



# ORATORIO SINGERS

WESTFIELD, NEW JERSEY

TRENT JOHNSON, MUSIC DIRECTOR



## THE CREATION

*by Joseph Haydn*

AND A WORLD PREMIERE

## HALLELUJAH!

*by Trent Johnson*

Sunday, November 20, 2022

at 3 PM

First United Methodist Church  
One East Broad Street, Westfield, NJ



Made possible by funds from the Union County Office of Cultural & Heritage Affairs, a partner of the New Jersey State Council on the Arts.



---

## Oratorio Soloists

**Soprano Maureen Francis'** warm silvery timbre, excellent musicianship and acclaimed acting has given her an excellent reputation as a singer in demand in the competitive world of opera. She made her debut with Trilogy: An Opera Company at The New Jersey Performing Arts Center in the World Premiere of *Robeson* with acclaimed singer Kevin Maynor singing the title role. Recent performances have included the premiere of *Songs of the Moon* written for soprano, baritone and harp in Philadelphia, Mozart's *Great Mass in c minor* with the Oratorio Singers of Westfield, NJ, the role of Christine Daae/Marguerite in Gabriel Thibaudreau's *Phantom of the Opera* with the New Jersey Festival Orchestra, Rutter's *Requiem* with The Choral Arts Society of New Jersey, and as Adina in *The Elixir of Love*.

Ms. Francis was in Mumbai, India with Bergen Opera for the Indian premiere of Andrew Lloyd Weber's *Requiem*. She made her debut with Fresno Grand Opera as Mabel in their production of *The Pirates of Penzance*. Concerts include *Le Fantome de l'opera* with The Westfield Symphony, Dvorak's *Stabat Mater* with the Choristers in Philadelphia and Mendelssohn's *Elijah* with the Fairfax Choral Society in Virginia. She debuted at Alice Tully Hall in Lincoln Center with Distinguished Concerts International in a performance of Faure's *Requiem* and the World Premiere of Vijay Singh's *Mass, Op.1*. Ms. Francis returned to Omaha Opera as Susanna in their production of *Le Nozze di Figaro* and performed the Bach *Magnificat* with New Jersey's Pro Arte Chorale, Bach's *B Minor Mass* with the Upper Dublin Choristers and *Carmina Burana* with the Fairfax Choral Society. Recent concerts include Beethoven's *Missa Solemnis* in Philadelphia, Mozart's *Solemn Vespers* and *Coronation Mass* at Carnegie Hall, Handel's *Messiah* in her debut at the National Cathedral in Washington, D.C., and with the Handel Choir of Baltimore, singing the Princess in Handel's *Hercules*.

**Rufus Müller**, the British-German tenor, was acclaimed by *The New York Times* following a performance in Carnegie Hall as "...easily the best tenor I have heard in a live *Messiah*." He is celebrated as the Evangelist in Bach's *Passions*, and his unique dramatic interpretation of this role has confirmed his status as one of the world's most sought-after performers. He gave the world premiere of Jonathan Miller's acclaimed production of the *St Matthew Passion*, which he also recorded and was broadcast on BBC TV. He repeated the role in three revivals of the production at the Brooklyn Academy of Music in New York ("a sensational Evangelist"- *New York Times*).

In demand for oratorio and opera, Rufus Müller has worked with many leading conductors including Franz Welser-Möst, Sir John Eliot Gardiner, Sir Roger Norrington, John Nelson, Ivor Bolton, Richard Hickox, Nicholas McGegan, Gustav Leonhardt, Frans Brüggen, Trevor Pinnock, Philippe Herreweghe, Joshua Rifkin, Andrew Parrott, Nicholas Kraemer and Ivan Fischer. He has given solo recitals in the Wigmore Hall in London as well as for BBC Radio, and in Munich, Frankfurt, Tokyo, Barcelona, Madrid, Utrecht, Paris, Salzburg and New York. Rufus has had a regular partnership with pianist Maria João Pires with whom he has performed in Spain, Portugal, Germany, Ireland, Japan and the UK, notably in a three-concert *Schubertiade* in Spain and London's Wigmore Hall. Rufus was born in Kent, England and was a choral scholar at New College, Oxford. He studied in New York with the late Thomas LoMonaco and is a Professor of Music at Bard College, New York.

**Lyric Bass Paul Whelan** has spent much time in his native New Zealand where he joined the Christchurch City Choir for Handel's *Messiah*, and appeared with the Christchurch Symphony Orchestra in performances of Mozart's *Requiem*. He appeared with the Auckland Philharmonia Orchestra in the role of Rocco in Beethoven's *Fidelio*, and he sang in concert with the Wellington Opera in the role of the Commendatore in Mozart's *Don Giovanni*. Lending his talent to local composer Tim Finn of Crowded House, he appeared as Captain James Cook in *Ihiti 'Avei'a – Star Navigator* for Opera New Zealand, and also sang the roles of Cadmus and Somnus in *Semele*.

