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SOCIETY

# HAYDN The Creation

HARRY CHRISTOPHERS  
HANDEL AND HAYDN SOCIETY

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When the Handel and Haydn Society (H+H) was formed in 1815, Handel was the old and Haydn was the new; Haydn had only died six years earlier, but it comes as no surprise to know that it was the inspiration of Handel's oratorios (and in particular *Messiah* and *Israel in Egypt*) that gave Haydn the impetus to compose *The Creation*. It was very much the culmination of a colossal career and a work of great love and faith. "I was never so devout as during the time that I was working on *The Creation*," Haydn wrote. "Every day I fell to my knees and begged God to give me the strength for a happy completion of this work."



Photograph: Marco Borggreve

H+H performed Part One of this masterpiece on Christmas Day 1815 and gave its first complete performance four years later at Boston's Boylston Hall, both sung to the exotic English text based on the Book of Genesis and Milton's *Paradise Lost*. The first time we performed it in Symphony Hall was in 1902, and over a century later we closed the Bicentennial season in May 2015 with two performances which were recorded live for this release. There is always much discussion as to which language *The Creation* should be sung in – German or English. The language is so descriptive that, quite frankly, it brings out the best in both. Suffice to say that the work was published bilingually in 1800 and it is believed that Haydn himself preferred the English language version to be used

when performing in English-speaking countries. We have honoured Haydn's wish and for that reason I have assembled a cast whose knowledge of the language is exemplary and whose vocal colours bring this glorious writing to life. Haydn's music is always a joy to perform but with *The Creation* he excels himself allowing soloists, chorus and period orchestra to revel in vivid word painting both vocal and instrumental. Can there be a more consistently happy work than *The Creation*? Feel free to smile at his genius.

Harry  
Christophers,

"Harry Christophers led a performance that was brilliant... The chorus, brilliantly prepared and wielding phenomenally precise diction, outdid even its usual high standards... From the opening through the final, buoyant chorus, Christophers emphasized both the music's dramatic contours and its almost boundless well of character. The orchestra's playing was terrific. Haydn was music's greatest tone painter, and *The Creation* contains some of his cleverest portraits: cooing birds, tawny lions, swarms of insects, dusky mists, and foaming waves. H&H's instrumentalists deftly depicted them all."

David Weinger / THE BOSTON GLOBE

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Mattina R. Proctor Foundation  
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John J. Winkleman Jr.

# THE CREATION

Joseph Haydn (1732-1809)

## DISC 1

Total playing time 51.39

### PART 1

- 1 Orchestral Prelude: The Representation of Chaos 5.07

#### SCENE 1

- 2 *Recitative and Chorus* (RAPHAEL, URIEL) In the beginning 2.45  
3 *Aria and Chorus* (URIEL) Now vanish before the holy beams 3.45

#### SCENE 2

- 4 *Recitative* (RAPHAEL) And God made the firmament 2.00  
5 *Solo and Chorus* (GABRIEL) The marv'ulous work beholds 1.55

#### SCENE 3

- 6 *Recitative* (RAPHAEL) And God said: Let the waters 0.40  
7 *Aria* (RAPHAEL) Rolling in foaming billows 3.50  
8 *Recitative* (GABRIEL) And God said: Let the earth 0.30  
9 *Aria* (GABRIEL) With verdure clad the fields appear delightful 4.49

- 10 *Recitative* (URIEL) And the heavenly host proclaimed 0.11  
11 *Chorus* Awake the harp, the lyre awake! 2.09

#### SCENE 4

- 12 *Recitative* (URIEL) And God said: Let there be lights 0.38  
13 *Recitative* (URIEL) In splendour bright is rising now 2.47  
14 *Trio and Chorus* (GABRIEL, URIEL, RAPHAEL) The heavens are telling the glory of God 4.07

### PART 2

#### SCENE 1

- 15 *Recitative* (GABRIEL) And God said: Let the waters 0.31  
16 *Aria* (GABRIEL) On mighty pens uplifted 7.02  
17 *Recitative* (RAPHAEL) And God created great whales 1.51  
18 *Recitative* (RAPHAEL) And the angels struck their immortal harps 0.21  
19 *Trio and Chorus* (GABRIEL, URIEL, RAPHAEL) Most beautiful appear 6.30

## DISC 2

Total playing time 46.36

#### SCENE 2

- 1 *Recitative* (RAPHAEL) And God said: Let the earth 0.28  
2 *Recitative* (RAPHAEL) Strait opening her fertile womb 3.03

3	<i>Aria</i> (RAPHAEL) Now heav'n in fullest glory shone	3.14
4	<i>Recitative</i> (URIEL) And God created man in His own image	0.36
5	<i>Aria</i> (URIEL) In native worth and honour clad	3.15
6	<i>Recitative</i> (RAPHAEL) And God saw ev'rything that He had made	0.22
7	<i>Chorus and Trio</i> (GABRIEL, URIEL, RAPHAEL) Achieved is the glorious work	8.11

