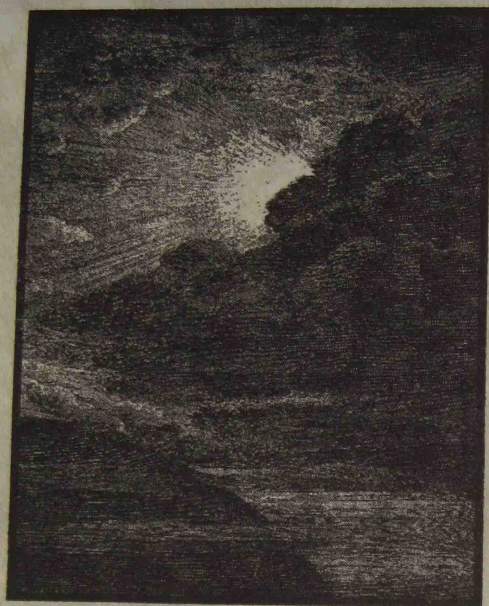


PILGRIM PRESENTS



THE CREATION

An oratorio by

FRANZ JOSEPH HAYDN

*Commemorating the 200th anniversary
of the death of Franz Joseph Haydn*

**Sunday, November 1, 2009
2:00 p.m.**

**Pilgrim Congregational Church
United Church of Christ
Duluth, Minnesota**

*The 2009-2010 Pilgrim Presents Series is sponsored in memory of Hazel Niss,
a long-time member of Pilgrim Church and supporter of its music program.*

THE CREATION

The Creation is an oratorio written between 1796 and 1798 by Franz Joseph Haydn. The oratorio depicts and celebrates the creation of the world as described in the biblical Book of Genesis. As in other oratorios, the larger musical numbers (arias and choruses) are often prefaced with a brief recitative; here, the recitative gives the actual words of Genesis, while the following number elaborates the Biblical narrative in verse.

The Creation is set for four-part chorus, vocal soloists and orchestra. Three soloists represent angels who narrate and comment on the six days of creation: Gabriel, soprano; Uriel, tenor; and Raphael, bass. In Part Three, two soloists take the roles of Adam (bass) and Eve (soprano).

PART ONE

Part One celebrates the creation of the primal light, the earth, the heavenly bodies, bodies of water, weather, and plant life.

1. Introduction: Representation of Chaos

FIRST DAY — Let there be light

2. Recitative and Chorus

Raphael	<i>In the beginning</i>
Chorus	<i>And the Spirit of God</i>
Recitative	
Uriel	<i>And God saw the light</i>

3. Aria and Chorus

Uriel	<i>Now vanish before the holy beams</i>
Chorus	<i>Despairing, cursing rage</i>

SECOND DAY — Firmament, water, sky

4. Recitative

Raphael	<i>And God made the firmament</i>
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5. Solo and Chorus

Gabriel	<i>The marvelous work behold amazed</i>
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THIRD DAY — Seas, mountains, fields and flowers

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| 6. Recitative | |
| Raphael | <i>And God said, Let the waters under the heaven</i> |
| 7. Aria | |
| Raphael | <i>Rolling in foaming billows</i> |
| 8. Recitative | |
| Gabriel | <i>And God said, let the earth bring forth grass</i> |
| 9. Aria | |
| Gabriel | <i>With verdure clad the fields appear</i> |
| 10. Recitative | |
| Uriel | <i>And the heavenly host proclaimed the third day</i> |
| 11. Chorus | <i>Awake the harp, the lyre awake</i> |

FOURTH DAY — Day and night; sun, moon and stars

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| 12. Recitative | |
| Uriel | <i>And God said, let there be lights in the firmament</i> |
| 13. Recitative | |
| Uriel | <i>In shining splendor, is rising now the sun</i> |
| 14. Chorus and Trio | <i>The heavens are telling the glory of God</i> |

PART TWO

Part Two celebrates the creation of sea creatures, birds, animals, and lastly, man and woman.