Recent appearances include his appearance at the Théâtre des Champs-Élysées in Paris in the role of the Commendatore in *Don Giovanni* in the Garsington Opera production on tour; Micha in *The Bartered Bride* also at Garsington; the role of Timur in *Turandot* at Opera New Orleans; the world premiere of Stuart MacRae's opera *Anthropocene* in the role of Captain Ross for Scottish Opera, along with the role of Dikoj in *Katya Kabanova*. Recently, Paul Whelan made his house debut at Lyric Opera of Kansas City in the role of Gremin in *Eugene Onegin*, winning outstanding reviews. He performed *The Creation* with the Arctic Philharmonic Orchestra and sang selections from the role of Hagen in Wagner's *Götterdämmerung* with the Jacksonville Symphony.



## Oratorio Music Director

**Music Director, Trent Johnson** is an organist, composer, pianist and conductor. He is the Organist and Assistant Director of Music of All Souls Unitarian Church in New York City, and the Music Director and Conductor of the Oratorio Singers of Westfield, New Jersey. Mr. Johnson is also an organist at Radio City Music Hall in New York City, where he plays the "Mighty Wurlitzer" organ for the Christmas Spectacular Show. He is a graduate of the Peabody Institute of the Johns Hopkins University and The Juilliard School. He has recorded the organ works of Pulitzer Prize winning composer George Walker for Albany Records, and is a frequent collaborator with brass instrumentalists.

As a composer, he has written numerous works for chorus and orchestra, oratorios, orchestral works, concertos, chamber music, song cycles, and an opera. Recent works include the world premiere of his opera *Kenyatta* at the New Jersey Performing Arts Center in Newark, NJ, the oratorios *St. Augustine*, and *Wittenberg - The Story of Martin Luther, 10 Pieces for organ*, written during the Covid pandemic, and his *Bass Trombone Concerto, Across Continents*, written for bass trombonist Darrin C. Milling. Mr. Johnson is the recipient of grants from Meet the Composer, funding from the NEA, and is the recipient of the Wladimir and Rhoda Lakond Award in composition from the American Academy of Arts and Letters in New York City.

## Oratorio Production Staff

### Chairperson

Janet Poland

### Recording and Sound

John R. Panosh, Charles W. Asbury

### House Managers

Robert and Nancy Anderson

### Financial Development

Patricia Curtis

### Products

Gloria Brodersen

### Usher Chairperson

Christine Munoz

### Treasurer

Gloria Brodersen

### Tickets

Jill Tozier

### Photography

Virginia Jakubowski

### Stage Construction

Charles W. Asbury, John R. Panosh

### Posters

Rachel Shopiro

### Graphic Design and Program

Barbara Alexander Shopiro

*We extend our grateful thanks to*

*The First United Methodist Church in Westfield*

*for providing us with rehearsal and performance space.*



# Notes On Haydn's *The Creation*

By Paul Mack Somers

Franz Joseph Haydn's *The Creation* (*Die Schöpfung*) stands as a work contemporaneous to, yet apart from, burgeoning Romanticism. By the time of its 1798 composition, Beethoven was already storming the walls of the musical bastions, with formal and sonic ideas that stretched the previous boundaries.

Except for the initial *Representation of Chaos*, Haydn's musical language is overtly that of the court, his ideas are those of the Enlightenment, not the Revolution. After all, other than his innate talent, what he had in life was due entirely to the aristocracy. It was not in his nature to set about tearing at its foundations alongside his prematurely dead young friend Mozart or his radical student Beethoven.

This is not meant to paint Haydn as wholly conservative as there are many advanced ideas in *The Creation*. He used orchestral scoring that was thick for his time, including trombones and the contrabassoon. The presence of these carries more meaning than might be guessed at first glance.

The trombone had long been associated with the dead. While in English we speak of "the last trumpet," in German the expression is "the last trombone." From Monteverdi's early operas to Mozart's recently composed *Don Giovanni* and *Die Zauberflöte*, the solemnity of the otherworldly — such as the memorial statue coming to life or the magician Sarastro — recalled this connection between death and the trombone.

But Haydn shook off this dreadful meaning and used trombones to portray enlivening nobility. In fact, he uses them for pure color quite notably in the opening *Chaos*.

