

Haydn's
CREATION

presented by the combined voices of
The Edgecumbe Choir - Kowhai Singers - Pohutukawa Singers



Sat. 13 April at 7.30

Mahurangi College Hall, Warkworth

Sat. 20 April at 7.30

Church of St George & St John, Whakatane



Franz Joseph Haydn (1732 – 1809)

Haydn's The Creation

During his first visit to London in 1791, Haydn attended one of the great Handel festivals held in Westminster Abbey and was overwhelmed by performances of *Messiah* and *Israel in Egypt*. He resolved to write an oratorio himself that would be worthy of Handel's supreme examples of the genre. When he was leaving London at the end of his second visit in 1795, his impresario Johann Peter Salomon handed him an English libretto on the creation of the universe, based on the accounts in *Genesis* and Milton's *Paradise Lost*. The original is thought to have been offered previously to Handel who had rejected it as too wordy.

At home in Vienna Haydn turned the English libretto over to Baron van Swieten, the generous patron of music and the arts and amateur musician, who recast it in German translation as the libretto for *The Creation*. Because Haydn did not speak much English, he used the Baron's German translation of the libretto for his initial composition. But the work had been conceived from the start to be published with bilingual text so Von Swieten then tried to set the English to match the cadence of the German - sometimes not quite successfully! (The phrase that in King James' English is "And the firmament sheweth the handywork of God" had become "Und seiner Hände Werk zeigt an das Firmament" in the German and von Swieten's English libretto keeps the 'backwards' word order rendering it as "The wonder of his works displays the firmament").

However, despite the English libretto being at times somewhat curious, Haydn certainly captured the meaning of the words in his musical settings, which cover everything from chaos and the void to a zoological garden of plants and animals, and the joyous awakening of Adam and Eve to the garden of creation.

It took Haydn two years to complete his composition, during which time he said, "I knelt down every day and prayed to God to strengthen me for my work." Divine inspiration surely came. The initial performance, held in April 1798, was a private one for wealthy Viennese nobility and government officials. The first public performance was held in the Burgtheater in Vienna in March 1799. The London premiere took place at Covent Garden one year later. It was hailed as a masterpiece and performed throughout Europe.

The combined voices of

The Edgumbe Choir ***Kowhai Singers*** ***Pohutukawa Singers***

Conducted by

Tony Hogg (Whakatane) ***Peter Cammell (Warkworth)***

with soloists

Catherine Macdonald (soprano) ***John Murray (tenor)***

Jarvis Dams (bass) ***Michael Bell (organ)***

present

The Creation

Haydn's *The Creation* is divided into three parts: Part 1 presents the creation of the heavens and Earth from chaos; Part 2 the creation of plants, animals and man; Part 3 covers the happy life of Adam and Eve in the Garden of Eden before their fall from grace. Soloists depict three archangels, Gabriel (soprano), Uriel (tenor), and Raphael (bass), as well as Adam (bass) and Eve (soprano).

The first section is a musical depiction of the void. The instrumentation is sparse and everything is hushed until a soft pizzicato sounds in the accompaniment (God "striking a match"), followed by a sudden fortissimo C major chord – the declaration of "light" - from the full chorus and orchestra. Part I ends in joyous rapture with the famous chorus, "The heavens are telling...".

In Part 2 the menagerie of animals God has created is brilliantly expressed in the music: the deep-voiced whale (bass), lions, tigers, cattle, sheep, and buzzing insects. The sinuous worm's slow movements almost stop the progression of the music. The closing chorus of this movement praises God for his creation ("Achieved is the glorious work") in a splendid fugue.

The final section introduces Adam and Eve, whose songs are simpler in comparison to the more elevated songs of the angels. Their words depict both gratitude to God and joy in their love for each other. There is only a small foreshadowing of the fall from grace in the angel Uriel's admonishment to the couple to refrain from wanting to know more than they do now, but the chorus soon enters with the final song of praise, "Sing the Lord, ye voices all!" Here Haydn pulls out all the stops, with a double fugue, sections for soloists, and a final tutti celebration.