FIFTH DAY — Birds and whales, all living creatures

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| 15. Recitative | |
| Gabriel | <i>And God said, Let the waters bring forth</i> |
| 16. Aria | |
| Gabriel | <i>On mighty pens uplifted soars the eagle</i> |
| 17. Recitative | |
| Raphael | <i>And God created great whales</i> |
| 18. Recitative | |
| Raphael | <i>And the angels struck their immortal harps</i> |
| 19. Trio | <i>Most beautiful appear</i> |
| 20. Trio and Chorus | <i>The Lord is great</i> |

SIXTH DAY — And God created man and woman

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| 21. Recitative | |
| Raphael | <i>And God said, Let the earth bring forth</i> |
| 22. Recitative | |
| Raphael | <i>Straight opening her fertile womb</i> |
| 23. Aria | |
| Raphael | <i>Now heaven in fullest glory shown</i> |
| 24. Recitative | |
| Uriel | <i>And God created man in his own image</i> |
| 25. Aria | |
| Uriel | <i>In native worth and honor clad</i> |
| 26. Recitative | |
| Raphael | <i>And God saw everything that He had made</i> |
| 27. Chorus | <i>Achieved is the glorious work</i> |
| 27a. Trio | <i>On Thee each living soul awaits</i> |
| 27b. Chorus | <i>Achieved is the glorious work</i> |

~~ **INTERMISSION** ~~

PART THREE

*Part Three takes place in the Garden of Eden, and describes
the happy first hours of Adam and Eve.*

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| 28. Introduction and Recitative | |
| Uriel | <i>In rosy mantle appears</i> |
| 29. Duet and Chorus | |
| Adam and Eve | <i>By Thee with bliss</i> |
| 29a. Duet and Chorus | |
| Adam and Eve | <i>Of stars the fairest</i> |
| 30. Recitative | |
| Adam and Eve | <i>Our duty we have now performed</i> |
| 31. Duet | |
| Adam and Eve | <i>Graceful consort at thy side</i> |
| 32. Recitative | |
| Uriel | <i>O happy pair</i> |
| 33. Chorus and Quartet | <i>Sing the Lord, ye voices all</i> |

PROGRAM NOTES

Haydn witnessed many radical changes in music during the course of his long life. He



Haydn portrait by
Thomas Hardy, 1792

was eighteen when Bach died in 1750, not long before the close of the Baroque era, and seventy-two when Beethoven's 'Eroica' Symphony was first performed in 1804, ushering in the Romantic period. Old forms of music were superseded by

the symphony, sonata and string quartet, patronage moved from the church to the royal court, and public concerts were rapidly becoming immensely popular. Throughout all these changes, Haydn remained a pioneering figure. Other composers had written symphonies, sonatas and string quartets before him, but it was Haydn who first exploited the untapped potential of these forms, expanding and developing them to a hitherto unimagined degree.

The almost childlike cheerfulness of Haydn's music, its inexhaustible inventiveness and its perfection of design conceal a considerable inner strength. This fusion of exuberance, originality, classical elegance and intellectual power explains to a large extent the compelling appeal of his music. These are the qualities that placed Haydn far and away above the level of all except Mozart amongst his contemporaries, and kept him at the forefront of music during most of the eighteenth century. No wonder he was hailed as a genius

throughout Europe, admired and revered by the public and by his peers. Mozart said, '*Haydn alone has the secret both of making me smile and of touching my innermost soul*'. Even Napoleon, on capturing Vienna, immediately ordered a guard of honor to be placed round Haydn's house.

For much of his life Haydn's energies were devoted primarily to composing orchestral and instrumental music. The supreme choral masterpieces of his old age – *The Creation*, *The Seasons* and the six last great masses, including the well-known *Nelson Mass* – were all composed after 1795, the year in which he completed the last of his 104 symphonies.

The oratorio as a musical form appeared briefly in seventeenth century Italy, but was soon eclipsed by the much more popular operas. It was Handel who resurrected the oratorio from obscurity, transforming it from little more than an extended cantata into a powerful choral music-drama that was soon to dominate public music-making in eighteenth and nineteenth century England. The succession of masterpieces that Handel wrote inspired many later composers, notably Haydn and Mendelssohn. During his first visit to London, Haydn attended one of the great Handel festivals held in Westminster Abbey and was completely overwhelmed by the experience, as a result of which he resolved to write an oratorio himself that would be worthy of Handel's supreme examples. In 1796, inspired by what he had heard whilst in London, Haydn set to work on the score, which was not completed until 1798, by

which time he was sixty-six. 'I was never so devout as during that time when I was working on *The Creation*,' he observed. The work received its first public performance in 1799 and was immediately recognised as a supreme masterpiece, receiving many performances all over Europe.