## PART 3

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### SCENE 1

8	<i>Recitative</i> (URIEL) In rosy mantle appears	3.36
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### SCENE 2

9	<i>Duet and Chorus</i> (ADAM, EVE) By thee with bliss	9.21
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### SCENE 3

10	<i>Recitative</i> (ADAM, EVE) Our duty we have now performed	2.42
11	<i>Duet</i> (ADAM, EVE) Graceful consort!	7.44

### FINAL SCENE

12	<i>Recitative</i> (URIEL) O happy pair	0.25
13	<i>Quartet and Chorus</i> Praise the Lord, ye voices all!	3.29



## Haydn – *The Creation*

*The Creation* (*Die Schöpfung*) was not Haydn's first oratorio, but it has no real precedent in his work. Completed in 1798, when the composer was in his mid-sixties, it was an inspired response to the stimulus of Handelian oratorio, which he had encountered for the first time earlier in the decade during his two visits to London. Triumphant though those visits had been, and notwithstanding the fact that his symphonies and chamber music had excited almost universal admiration, the large-scale biblical oratorio was one genre in which the English public remained confident that they were already well enough served; it had, after all, been practically invented there by Handel himself six decades earlier, succeeding where rarefied Italian opera had often failed thanks to its broad appeal to middle-class audiences and its sympathy with the increasing assurance and sense of identity of a growing empire.

After Handel's death in 1759, his oratorios continued to be performed throughout the country, embedding themselves in the national consciousness and increasingly acquiring the air of ritual celebration. In 1784, the centenary of the composer's birth (erroneously calculated – it should have been 1785) was marked in London by a festival of his music, including some of the oratorios performed by over 500 people in Westminster Abbey. The success of the occasion was followed up in subsequent years by further massive Handel festivals, and it was at one of these, in 1791, when performances of *Israel in Egypt* and *Messiah* were given by over 100 singers and players, that Haydn first heard them.

Their impact was immense: one of Haydn's early biographers recalls that "he was struck as if he had been put back to the beginning of his studies and

had known nothing up to that moment”. Another report tells us of a remark to a friend that he would like to compose something similar, but was stuck for a subject, whereupon the friend took up a Bible and said, “There, take that and begin at the beginning!” No doubt there was a little more to it than that, but it is certainly true that by the time Haydn left for Vienna after his second London visit in 1794–5, he had an English libretto in his hands, and the subject of that libretto was the Creation.

The origins of the text are obscure. It has not survived in its original form, nor is it known who its author was, but it does seem reasonable to accept the commonly made assertion that it was first intended for Handel. It derives from two sources: the Bible (Genesis of course, but also the Psalms) and Milton’s *Paradise Lost*, whose style and imagery are reworked and imitated by the unknown librettist. When Haydn got back to Vienna he showed it to the court

librarian, Baron Gottfried van Swieten, an amateur music enthusiast who through his aristocratic concert society, the Gesellschaft der Associierten, had himself sponsored private performances of Handel oratorios during the 1780s. Swieten tells us that, when he saw *The Creation* libretto, he “recognised at once that such an exalted subject would give Haydn the opportunity I had long desired, to show the whole compass of his profound accomplishments and to express the full power of his inexhaustible genius: I therefore encouraged him to take the work in hand.” But Swieten’s encouragement did not end there. At Haydn’s request, he translated the text into German (though from the start Haydn ensured that the work existed in parallel German and English versions), as well as revising it and making a number of suggestions as to how certain passages could be treated musically. In several cases Haydn seems to have been perfectly happy to act on them. And, for good measure, it was

the Gesellschaft der Associierten who formally commissioned *The Creation* and mounted its first private performance at the Schwarzenberg Palace in Vienna on 30 April 1798.

Its success was immediate. Further private performances were arranged, and in March 1799 *The Creation* had its first, keenly anticipated, public airing, given by about 180 singers and players in the Burgtheater in Vienna. One member of the tightly-packed audience was overwhelmed:

“In my whole life I will not hear another piece of music as beautiful; and even if it had lasted three hours longer, and even if the stink and sweat-bath had been much worse, I would not have minded. For the life of me I would not have believed that human lungs and sheep gut and calf’s skin could create such miracles. The music all by itself described thunder and lightning, and then you would have heard the rain falling and the water rushing and

the birds really singing and the lion roaring, and you could even hear the worms crawling along the ground. In short, I never left a theatre more contented, and all night I dreamed of the creation of the world.”

Large-scale performances of *The Creation* soon followed in London, Paris, St Petersburg, Stockholm and Budapest, while smaller ones took place in cities all over Europe. The first US performance was given in Boston by the Handel and Haydn Society in 1819. In Vienna it was heard over 40 times in the first decade of the 1800s alone, and indeed the work seems never to have lost its special place of affection among German-speaking audiences. If Haydn’s intention had been to appeal to as wide and as receptive a public as Handel had done with *Messiah*, he could hardly have succeeded better.