The contrabassoon goes beyond its most obvious picture-painting episodes of ponderous or creeping creatures although those are no doubt the original inspiration for Haydn's use of the dark sonority. But to hire a contrabassoon player for those few moments would have been seen by Haydn as an inexcusable indulgence. For most of his career he had been the head of the music establishment at the court of Prince Esterházy in Eisenstadt. Not only did he have the responsibility to compose and conduct, but he did the hiring and firing and established the wages. So even later in life, when no one would have batted an eye if the famous Haydn wanted a contrabassoon for just a few notes, it still wasn't in his nature to be so prodigal.

Thus he not only opened the gate for Beethoven's humorous contrabassoon in the *Ode to Joy*, but ultimately to the dramatically

sinister growls which characterize the Grand Inquisitor in Verdi's *Don Carlo*. Further, by welcoming the instrument into the general orchestral palette, he paved the way for Berlioz, Wagner, Strauss, and beyond.

Haydn was a man of great humor. He often did the unexpected just to catch the ear off-guard. While the best known example is the sudden crashing chord in the "*Surprise*" *Symphony*, there are many examples, often far more subtle though no less arresting.

While some examples of Haydn the musical prankster exist in *The Creation*, his more usual form of joke in this work is to play what we might think of as "Musical Jeopardy." The standard way of presenting a tableau is to name it and then present it: "Behold the gentle, flaky snow" followed by a representation of snow by the orchestra. But Haydn often works this backward. We hear the snow first, then find ourselves asking in the form of a question "Is that snow?" Only after the picture has been played does Haydn have the singer say "the gentle, flaky snow."

The relationship of the text to *The Creation* and Haydn's music has a history as sinuous as the "long trains" of reptiles which he depicts creeping on the earth.

Haydn had long been an admirer of the work of Handel. When he went to England at the invitation of the impresario, Johann Peter Salomon, Haydn heard *Messiah* in a performance featuring an ineffably British gigantic chorus. He determined that he wanted to compose something of such "Handelian" scope.

Salomon suggested a text that Handel had turned down, but that Salomon thought would be just right for Haydn. It was Lidley's oratorio-style poem inspired by certain passages in John Milton's *Paradise Lost*. There is, of course, no comparison between Lidley's picturesque verses, "Rolling in foaming waves moves the unruly Sea, Hills and rocks appear, the mountain peak ascends on high," and the deep virility of Miltonian lines like " ... and at the voice of God, as with a Mantle didst invest the rising world of waters dark and deep, Won from the void and formless infinite."

Yet the choice of Lidley's easier verses was and remains appropriate, for it required the composer to write music with the power to lift the text above itself. Milton's already strong verses would have needed no such aid and would therefore have been likely to resist association with another strong medium like oratorio, especially when wielded by another master.



Haydn did not feel comfortable enough with English to take on the task of setting Lidley's text. So upon his return to Vienna he approached Baron Gottfried van Swieten, the Imperial Court Librarian, for aid. Van Swieten admired not only Haydn's music but Handel's. It was van Swieten who commissioned Mozart to arrange extra wind parts for *Messiah* when there was no organ available. Later it was his encouragement of Beethoven that earned him the honor of dedicatee for the young composer's *Symphony No. 1*.

The Baron not only translated Lidley into German for Haydn, but made a few changes that he felt improved the poem.

Haydn's desire to be grandly Handelian was achieved. The Viennese nobility who were invited to attend the premier in the Palais Schwarzenberg on April 29, 1798, were astonished at the sheer size of the undertaking. The array of the chorus was vaster than ever before seen in Vienna and the orchestra Haydn conducted contained 180 players, enormous even by today's standards.

Performances soon followed in England, where van Swieten's translation of Lidley was retranslated into English lyrics that would fit Haydn's music.\* Thus, what Lidley wrote as an homage to Milton for Handel's use had finally resurfaced in England in considerably altered form.

So great was Haydn's fame that the existence of a state of war between Austria and France did not prevent an invitation for him to travel to Paris for the first performance of *Le Creation*. Indeed, years later in 1809, as Haydn was in his last days, one of Napoleon's first acts upon the surrender of Vienna was to place an armed guard at the door of Haydn's house to prevent any rude disturbance of the internationally revered old man. A patriot to the end, every day Haydn dragged himself to the piano and played the Austrian national anthem for the French soldiers outside.

He knew the anthem quite well. He had composed it.

\*Haydn intended *The Creation* to be a bilingual work, and published it in 1800 with English and German texts. He entrusted the task of adapting the original English libretto to the Baron Gottfried van Swieten. Swieten's knowledge of English, however, proved inadequate for the purpose; his score was full of false accents and obscurities of sense, and tended to discredit the English text altogether. In this new edition, which we are performing today, Nicholas Temperley has carried out a fresh adaptation, reconciling, as far as possible, the original English text with Haydn's intentions.

