferzetlan.com)

Always eager to push the boundaries of the lyric tenor repertoire, tenor **Peter Tantsits** was recently named "one of his generation's most consistently satisfying contemporary vocal music specialists" by OPERA Magazine (UK). Mr. Tantsits is often called upon to perform 20th century classics by Berg and Ligeti as well as new works, including recent successes on the stages of Teatro alla Scala, Lincoln Center, and the Beijing International Music Festival. An original member of ICE, International Contemporary Ensemble, Peter has collaborated with the ensemble on works by composers such as Berio, Birtwistle, Gubaidulina, Kagel, Ligeti, Nono, Rihm, Ustvolskaya, and Xenakis.

A native of Tokyo, Japan, baritone **Takaoki Onishi** in one year won the top prize in the Gerda Lissner International Vocal Competition and first prize in both the Opera Index, Inc., Vocal Competition and the Licia Albanese-Puccini International Vocal Competition. Mr. Onishi is also the inaugural first-prize winner of the IFAC-Juilliard Prize Singing Competition in Japan, which provided him a full scholarship to attend The Juilliard School. At Juilliard, he appeared in the U.S. premiere of Sir Peter Maxwell Davies's *Kommilitonen!* Recently, he won praise for his performances in the title role in *Eugene Onegin* at Juilliard and the role of Jesus in Bach's *St. Matthew Passion*. In spring 2013, he created a leading role in the world premiere of Marty Roger's *The Memory Stone* with Houston Grand Opera's East/West program.

### **Oratorio Society of New York**

Since its founding in 1873, the OSNY, New York's own 200-voice avocational chorus, has become the city's standard for grand, joyous choral performance. "The sheer energy of the Society's sound had an enveloping fervor," wrote Allan Kozinn in *The New York Times* of a 2008 presentation of Brahms's *Ein Deutsches Requiem*, and of a 2005 performance of *Messiah*, Jeremy Eichler said in the *Times*, "this was . . . a vibrant and deeply human performance, made exciting by the sheer heft and depth of the chorus's sound."

The Oratorio Society has performed the world, U.S., and New York premieres of works as diverse as Brahms' *Ein Deutsches Requiem* (1877), Berlioz' *Roméo et Juliette* (1882), a full-concert production of Wagner's *Parsifal* at the Metropolitan Opera House (1886), Tchaikovsky's a cappella *Legend* and *Pater noster* (1891) and *Eugene Onegin* (1908), the now-standard version of *The Star*

*Spangled Banner* (1917; it became the national anthem in 1931), Bach's B-minor Mass (1927), Dvořák's *St. Ludmila* (1993), Britten's *The World of the Spirit* (1998), Juraj Filas' *Song of Solomon* (2012), and Paul Moravec's *Blizzard Voices* (2013), as well as works by Handel, Liszt, Schütz, Schubert, Debussy, Elgar, and Saint Saëns, among others. On its 100<sup>th</sup> anniversary the Oratorio Society received the Handel Medallion, New York City's highest cultural award, in recognition of these contributions. [www.oratoriosocietyofny.org](http://www.oratoriosocietyofny.org)

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**Tuesday, May 5, 2015, at 8:00 pm**

**Carnegie Hall – Stern Auditorium, Perelman Stage**

**ORATORIO SOCIETY OF NEW YORK**

**Kent Tritle, conductor\***

**David Rosenmeyer, conductor\*\***

**Jennifer Zetlan, soprano**

**Peter Tantsits, tenor**

**Takaoki Onishi, baritone**

**The Orchestra of the Society**

**ORFF**            *Carmina Burana\**

**BERNSTEIN**    *Chichester Psalms\*\**

**Tickets: \$25–\$90**

**At the Carnegie Hall Box Office, 57th St. and 7th Ave.**

**By phone at CarnegieCharge, 212-247-7800, or online at [www.carnegiehall.org](http://www.carnegiehall.org)**

**For more information, visit [www.oratoriosocietyofny.org](http://www.oratoriosocietyofny.org)**

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**Photos of Kent Tritle and Oratorio Society of New York**

**Video of Kent Tritle on the OSNY's 2014-15 season**

*April 2, 2015*