*The Creation* is divided, following the Handelian model, into three parts. Parts 1 and 2 present, through the narrations of

the archangels Gabriel, Uriel and Raphael, an account of the six days of the Creation itself: the first four days, in which heaven, earth, land, sea, plant life and the celestial bodies are made, are described in Part 1, while Part 2 witnesses the appearance on the fifth and sixth days of birds, beasts, fish and, finally, man and woman. The end of each day is marked by a climactic chorus of praise, music which provides the most exalted and overtly Handelian moments in the score. The shorter Part 3 introduces us to Adam and Eve as they enjoy the delights of Eden. Here the musical style is deliberately less high-flown; these are not angels singing but an earthly man and woman, and Haydn provides them with music that is more popular, more *Magic Flute*-like, in style. The final chorus, however, as befits the climax of the entire work, is an even more splendid exultation of praise.

Except in the fugal choruses, Haydn's music for *The Creation* does not actually sound like Handel, of course. After more

than 60 years on this earth, the composer was picturing the world as he had seen it and in doing so used the musical language of Classicism that he himself had done so much to forge. It is one he found particularly congenial to his descriptive purpose, and the vivid way in which, in Part 2, the various beasts are brought to life and the birds given voice are among the work's most immediate charms. Here, in Raphael's accompanied recitative for the sixth day, we hear the roaring lion evoked by blaring brass; the leaping tiger, lightfooted stag and prancing horse, each depicted in an appropriate string figure; docile cattle and sheep represented by music in traditional pastoral mode; swarms of insects in fidgety string tremolandos; and the slow-creeping worm in music suitably low-to-the-ground. In each case, in defiance of expectation, Haydn places his musical description *before* the verbal one. Similar resourcefulness colours Raphael's account of the storms of the second day, with its succession of wind, thunder, rain, hail and snow.

But it is not just in the recitatives that Haydn shows off his descriptive skill: Gabriel's Part 1 aria '*With verdure clad the fields appear*' is luxuriant with evocative pastoralisms, from the lilting rhythms to the clarinet ornaments like wisps of birdsong. Birds feature in more concrete musical imagery in Gabriel's aria in Part 2, '*On mighty pens uplifted soars*'; initially it is the eagle who soars aloft, but soon we are also acquainted with the respective vocal qualities of the lark, dove and nightingale.

Perhaps the most memorable passages of all, however, are the mysterious, harmonically daring *Representation of Chaos* which opens the oratorio, the superb orchestral sunrise of the fourth day, and the awe-inspiring depiction of the creation of light which bursts in on the work's very first chorus. According to one contemporary report, the composer kept this passage back at the work's first rehearsals in order to make a bigger impact: "Haydn had the expression of someone who is thinking of biting his

lip, either to conceal embarrassment or to conceal a secret. And in that moment when light broke out for the first time, one would have to say that rays darted from the composer's burning eyes."

In the end, though, the most lasting impression left by *The Creation* is of its composer's uncomplicated joy in the world. Even at 66, Haydn shows a wide-eyed wonder at the beauties and variety of creation, and a straightforward belief in the God who lay behind it, which inspire only the warmest affection for the man. Today, we may be more ready to acknowledge this great composer's towering musical intellect than our predecessors were, but it is not hard to see what the great Romantic songwriter Hugo Wolf was responding to when he exclaimed, "What a spirit of childlike faith speaks from the heavenly pure tones of Haydn's music! Sheer nature, artlessness, perception and sensitivity!"

Lindsay Kemp © 2015

## H+H and Haydn's *The Creation*

Haydn's *The Creation* was an integral part of the Handel and Haydn Society's early repertoire as its founders' sought to act on their stated goal of "improving the style of performing sacred music and introducing into more general use the works of Handel and Haydn and other eminent composers." The first point of this statement had been expressed repeatedly in the introductions of singing books and treatises published in America in the 18th century. The second point suggests that these two composers were known within limited circles in America and that Handel and Haydn Society (H+H) hoped to break new musical ground in Boston.

Announcements for concerts with a 'sinfonie' or 'overture' by Haydn were published in newspapers in New York and Philadelphia beginning in the late 1780s. Soon after, advertisements for concerts appeared in Charleston, North

Carolina and Boston, including a "Grand Symphony" by "Sig. Haydn" at Boston's Federal Street Theatre on 3rd February 1794. In addition, Haydn's music, mostly arrangements of orchestral movements, was being published in the United States.

Premiered at a private performance in Vienna in 1798, with a public performance the next year, *The Creation* was performed 43 times in Vienna over the next decade; Haydn conducted about half of those performances and attended several of the others. The work was also performed throughout Europe; in the United States, the earliest performance known consisted of excerpts by the Moravian Choir in Bethlehem, Pennsylvania in 1811.