## *Notes On Hallelujah!*

Trent Johnson's new work *Hallelujah!*, was written in celebration of the Oratorio Singers' 40th anniversary in 2020. The challenges of Covid have delayed its premiere until now. The work uses the single word Hallelujah! throughout, treating the word in a variety of moods to celebrate the Oratorio Singers' anniversary and the joy of singers making music together. This work is celebratory in nature, with moments of calm beauty and repose, and concludes with a powerful exaltation of joy and jubilation.

*This concert is dedicated to the memory of David Norwine, a charter member of the Oratorio Singers, who died on August 17, 2022 and to James Johnson, Trent Johnson's father, one of Trent's biggest musical fans, and a longtime supporter of the Oratorio Singers, who died on January 25, 2022.*



# Hallelujah!

**Trent Johnson**

Hallelujah!

# The Creation

**Die Schopfung**

**Franz Joseph Haydn (1732-1809)**

## **PART ONE**

### **The First Day**

#### **1. Introduction (The representation of Chaos)**

**Orchestra**

**Raphael (Bass)**

In the beginning God created the heaven and the earth. And the earth was without form, and void; and darkness was upon the face of the deep.

**Chorus**

And the spirit of God moved upon the face of the waters. And God said, Let there be light: and there was light.

**Uriel (Tenor)**

And God saw the light, that it was good: and God divided the light from the darkness.

#### **2. Air (Uriel) with Chorus**

Now vanish before the holy beams, the gloomy dismal shades of dark. The first of days appears. Disorder yields to order fair the place. Affrighted flee hell's spirits black in throngs; Down they sink in the deep abyss To endless night.

**Chorus**

Despairing cursing rage Attends their rapid fall. A new created world, Springs up at God's command.

### **The Second Day**

#### **3. Recitative (Raphael)**

And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: and it was so.

Accompanied

Outrageous storms now dreadful arise; As chaff by the winds are impelled the clouds. By heaven's fire the sky is enflamed, And awful roll the thunders on high. Now from the floods in steams ascend Reviving showers of rain, The dreary, wasteful hail, The light and flaky snow.



#### **4. Solo (Gabriel) and Chorus**

##### **Gabriel**

The mar'ulous work beholds amazed. The glorious hierarchy of heav'n, And to th'ethereal vaults resounds The praise of God. And of the second day.

##### **Chorus**

And to th'ethereal vaults resounds The praise of God. And of the second day.

### **The Third Day**

#### **5. Recitative (Raphael)**

And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear; and it was so. And God called the dry land Earth; and the gathering of waters called he Seas, and God saw that it was good.

#### **6. Air (Raphael)**

Rolling in foaming billows Up lighted roars the boist'rous sea. Mountains and rocks now emerge: Their tops into the clouds ascend. Through open plains outstretching wide, In serpent error rivers flow. Softly purling glideth on Through silent vales the limpid brook.

#### **7. Recitative (Gabriel)**

And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed it is in itself upon the earth: and it was so..

#### **8. Air (Gabriel)**

With verdure clad the fields appear Delightful to the ravished sense; by flowers sweet and gay Enhanced is the charming sight. Here vent their fumes the fragrant herbs: Here shoots the healing plant. By loads of fruits th'expanded boughs are pressed; to shady vaults are bent the tufty groves; the mountain's brow is crowned with closed wood.

#### **9. Recitative (Uriel)**

And the heavenly host proclaimed the third day, praising God and saying:

#### **10. Chorus**

Awake the harp, the lyre awake! In shout and joy your voices raise! In triumph sing the mighty Lord! For he the heavens and earth has clothed In stately dress.

### **The Fourth Day**

#### **11. Recitative (Uriel)**

And God said, Let there be lights in the firmament of heaven, to divide the day from the night, and to give light on the earth; and let them be for signs, and for seasons, and for days, and for years. He made the stars also.

#### **12. Recitative (Uriel)**

In splendour bright is rising now The sun, and darts his rays; An am'rous, joyful, happy spouse, A giant proud and glad To run his measured course. With softer beams and milder light steps on The silver moon through silent night. The space immense of th'azure sky Innum'rous host of radiant orbs adorns. And the sons of God announced the fourth day In song divine, proclaiming thus his pow'r;



### **13. Chorus with Soli (Gabriel, Uriel, Raphael)**

#### **Chorus**

The heavens are telling the glory of God; The firmament displays The wonder of his works.

#### **Trio (Gabriel, Uriel, Raphael)**

To day that is coming speaks it the day; The night that is gone, to following night.

#### **Chorus**

The heavens are telling the glory of God; The firmament displays The wonder of his works.

#### **Trio (Gabriel, Uriel, Raphael)**

In all the land resounds the word, Never unperceived, Ever understood.