In common with opera, and like most oratorios – though not *Messiah* – *The Creation* has named characters and is divided into acts and scenes. These consist of sequences of choruses, recitatives and arias. The work begins with an extended orchestral introduction, 'Representation of Chaos.' Parts One and Two then describe the six days of Creation, each of which follows a threefold pattern comprising biblical narrative, descriptive central section and hymn of praise. The three soloists represent the archangels Gabriel (soprano), Uriel (tenor) and Raphael (bass), with the chorus fulfilling an important role portraying angels glorifying their maker. Part Three is devoted entirely to the appearance of Adam and Eve (bass and soprano) who sing of the wonder and perfection of God's newly created world and of their happiness together. Soloists and choir combine for the final uplifting chorus of praise.

The Creation represents a considerable dramatic development over its Handelian predecessors. Haydn's bold use of orchestral color, his adventurous harmony, exceptional rhythmic and melodic inventiveness, and the work's strong overall unity bring the subject to life with an almost operatic vividness and power. The opening is a good illustration of Haydn's innovative approach. The extended orchestral introduction, itself a departure from the conventional overture, is entitled 'Representation of Chaos' and immediately

arrests the listener's attention with its shifting, ambiguous harmonies on muted strings, brass and timpani. In the ensuing recitative Raphael tells us that 'the earth was without form, and void' and this is reflected in the sparse emptiness of the orchestral accompaniment. The choir continues in a mood of hushed stillness, until 'and there was light', at which point there is a sudden, massive *fortissimo* chord of C major from the now unmuted full orchestra. Even after two hundred years the effect is still immensely powerful. It was evidently totally overwhelming at the time, judging by the following account from one of Haydn's friends. '... and at that moment when light broke out for the first time, one would have said that rays darted from the composer's burning eyes. The enchantment of the electrified Viennese was so general that the orchestra could not proceed for some minutes,' he wrote.

This is perhaps the most startling dramatic gesture of the whole work, but there are plenty of other equally effective instances of musical word-painting, such as the storm scenes, the wonderful sunrise music and the colorful depiction of various animals and birds. It is also worth drawing attention to Haydn's musical characterization. For the angels he adopts a somewhat florid, lofty style, whilst for Adam and Eve the writing is simpler and more folk-like. In fact the whole work sparkles with the vitality and unfailing inspiration so characteristic of this remarkable composer, who was still experimenting and still surprising his delighted audiences right up to the end of his life.

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John Bawden, Musical Director (1994 -2006),
Fareham Philharmonic Choir

SOLOISTS

Gabriel Jane Killough, soprano
Uriel Marcus McConico, tenor
Raphael Kelly Anderson, bass

Adam Calland Metts, bass
Eve Charlotte Taylor, soprano

CHORUS

Soprano

Julie Drake
Jennifer Graupmann (soloist on #14 and #33)
Brishelle Jacobs (soloist on #19 and #20)
Jane Killough
Rachael Kresha
Charlotte Taylor

Tenor

David Greenberg (soloist on #19 and #20)
Christopher Harwood
Ted Harwood
Ross Malo
Marcus McConico
Philip Solyntjes (soloist on #14 and #33)

Alto

Velda Bell
Hanna Cesario
Lauri Cushing
Deb DeVaney
Karen Finseth
Christine Hawkins (soloist on #33)
Dorothy Langager
Jean Walters

Bass

Kelly Anderson
Adam Frase (soloist on #19 and #20)
Dan Hoffman (soloist on #14 and #33)
George Killough
Bob Lowe
Calland Metts
John Morrison

ORCHESTRA

Violin I Ann Anderson
Steve Highland
Nicole Craycraft
Violin II Laurie Bastian
Kathleen Sanders
Viola Kevin Hoeschen
Ronald Kari
Cello Betsy Husby
Bass Joe Schauer
Flute I Lorie Scott
Flute II Melanie Jordan
Oboe I Laurie Van Brunt
Oboe II Kimberlie Dillon

Clarinet I Theodore Schoen
Clarinet II Marlene Makena
Bassoon I Jefferson Campbell
Bassoon II Kyle Thomas
Horn I Joanne Carland
Horn II Deborah Rausch
Trumpet I Tom Pfothenhauer
Trumpet II Amy Burmeister
Timpani Brett Jones

Director of Music

and Conductor: Jack Bowman

Associate Director of Music

and Rehearsal Accompanist: Velda Bell