Part I of Haydn's *The Creation* opened the first H+H concert on 25th December 1815 at King's Chapel, Boston. Parts 2 and 3 of this concert, billed as a "select oratorio",

featured excerpts from several Handel oratorios. There were 100 singers (90 men and 10 women), 13 instrumentalists and about 1,000 people in the audience.

A review in the *Columbian Centinel* summarized the excitement this concert generated:

"We have no language to do justice to the feelings experienced in attending to the inimitable execution of a most judicious selection of pieces from the fathers of sacred song. ... All the parts of the chapel from which the music gallery could be seen were full to crowding; ... we hope this oratorio will be immediately announced for repetition."

That repetition took place on January 18, 1816, for an audience of 750.

With this enthusiastic beginning, H+H began preparing the remainder of Haydn's oratorio. In April 1817, *The Creation* was

featured over a series of three concerts. Paired with Handel's *Messiah*, Part 1 of each oratorio was presented on the first concert, Part 2 on the second, and Part 3 on the third. The concerts were advertised as an opportunity for audience members to hear the merits of each work and decide which was the greater of the two. Although no decision has survived, if anyone ever committed one to paper, this concert series was so popular that another concert was added featuring highlights of the previous three.

The American premiere of *The Creation* (complete) was given by H+H on 16th February 1819; two more performances followed over the next two weeks. Since then, the oratorio has been performed frequently and sung as part of celebrations marking milestones in H+H's history, including music festivals and the 50th, 100th, and 125th seasons. Of course, there were quirks in performances, such as the soloist who mistakenly sang "And God created great whales, and He said unto

them, be fruitful and multiply, and sit and sing on every tree.”

Between 1862 and 1924, H+H performed *The Creation* 20 times; 13 of those performances took place on Easter Sunday, resulting in it being known as the Easter oratorio and briefly establishing a parallel tradition with that of *Messiah*, which became known as the Christmas oratorio.

One of the largest choruses on record for an H+H performance of *The Creation* is 750, with an orchestra “over one hundred”. This performance was part of the First Triennial Festival and is described in H+H’s archives this way: “What can we say of *The Creation* in the evening [9th May 1868], more than that the hall was overcrowded, and that the rendering was of the very best quality, as it was in means the most amply furnished of any ever before known in Boston?”

Furnishing oratorio performances with “ample means” was the rule well into

the 20th century. A 1924 performance boasted a “Chorus of 400 – orchestra – organ.” This trend began to reverse in the mid-century, and by the 1980s, the H+H chorus numbered about 35.

When Christopher Hogwood conducted the American premiere of A. Peter Brown’s edition of *The Creation* as part of H+H 175th Season, he was, in a sense, bringing the work full circle. By 1989, H+H was a period-instrument ensemble and in using Brown’s edition, Hogwood was reaffirming H+H’s connection to one of its namesake composers.

This first H+H recording of *The Creation* under the direction of Harry Christophers is steeped not only in historical awareness and performing techniques, but also the rich history found in 200 years of continuous performances.

Teresa M. Neff © 2015 (*Handel and Haydn Society Christopher Hogwood Historically Informed Performance Fellow*)

# THE CREATION

Sarah Tynan *soprano* GABRIEL, EVE

Jeremy Ovenden *tenor* URIEL

Matthew Brook *bass-baritone* RAPHAEL, ADAM

Margaret Lias *alto* (Final Quartet and Chorus)

DISC 1

## PART I

1 Orchestral Prelude: The Representation of Chaos

### SCENE 1

2 *Recitative and Chorus*  
RAPHAEL

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

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



③ *Aria and Chorus*

URIEL

Now vanish before the holy beams the gloomy, dismal shades of darkness; the first of days appears. Now chaos ends and order fair prevails. Affrighted fly 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.

SCENE 2

④ *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. Now furious storms tempestuous rage; like chaff by the winds impelled are the clouds. By heaven's fire the sky is enflamed, and awful thunders are rolling on high. Now from the floods in streams ascend reviving showers of rain, the dreary wasteful hail, the light and flaky snow.

⑤ *Solo and Chorus*

GABRIEL

The mar'v'lous work beholds amaz'd the glorious hierarchy of heav'n, and from th'ethereal vaults resounds the praise of God, and of the second day.

CHORUS

And from th' ethereal vaults resounds the praise of God, and of the second day.

SCENE 3

⑥ *Recitative*

RAPHAEL

And God said: Let the waters under the heavens 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.

⑦ *Aria*

RAPHAEL

Rolling in foaming billows uplifted roars the boist'rous sea. Mountains and rocks now emerge, their tops into the clouds ascend. Thro' th'open plains outstretching wide in serpent error rivers flow. Softly purling glides on thro' silent vales the limpid brook.

⑧ *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 is in itself upon the earth; and it was so.

⑨ *Aria*

GABRIEL

With verdure clad the fields appear delightful to the ravish'd sense; by flowers sweet and gay enhanced is the charming sight. Here fragrant herbs their odours shed; here shoots the healing plant. With copious fruits th'expanded boughs are hung; in leafy arches twine the shady groves; o'er lofty hills majestic forests wave.