#### **Chorus**

The heavens are telling the glory of God; The firmament displays The wonder of his works.

## **PART TWO**

### **The Fifth Day**

#### **14. Recitative (Gabriel)**

And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven.

#### **15. Air (Gabriel)**

On mighty pens uplifted soars The eagle aloft, and cleaves the sky In swiftest flight to the blazing sun. His welcome bids to morn the merry lark, And cooing, calls the tender dove his mate. From ev'ry bush and grove resound The nightingale's delightful notes; No grief affected yet her breast, Nor to a mournful tale were tuned Her soft, enchanting lays.

#### **16. Recitative (Raphael)**

And God created great whales. and ev'ry living creature that moveth. And God blessed them, saying. Be fruitful all, and multiply! Ye winged tribes, be multiplied and sing on ev'ry tree! Multiply ye finny tribes, And fill each wat'ry deep! Be fruitful, grow, and multiply, And in your God and Lord rejoice.

#### **17. Recitative (Raphael)**

And the angels struck their immortal harps, and the wonders of the fifth day sung.

#### **18. Trio (Gabriel, Uriel, Raphael)**

##### **Gabriel**

Most beautiful appear, With verdure young adorned, The gently sloping hills. The narrow, sinuous veins Distil in crystal drops The fountain, fresh and bright.

##### **Uriel**

In lofty circles plays And hovers through the sky The cheerful host of birds. And in the flying whirl The glitt'ring plumes are dyed, As rainbows, by the sun.

##### **Raphael**

See flashing through the wet In thronged swarms the fry On thousand ways around. Upheaved from the deep The immense leviathan Sports on the foaming wave.

#### **Trio (Gabriel, Uriel, Raphael)**

How many are thy works, O God! Who may their numbers tell? Who, O God? Who may their numbers tell?

#### **19. Trio (Gabriel, Uriel, Raphael) and Chorus**

The Lord is great, and great his might, His glory lasts, For ever and for evermore.





---

# *Intermission*

10 minutes

## **The Sixth Day**

### **20. Recitative (Raphael)**

And God said: Let the earth bring forth living creature after his kind, cattle and creeping thing, and beasts of the earth after their kind.

### **21. Recitative (Raphael)**

Straight opening her fertile womb The earth obeys the word, and teem Creatures numberless, In perfect forms and fully grown. Cheerful, roaring, stands the tawny lion; In sudden leaps the flexible tiger appears: The nimble stag bears up his branching head. With flying mane and fiery look Impatient neighs the sprightly steed; The cattle in herds already seek Their food on fields and meadows green. And o'er the ground, as plants, are spread The fleecy, meek and bleating flocks. Unnumbered as the sands, In whirls arise the host of insects. In long dimensions creeps With sinuous trace the worm.

### **22. Air (Raphael)**

Now heav'n in all her glory shines; Earth smiles in all her rich attire. The room of air with fowl is filled, The water swelled by shoals of fish; By heavy beasts the ground is trod, But all the work was not complete; There wanted yet that wondrous being That grateful should God's pow'r admire, With heart and voice his goodness praise.

### **23. Recitative (Uriel)**

So God created man in his own image, in the image of God created he him; male and female created he them. He breathed into his nostrils the breath of life, and man became a living soul.

### **24. Air (Uriel)**

In native worth and honour clad, With beauty, courage, strength adorned, To heav'n erect and tall he stands A man, The lord and king of nature all. The large and arched brow sublime Of wisdom deep declares the seat, And in his eyes with brightness shines The soul. The breath and image of his God. With fondness leans upon his breast The partner for him formed, A woman, fair and graceful spouse. Her softly smiling virgin looks, Of flow'ry spring the mirror, Bespeak him, love, and joy, and bliss.

### **25. Recitative (Raphael)**

And God saw ev'ry thing that he had made, and, behold, it was very good. And the heavenly choir in song divine thus closed the sixth day;

### **26. Chorus**

Achieved is the glorious work: The Lord beholds it, and is pleased. in lofty strains let us rejoice; Our song must be the praise of God!

### **27. Trio (Gabriel, Uriel, Raphael)**

#### **Gabriel, Uriel**

On thee each living soul awaits; From thee, O Lord, they beg their meat. Thou openest thy hand, And sated all they are.

#### **Raphael**

But when from them thy face is hid, With sudden terror they are struck. Thou tak'st their breath away; They vanish into dust.

#### **Gabriel, Uriel, Raphael**

Thou lett'st thy breath go forth again, And life with vigour fresh returns. Revived earth unfolds New force and new delights.



### **28. Chorus**

Achieved is the glorious work. Our song must be the praise of God! Glory to his name for ever! He sole on high exalted reigns. Alleluia!