10 *Recitative*

URIEL

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

11 *Chorus*

Awake the harp, the lyre awake! And let your joyful song resound! Rejoice in the Lord, the mighty Lord! For He both heaven and earth has clothed in stately dress.

#### SCENE 4

12 *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 upon the earth; and let them be for signs and for seasons, and for days and for years. He made the stars also.

13 *Recitative*

URIEL

In splendour bright is rising now the sun and darts his rays; a joyful, happy spouse, a giant proud and glad to run his measur'd course. With softer beams and milder light steps on the silver moon thro' silent night. The space immense of th'azure sky, a countless host of radiant orbs adorns, and the sons of God announced the fourth day in song divine, proclaiming thus His power:

14 *Trio and Chorus*

CHORUS

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

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 wonder of his works displays the firmament.

GABRIEL, URIEL, RAPHAEL

In all the lands resounds the word, never unperceived, ever understood.

CHORUS

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

## PART 2

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### SCENE 1

15 *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.

16 *Aria*

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 tun'd her soft, enchanting lays.

17 *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!

18 *Recitative*

RAPHAEL

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

19 *Trio and Chorus*

GABRIEL

Most beautiful appear, with verdure young adorn'd the gently sloping hills. Their narrow, sinuous veins distill in crystal drops the fountain fresh and bright.

URIEL

In lofty circles play, and hover thro' the sky the cheerful host of birds. And as they flying whirl their glitt'ring plumes are dyed as rainbows by the sun.

RAPHAEL

See flashing thro' the deep in thronged swarms the fish a thousand ways around. Upheaved from the deep, the immense Leviathan sports on the foaming wave.

GABRIEL, URIEL, RAPHAEL

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

CHORUS

The Lord is great, and great His might; His glory lasts forever, and for evermore.

## DISC 2

### SCENE 2

1 *Recitative*

RAPHAEL

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

2 *Recitative*

RAPHAEL

Straight opening her fertile womb, the earth obey'd the word, and teem'd 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 noble 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 flock. Unnumber'd as the sands in swarms arose the host of insects. In long dimensions creeps with sinuous trace the worm.

③ *Aria*  
RAPHAEL  
Now heav'n in fullest glory shone; earth smiles in all her rich attire. The room of air with fowl is fill'd, the water swell'd by shoals of fish; by heavy beasts the ground is trod. But all the work was not complete. There wanted yet that wond'rous being that grateful should God's pow'r admire, with heart and voice His goodness praise.

④ *Recitative*  
URIEL  
And 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.

⑤ *Aria*  
URIEL  
In native worth and honour clad, with beauty, courage, strength adorn'd, 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 form'd, a woman fair and graceful spouse. Her softly smiling virgin looks, of flow'ry spring the mirror, bespeak him love, and joy, and bliss.

⑥ *Recitative*  
RAPHAEL  
And God saw ev'rything that He had made; and behold, it was very good; and the heavenly choir in song divine thus closed the sixth day.

⑦ *Chorus and Trio*  
CHORUS  
Achieved is the glorious work; the Lord beholds and is well pleas'd. In lofty strains let us rejoice! Our song let be the praise of God!

GABRIEL, URIEL  
On thee each living soul awaits; from thee, O Lord, all seek their food. Thou openest thy hand and fillest with good.

RAPHAEL  
But when thy face, O Lord, is hid, with sudden terror they are struck. Thou tak'st their breath away; they vanish into dust.

GABRIEL, URIEL, RAPHAEL  
Thou sendest forth thy breath again, and life with vigour fresh returns. Revived earth unfolds new strength and new delights.

CHORUS  
Achieved is the glorious work. Our song let be the praise of God! Glory to His name forever; He sole on high exalted reigns, alleluia.

## PART 3

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### SCENE 1

⑧ *Recitative*

URIEL

In rosy mantle appears, by music awak'd, the morning young and fair. From heav'n's angelic choir pure harmony descends on ravished earth. Behold the blissful pair, where hand in hand they go! Their glowing 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!

### SCENE 2

⑨ *Duet and Chorus*

ADAM, EVE

By thee with bliss, O bounteous Lord, both heav'n and earth are stor'd. This world, so great, so wonderful, Thy mighty hand has fram'd.

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 brighten'st 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, proclaim His praise in choral songs about!

ADAM

Ye mighty elements by his pow'r who ceaseless changes make, ye dusky mists and dewy steams, that rise and fall thro' th'air,

ADAM, EVE, CHORUS

The praise of God our Lord resounds! 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 to Him your balmy scent!

ADAM

Ye that on mountains stately tread, and ye, that lowly creep, ye birds, that sing at heaven's gate, and ye, that swim the stream,

ADAM, EVE, CHORUS

Ye creatures all extol the Lord! Him celebrate, Him magnify!

ADAM, EVE

Ye valleys, hills, and shady woods, our raptur'd notes ye heard; from morn to eve you shall repeat our grateful hymns of praise.

ADAM, EVE, CHORUS

Hail, bounteous Lord! Almighty, hail! Thy word call'd forth this wond'rous frame. The heav'ns and earth thy pow'r adore; we praise Thee now and evermore.

### SCENE 3

10 *Recitative*

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'rywhere. Then may'st 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 doth our Lord ordain, and from obedience brings me joy and happiness.

11 *Duet*

ADAM

Graceful consort! At thy side softly fly the golden hours. Ev'ry moment brings new rapture; ev'ry care is lull'd to rest.

EVE

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

ADAM, EVE

The dew dropping morn, O how she quickens all! The coolness of evening, O how she all restores! How grateful is of fruit the savour sweet! How pleasing is of fragrant bloom the smell! But without thee, what is to me the morning dew, the evening's breeze, the sav'ry fruit, the fragrant bloom! With thee is ev'ry joy enhanced, with thee delight is ever new; with thee is life incessant bliss; thine it all shall be.

### FINAL SCENE

12 *Recitative*

URIEL

O happy pair, and happy still might be, if not misled by false conceit; ye strive at more than granted is, and more to know than know ye should!

13 *Quartet and Chorus*

Praise the Lord, ye voices all! Magnify his name thro' all creation! Celebrate His pow'r and glory! Let His name resound on high! The Lord is great; His praise shall last for aye. Amen.



# Handel and Haydn Society

## Period Instrument Orchestra

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Harry Christophers  
Artistic Director

VIOLIN I  
Aislinn Nosky \*  
*Joan & Remsen Kinne Chair*  
Cynthia Freivogel  
Fiona Hughes  
Abigail Karr  
Susanna Ogata  
Krista Buckland Reisner  
Jane Starkman  
Katherine Winterstein

VIOLIN II  
Christina Day Martinson §  
*Dr. Lee Bradley III Chair*  
Clayton Hoener  
Jesse Irons  
Julie Leven  
Julia McKenzie  
Adriane Post  
Guiomar Turgeon  
Lena Wong

VIOLA  
David Miller §  
*Chair funded in memory of  
Estah & Robert Yens*  
Anne Black  
Jason Fisher  
Laura Jeppesen  
Emily Rideout  
Jenny Stirling

CELLO  
Guy Fishman §  
*Candace &  
William Achtmeyer Chair*  
Paul Dwyer  
Sarah Freiberg  
Colleen McGary-Smith

BASS  
Robert Nairn §  
*Amelia Peabody Chair*  
Heather Miller Lardin

FLUTE  
Christopher Krueger §  
Wendy Rolfe  
Andrea LeBlanc

OBOE  
Michael Niesemann §  
*Chair funded in part by  
Dr. Michael Fisher Sandler*  
Priscilla Herreid

CLARINET  
Eric Hoeprich §  
Diane Heffner

BASSOON  
Andrew Schwartz §  
Kate van Orden

CONTRABASSOON  
Damian Primis

HORN  
Andrew Clark §  
*Grace & John Neises Chair*  
John Boden

TRUMPET  
Bruce Hall §  
Jesse Levine

TROMBONE  
Greg Ingles §  
Erik Schmalz  
Mack Ramsey

TIMPANI  
Gary DiPerna §  
*Barbara Lee Chair;  
in memory of John Grimes*

FORTEPIANO  
Ian Watson §

\* = concertmaster  
§ = principal  
*String players are listed  
alphabetically within  
each section,  
after the principal.*

# Handel and Haydn Society

## Chorus

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*Funded in perpetuity by Jane and Wat Tyler*

SOPRANO  
Jennifer Ashe  
Sarah Brailey  
Jessica Cooper  
Monica Hatch  
Camila Parias  
Jessica Petrus  
Margot Rood  
Sonja DuToit Tengblad  
Erika Vogel  
Brenna Wells  
Mariah Wilson  
Shari Alise Wilson

TENOR  
Jonas Budris  
Marcio de Oliveira  
Ethan DePuy  
Thomas Gregg  
Randy McGee  
Alexander Nishibun  
Eric Perry  
Alex Powell  
Stefan Reed  
Patrick T. Waters

ALTO  
Julia Cavallaro  
Carrie Cheron  
Douglas Dodson  
Mary Gerbi  
Katherine Growdon  
Catherine Hedberg  
Margaret Lias  
Miranda Loud  
Clare McNamara  
Gerrod Pagenkopf

BASS  
Jonathan Barnhart  
Glenn Billingsley  
Woodrow Bynum  
Jacob Cooper  
Thomas Dawkins  
Bradford Gleim  
Scott Allen Jarrett  
Zachary Lenox  
David McFerrin  
Jonathan Woody

## Harry Christophers

Appointed Artistic Director of the Handel and Haydn Society (H+H) in 2008, Harry Christophers began his tenure with the 2009-2010 Season and has conducted H+H each season since September 2006, when he led a sold-out performance in the Esterházy Palace at the Haydn Festival in Eisenstadt, Austria. Leading up to the organisation's 2015 Bicentennial, Christophers and H+H embarked on an ambitious artistic journey with a showcase of works premiered in the United States by H+H since 1815, education programming, community outreach activities and partnerships, and the release of a series of recordings on the CORO label.