## **PART THREE**

### **29. Recitative (Uriel)**

In rosy mantle appears By tunes sweet awaked The morning young and fair. From the celestial vaults Pure harmony descends On ravished earth. Behold the blissful pair Where hand in hand they go! Their flaming looks express What feels the grateful heart. A louder praise of God Their lips shall utter soon. Then let our voices ring. United with their song!

### **30. Hymn (Eve, Adam, and Chorus)**

#### **Eve, Adam**

By thee with bliss, O bounteous Lord, The heav'n and earth are filled. This world, so great, so wonderful, Thy mighty hand has framed.

#### **Chorus**

For ever blessed be his pow'r! His name be ever magnified!

#### **Adam**

Of stars the fairest, O how sweet Thy smile at dawning morn! How bright'nest thou, O sun, the day, Thou eye and soul of all!

#### **Chorus**

Proclaim in your extended course The glorious pow'r and might of God.

#### **Eve**

And thou that rul'st the silent night, And all ye starry host, Spread wide and ev'ry where his praise In choral songs about.

#### **Adam**

Ye strong and cumbrous elements, Who ceaseless changes make, Ye dusky mists, and dewy steams, Who rise and fall through the air:

#### **Eve, Adam and Chorus**

Resound the praise of God our Lord! Great is his name, and great his might.

#### **Eve**

Ye purling fountains, tune his praise, And wave your tops, ye pines! Ye plants exhale, ye flowers breathe At him your balmy scent!

#### **Adam**

Ye that on mountains stately tread, And ye that lowly creep, Ye birds that sing at heaven's gate, Ye that through waters glide,

#### **Eve, Adam and Chorus**

Ye living souls extol the Lord! Him celebrate, him magnify

#### **Eve, Adam**

Ye valleys, hills, and shady woods, Our raptured notes ye heard; From morn to ev'n you shall repeat Our grateful hymns of praise.

#### **Chorus**

Hail, bounteous Lord! Almighty, hail! Thy word called forth this wondrous frame. Thy pow'r adore the heav'n and earth. We praise thee now and evermore.

### **31. Recitative (Eve, Adam)**

#### **Adam**

Our duty we have now performed In off'ring up to God our thanks. Now follow me, dear partner of my life! Thy guide I'll be, and ev'ry step Pours new delights into our breast, Shows wonders ev'ry where. Then mayst thou feel and know The high degree of bliss The Lord allotted us, And with devoted heart His bounty celebrate. Come, follow me! Thy guide I'll be.



**Eve**

O thou, for whom I am! My help, my shield, my all! Thy will is law to me. So God, our Lord, ordains,  
And from obedience grows My pride and happiness.

**32. Duet (Eve, Adam)**

**Adam**

Graceful consort! At thy side Softly fly the golden hours. Ev'ry moment brings new rapture, Ev'ry care is  
put to rest.

**Eve**

Spouse adored! At thy side Purest joys o'erflow the heart. Life and all I am is thine; My reward thy love  
shall be.

**Adam**

The dew-dropping morn, O how she quickens all!

**Eve**

The coolness of ev'n, O how she all restores!

**Adam**

How grateful is Of fruits the savour sweet!

**Eve**

How pleasing is Of fragrant bloom the smell!

**Eve, Adam**

But without thee, what is to me

**Adam**

The morning dew

**Eve**

The breath of ev'n

**Adam**

The sav'ry fruit?

**Eve**

The fragrant bloom?

**Eve, Adam**

With thee is ev'ry joy enhanced; With thee delight is ever new. With thee is life incessant bliss. Thine it  
whole shall be.

**33. Recitative (Uriel)**

O happy pair, and ever happy still, Unless, by false conceit misled, Ye strive at more than granted is,  
And more would know than know you should!

**34. Chorus with Soli**

Sing the Lord, ye voices all! Utter thanks, all ye his works! Celebrate his pow'r and glory! Let his name  
resound on high! The Lord is great; his praise shall never end.

**Amen**



---

# Individual Sponsors

## Archangels

Ms. Deborah Bailey  
Margo Bradley  
A Music Loving Couple

Robert and Colleen Helmacy  
Melvin Hicks – In Honor of Stephanie Kissenberth  
Dr. and Mrs. Donald Neu

Janet Poland  
John and Ellen Wieting

## Angels

Dr. Sofia Anthony  
Barry and Jennifer Januzelski

James and Wanda Johnson  
Mr. and Mrs. Trent Johnson

Patricia Klatt  
Erwin Petri and Alexandria Levie

## Guarantors

Gary and Gloria Brodersen  
Patricia and Robert Curtis

Randy Greasham  
Sabine Loechner

Debra Ondeyka

## Benefactors

Anonymous  
Carolann Aspray  
Deb and Rich Ford

Roberta and Mark Lichtenberg  
Alice and Fred Miller  
Carol Schwarz

Mary Tomiuk and Frank Ranlett  
Jill Tozier  
Kathryn D. Zuber

## Patrons

In Memory of Marnie Sparre Burke  
Kathryn Ciurczak  
Philip and Jane Dietterich

J. Doris Eisele  
Joel Farley  
Alberta M. Jacobs  
Gary and Judy Kushnier

Janet and Bob Leonard  
Mariam Shastri  
In Loving memory of David R.  
Mooney and William James Carey  
– and their music.

## Donors

Patricia Conneen

Cathy Asch

Jan Kameron  
Sarah J. Vincentsen

## Friends

Rev. Dr. Susan Iliff

The Ref. Drs. David Mertz & Nancy Duff

Vena Sharer  
Carolee Stewart



---

## Business Sponsors

### Archangel

**Sandra L. Morrow, Ph.D.**

Clinical Psychologist - NJ #2472

908-654-6512

drsandramorrow.com

Adult & Child Psychotherapy

Court Evaluations

### Benefactor

**Richard Coltrara, CFP**

**Robert Devaney, CRPC**

**Coltrara Devaney Wealth Management**

UBS Financial Services

Westfield, NJ

800-503-9455

**Fairview Cemetery**

Faithfully Serving the Public Since 1868

1100 East Broad Street, Westfield, NJ

908-232-0781

Fairviewcemetery1.com @Fairviewcemetery

"A lasting Memorial, A Fitting Tribute"

**Mark Lichtenberg, M.D.**

Medical and Cosmetic Dermatology

55 Morris Avenue

Springfield, NJ 07081

973-376-0540

**Tiffany Natural Pharmacy**

1115 South Avenue West

Westfield, NJ 07090

908-233-2200

**Weldon Materials, Inc.**

Weldon Concrete Division

141 Central Avenue

Westfield, NJ 07090

908-233-4444

### Patron

**Bob Evans Agency**

Insuring the Things You Value

123 North Union Avenue, Suite 104

Cranford, NJ 07016

908-276-8812

**Cheryl Ann Notari, Ph.D.**

Psychologist

332 Springfield Avenue - Suite 204

Summit, NJ 07901

908-608-1114

**Cranford Dental Arts**

Jayshree Sawhney, DDS

108 North Union Avenue

Cranford, NJ 07016

908-276-4116

**Golden Age Fretted Instruments**

266 East Broad Street

Westfield, NJ 07090

908-301-0001

**Mark Weisholtz, CPA**

917 Mountain Avenue

Mountainside, NJ 07092

908-317-0212

**PCM DIGITAL RECORDINGS**

Specialists in Digital Recording of

Organ, Church, Choral and

Instrumental Concerts

CDs From Tape/LPs/45s and Cassettes

Scotch Plains, NJ 07076

908-889-5696

"We Record These Concerts"



---

## Business Sponsors

### Patron

#### **The Portasoft Company**

469A South Avenue East  
Westfield, NJ 07090  
908-233-4300

#### **Kenneth W. Arida, DDS**

Family and Cosmetic Dentistry  
131 South Euclid Avenue  
Westfield, NJ 07090  
908-654-6262  
www.drarida.com

#### **Ralph G. Maines, DMD**

Family Dentistry  
1109 Tice Place  
Westfield, NJ 07090  
908-232-3218  
Office Hours By Appointment

#### **THS Travers Home Solutions, LLC**

Custom Audio/Video Installations  
Home Theater - Networking - Integration  
Westfield - 908-472-6341  
www.travershomesolutions.com

### Donor

#### **4D Automotive**

Complete Auto Repairs  
184 South Avenue  
Fanwood, NJ 07023  
908-322-7643

#### **Christoffers Flowers & Gifts**

860 Mountain Avenue  
Mountainside, NJ 07092  
908-233-0500  
christoffersflowers860@gmail.com  
www.christoffersflowers.com

#### **Wesley Hall Preschool & Kindergarten**

One East Broad Street  
Westfield, NJ 07090  
908-233-9570  
www.wesleyhall.org

#### **The Artist Framer**

17 North Avenue East  
Cranford, NJ 07016  
908-931-1133  
Email: theartistframer@hotmail.com  
www.theartistframer.com

#### **Nancy's Hair Studio**

1810 East Second Street  
Scotch Plains, NJ 07076  
908-322-6262

#### **Westfield Dental Associates, P.A.**

Jack C. Elbaum, DDS - Chantal Scott-  
Alpizar, DMD  
Family & Cosmetic Dentistry  
501 Hillcrest Avenue, Westfield, NJ 07090  
908-232-4400  
www.westfielddentalassociates.com