Photograph: Marco Borggreve

Christophers is known internationally as founder and conductor of the UK-based choir and period instrument orchestra The Sixteen. He has directed The Sixteen throughout Europe, America, and the Asia-Pacific, gaining a distinguished reputation for his work in Renaissance, baroque, and 20th- and 21st-century music. In 2000 he instituted The Choral Pilgrimage, a tour of British cathedrals from York to Canterbury. He has recorded over 120 titles for which he has won numerous awards, including a Grand prix du Disque, numerous Preise der Deutschen Schallplattenkritik (German Record Critics Awards), the coveted Gramophone Award for Early Music, and the prestigious Classical Brit Award (2005) for his disc entitled *Renaissance*. In 2009 he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award; The Sixteen also won the Baroque Vocal Award for Handel *Coronation Anthems*, a CD that also received a 2010 Grammy Award nomination.

Harry Christophers is also Principal Guest Conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St Martin-in-the-Fields. In October 2008, Christophers was awarded an Honorary Degree of Doctor of Music from the University of Leicester. He is an Honorary Fellow of Magdalen College, Oxford and also of the Royal Welsh Academy for Music and Drama and was awarded a CBE in the 2012 Queen's Birthday Honours.

## Handel and Haydn Society

Founded in Boston in 1815, the Handel and Haydn Society (H+H) is America's oldest continuously performing arts organisation. It celebrated its Bicentennial in 2015 with a series of special concerts, a commemorative book, and an interactive exhibition at the Boston Public Library. H+H's esteemed tradition of innovation and excellence began in the 19th century with the US premieres of Handel's *Messiah* (1818), Haydn's *Creation* (1819), Verdi's *Requiem* (1878), and Bach's *St Matthew Passion* (1879), among other choral works. H+H today, under Artistic Director Harry Christophers' leadership, is committed to its mission to enrich life and influence culture by performing Baroque and Classical music at the highest levels of artistic excellence, and by providing engaging, accessible and broadly inclusive music education and training activities. Its Period Instrument Orchestra and Chorus are internationally recognized in the field of Historically Informed Performance, using the instruments and techniques of the composer's time. The New Yorker recently affirmed, "American classical music launched in earnest" at the Handel and Haydn Society 200 years ago, and the organisation is still a "steady heartbeat for classical music in this country."



Photograph: Kyle T. Hemmingway

H+H is widely known through its local subscription series, concert broadcasts on WCRB/99.5 Classical New England and National Public Radio, recordings, and tours, including performances of Handel's *Jephtha* in California in 2013. Its recording of John Tavener's *Lamentations and Praises* won a 2003 Grammy Award and two of its recordings, *All is Bright* and *Peace*, appeared simultaneously in the top ten on Billboard Magazine's classical music chart. Since its first recording collaboration with Harry Christophers on the CORO label, released in September 2010, it has issued three live commercial recordings of works by Mozart - *Mass in C Minor* (2010), *Requiem* (2011), and *Coronation Mass* (2012) - as well as the critically acclaimed Haydn, Vol. 1 (September 2013) and the best-selling *Joy to the World: An American Christmas* (October 2013). Its new recording of *Messiah* was released in 2014 to mark the 200th anniversary of the founding of the group.



## Sarah Tynan *soprano*

Sarah Tynan's exceptional versatility and engaging stage presence have earned her a place in the league of elite British sopranos. She enjoys huge success in baroque, classical and contemporary repertoire, and appears regularly with leading orchestras and ensembles.

Operatic highlights include the world premiere of Dai Fujikura's *Solaris* at Théâtre des Champs-Élysées, Opéra de Lille and Opéra de Lausanne, Manon Lescaut in Henze's *Boulevard Solitude* at Welsh National Opera, Ruggiero in *Tancredi* at Théâtre des Champs-Élysées, Romilda in *Xerxes* and Marzelline in *Fidelio* at English National Opera, Cleopatra in *Giulio Cesare* and Carrie Pipperidge in *Carousel* at Opera North, Sharon Disney in Philip Glass's *The Perfect American* at Teatro Real, Madrid, and ENO, Susanna in *Le nozze di Figaro* at Cincinnati Opera, Iris in *Semele* at La Monnaie, Dalinda in *Ariodante* at Opera de Oviedo, Servilia in *La Clemenza di Tito* with the Orchestra of the Age of Enlightenment, and Nono's *Al gran sole carico d'amore* at the Salzburg Festival.