#### **Ballroom Dance of New Jersey**

Singles! Couples! Wedding Dance!  
Social, Latin, Ballroom  
www.BallroomDanceNJ.com  
214 Springfield Avenue, Summit, NJ  
908-838-9939 or 888-877-7281

#### **Perrotti's Quality Meats**

Homemade Italian Specialties  
23 South Union Avenue  
Cranford, NJ 07016  
908-272-4980

#### **The Westfield Leader**

The Scotch Plains Fanwood Times  
PO Box 250  
Westfield, NJ 07091  
908-232-4407  
www.goleader.com

#### **Bartell Farm & Garden Supply**

277 Central Avenue, Clark, NJ 07066  
Retail: 732-388-1581  
Bulk: 908-654-1566  
www.bartellsfarmandgarden.com  
Wholesale & Retail

#### **South Avenue Arts**

221 South Avenue  
Garwood, NJ 07027  
908-654-2787  
southavenuearts.com

#### **TD Pizza NJ**

222 Mountain Avenue  
Springfield, NJ 07081  
908-800-7080  
www.TD.Pizza



## **Thank you Donors, we couldn't do it without you!**

*We take pride in knowing that our success is due to the generosity of our loyal friends and patrons of the arts of all ages, and many fine local businesses. Your contribution ensures that we can continue to provide our unique gift to our community.*

*We welcome your donation any time of year in any amount! Thank you.*

### **Oratorio Singers Contribution Form**

#### **Please indicate your donation level**

- Archangel (\$400 or more)     Angel (\$300-399)     Guarantor (\$200-299)  
 Benefactor (\$150-199)     Patron (\$100-149)     Donor (\$50-99)     Friend (under \$50)

Oratorio Singers is a nonprofit 501(c)3 organization dependent on contributions and grants for its success.

\_\_\_\_\_  
Name

\_\_\_\_\_  
Address

\_\_\_\_\_  
City                      State                      Zip

\_\_\_\_\_  
Phone

My gift qualifies for corporate matching

\_\_\_\_\_  
Company contact information

**Amount enclosed \$\_\_\_\_\_  Check  Cash**

Please make your check payable to Oratorio Singers and mail it with this form to Oratorio Singers c/o First United Methodist Church, 1 East Broad Street, Westfield NJ 07090. Or visit our website at: [oratoriosingerswestfield.org](http://oratoriosingerswestfield.org) to make an online donation.

*Thank you!*



---

## Oratorio Singers

### **Soprano**

Lindsey Blackhurst  
Gloria Brodersen  
Brittany Hewitt  
Cindy Lamy  
Alexandria Levie  
Sandra Morrow  
Ramona Musso  
Pam Newell  
Rachel Shopiro  
Jill Tozier  
Amy Wechsler

### **Alto**

Cathy Asch  
Kathryn Ciurczak  
Patricia Klatt  
Betsy Mackenzie-Stubbs,  
Debra Ondeyka  
Janet Poland  
Joan Sanborn  
Mariam Shastri  
Denise Woods\*

### **Tenor**

Harry Allen  
Kathy Anton  
Charles W. Asbury  
Josaphat Contreras  
Richard DeVany  
Donald Sapara  
Kerry Stubbs

### **Bass**

James Dargan  
Anthony Femi  
Sebastian Gallegos  
Nick Hay  
David Heller  
Robert Ottoson  
John R. Panosh  
Richard Perry  
Erwin Petri  
Kirk Robbins  
Donald Williams

### **Rehearsal Accompanist**

Hyerim Yu

\* soloist in final chorus #34

## Oratorio Orchestra

### **First Violin**

Gregor Kitzis, Concertmaster  
Serge Nazarov  
Karen Schaberg

### **Second Violin**

Catherine Yang, Principal  
Beulah Cox  
Robert Lawrence

### **Viola**

Brad Bosenbeck, Principal  
Onyou Lee  
Lyrica Smolenski

### **Cello**

Liz Thompson, Principal  
Tom Valdez  
Kirsten Jermè

### **Doublebass**

Alex Bickard

### **Flute**

Ryu Cipris, Principal  
Michael Alampi

### **Oboe**

Slava Zhatchenii, Principal  
Roy Beason

### **Clarinet**

Andrew Lamy, Principal  
Sam Kaestner

### **Bassoon**

Wendy Large, Principal  
Josh Hodges

### **Contrabassoon**

Dirk Wels

### **French Horn**

Colin Weyman, Principal  
Eva Conti

### **Trumpet**

Tom Verchot, Principal  
Jason Bitonti

### **Trombone**

Jim Lutz, Principal  
David Read  
Rob Fournier

### **Timpani**

Barry Centanni

### **Contractor**

David Wroe