On the concert platform, Tynan has sung Mahler's Symphony No. 8 with the Royal Scottish National Orchestra, Ryan Wigglesworth's *Augenlieder* with the City of Birmingham Symphony Orchestra, Handel's *Messiah* with Bournemouth Symphony Orchestra, Orff's *Carmina Burana* with the Cincinnati Symphony, BBC Philharmonic, and Royal Philharmonic Orchestra, Haydn's *The Creation* with the Handel and Haydn Society and at Lincoln Center, and Mendelssohn's *A Midsummer Night's Dream* at Glyndebourne. Tynan has also sung Valencienne in *The Merry Widow* with the Philharmonia Orchestra, *Carmina Burana* with London Philharmonic Orchestra and BBC National Orchestra of Wales, and Campra in *Le Carnaval de Venise* with Le Concert Spirituel and Hervé Niquet.



Photograph: Chris Gloag

## Jeremy Ovenden *tenor*

Jeremy Ovenden studied at The Royal College of Music, London and with Nicolai Gedda. Concert appearances include Haydn's *The Seasons* and *The Creation*, Beethoven's *Missa Solemnis*, Mozart's *Requiem* and *Mass in C minor*, Berlioz's *L'enfance du Christ*, Britten's *War Requiem*, Handel's *Messiah*, Bach's *St Matthew* and *St John Passions*, Mendelssohn's *Elijah* and Szymanowski's Symphony No. 3. He has appeared with period and modern orchestras including the London Symphony and Philharmonic, Salzburg Mozarteum, Leipzig Gewandhaus, Bergen and Strasbourg Philharmonic and Orchestra of The Age of Enlightenment and has worked alongside conductors including René Jacobs, Harry Christophers, Yannick Nézet-Séguin, Vladimir Jurowski, Christophe Rousset, Ivor Bolton, Paul McCreesh, Richard Egarr and Nikolaus Harnoncourt.

Opera appearances include title roles in Mozart's *Idomeneo* and *Lucio Silla*, Ferrando in *Così fan tutte*, Belfiore in *La Finta Giardiniera*, Nerone in Monteverdi's *L'incoronazione di Poppea*, and the title role in the composer's *L'Orfeo*, while roles in Handel include Bajazet in *Tamerlano*, Tigrane in *Radamisto*, and Jupiter in *Semele* with companies including The Royal Opera, Covent Garden, La Scala, Milan, La Monnaie, Brussels, Theater an der Wien, Dutch National Opera, Opéra National de Paris and Teatro Real, Madrid.

Jeremy's extensive discography includes Bach's *St Mark* and *St John Passions*, Mozart's *Il sogno di Scipione*, *Betulia Liberata*, *La finta semplice*, *L'Oca del Cairo* and *Lo Sposo Deluso*, Biber's *Missa Salisburgensis*, Handel's *L'Allegro, Il Penseroso ed Il Moderato*, *Saul* and *Ode for St Cecilia's Day*, Haydn's *The Seasons* and *The Creation* and a recording of Mozart arias entitled *An Italian Journey* with the Orchestra of The Age of Enlightenment and Jonathan Cohen.



Photograph: Pierre-Philippe Hofmann

## Matthew Brook *bass-baritone*

Matthew Brook has appeared as a soloist throughout Europe, Australia, North and South America and the Far East, and has worked extensively with conductors such as Sir John Eliot Gardiner, Richard Hickox, Sir Charles Mackerras, Harry Christophers, Christophe Rousset, Paul McCreech and Sir Mark Elder, and many orchestras and groups including the Philharmonia, LSO, the St Petersburg Philharmonic, the Royal Philharmonic Orchestra, BBC National Orchestra of Wales, Freiburg Baroque Orchestra, Orchestra of the Age of Enlightenment, the English Baroque Soloists, the Gabrieli Consort & Players, The Sixteen, the Royal Northern Sinfonia, Les Talens Lyriques, Orchestre National de Lille, Orchestre de Chambre de Paris, Orchestre des Champs-Élysées, the Hallé Orchestra, the Melbourne Symphony Orchestra, the Tonhalle-Orchester, Zurich, Soi Deo Gloria, Collegium Vocale Gent, and the City of London Sinfonia.



Photograph: Richard Shymansky

Matthew's recordings include Counsel in *Trial By Jury* and Friar Tuck in Sullivan's *Ivanhoe* with the BBC National Orchestra of Wales (Chandos Records); Zebul in *Jephtha* with The Sixteen (CORO COR16121); Bach's *Christmas Oratorio* with the Orchestra of the Age of Enlightenment; two Gramophone Award-winning recordings of Handel's original Dublin score of *Messiah* and Mozart's *Requiem*, Bach's *St Matthew Passion* and *Mass in B minor*, and Handel's *Acis and Galatea* and *Esther*, all with the Dunedin Consort; and Il Re di Scozia in Handel's *Ariodante* with Il Complesso Barocco and Joyce DiDonato in the title role.

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