Part the First

Introduction: Representation of Chaos
Raphael: 'In the beginning...'
Chorus: 'And the Spirit of God...'
Uriel 'And God saw the light...'
Uriel 'Now vanish before the holy beams...'
Chorus: 'Despairing cursing rage...'
Raphael: 'And God made the firmament...'
Gabriel: 'The marv'llous work...'
Chorus: 'And to th' ethereal vaults resound...'
Raphael: 'And God said, Let the waters...'
Raphael: 'Rolling in foaming billows...'
Gabriel: 'And God said, Let the earth...'
Gabriel: 'With verdure clad...'
Uriel: 'And the heavenly host proclaimed...'
Chorus: 'Awake the harp...'
Uriel: 'And God said, Let there be light...'
Uriel: 'In splendour bright...'
Chorus and Trio: 'The heavens are telling...'

Part the Second

Gabriel: 'And God said, Let the waters...'
Gabriel: 'On mighty pens...'
Raphael: 'And God created great whales... / And the angels struck...'
Trio: 'Most beautiful... / In lofty circles play... / See flashing through...'
Chorus and Trio: 'The Lord is great...'
Raphael: 'And God said, Let the earth bring forth... / Straight opening her...'
Raphael: 'Now heaven in fullest glory shone...'
Uriel: 'And God created Man...'
Uriel: 'In native worth...'
Raphael: 'And God saw every thing...'
Chorus: 'Achieved is the glorious work...'
Trio: 'On thee each living ... / But when thy face... / Thou sendest forth...'
Chorus: 'Achieved is the glorious work...'

Part the Third

Uriel: 'In rosy mantle appears...'
Adam and Eve and Chorus: 'By thee with bliss...'
Adam and Eve: 'Our duty we have now performed...'
Chorus: 'For ever blessed be his power...'
Adam and Eve: 'Graceful consort...'
Uriel: 'O happy pair!...'
Chorus: 'Sing the Lord, ye voices all...'

Catherine Macdonald is a light-lyric and coloratura soprano. Her specialities are the music of the Early, Baroque and Classical periods and the operas of Bellini and Donizetti. Catherine settled in Gisborne after studying with Iris Price of Hamilton, Philip Todd and Muriel Gale of Auckland, then spending four years in London under Rodolfo Mele, Oysten Sinding-Larsen and Ruth Packer. She has broadcast on radio and appeared on television notably as the Queen of the Night in Mozart's *The Magic Flute* for TVNZ. She and her husband, tenor Gavin Maclean, lead active musical lives, and have raised two musically accomplished daughters.



John Murray, born in Mount Maunganui, studied voice at the Royal Northern College of Music in Manchester, England. His stage roles include Alfredo (*La traviata*), Cavaradossi (*Tosca*), Rodolfo (*La bohème*), Faust (both Gounod's *Faust* and Boito's *Mefistofele*), Ferrando (*Così fan tutte*), Don Ottavio (*Don Giovanni*), Tamino (*Die Zauberflöte*), Macduff (*Macbeth*), Male Chorus (*Rape of Lucretia*), Almaviva (*Il barbiere di Siviglia*) and Tom Rakewell (*The Rake's Progress*). John also had his debut with the New Zealand Opera as Acis in Handel's *Acis and Galatea*. On the concert platform, John has performed throughout Britain & Europe as well as the Middle East and he is well known to NZ audiences. John's interest in contemporary music has also led to him both performing and directing a number of new works here and abroad.

Jarvis Dams was born in Antwerp, Belgium and moved to New Zealand with his family in 1999. He won the 2010 Hamilton Singing Competitions Premier Award, the 2011 University of Waikato Aria Competition and the 2011 Hamilton Civic Choir Associate Artist Award. He has had the privilege of performing with many professional performers including Dame Malvina Major, Dame Kiri Te Kanawa, Teddy Tahu Rhodes, Pietari Inkinen, David Griffiths, Helen Medlyn and Patrick Power. Jarvis completed his Master of Music degree at the University of Waikato and is currently undertaking a Post Graduate Diploma in Professional Performance Practice under the supervision of Dame Malvina Major. Jarvis is looking forward to finishing his studies at the University of Waikato and singing the role of Marcello in the 2014 production of *La bohème* in the Hamilton Gardens Festival.



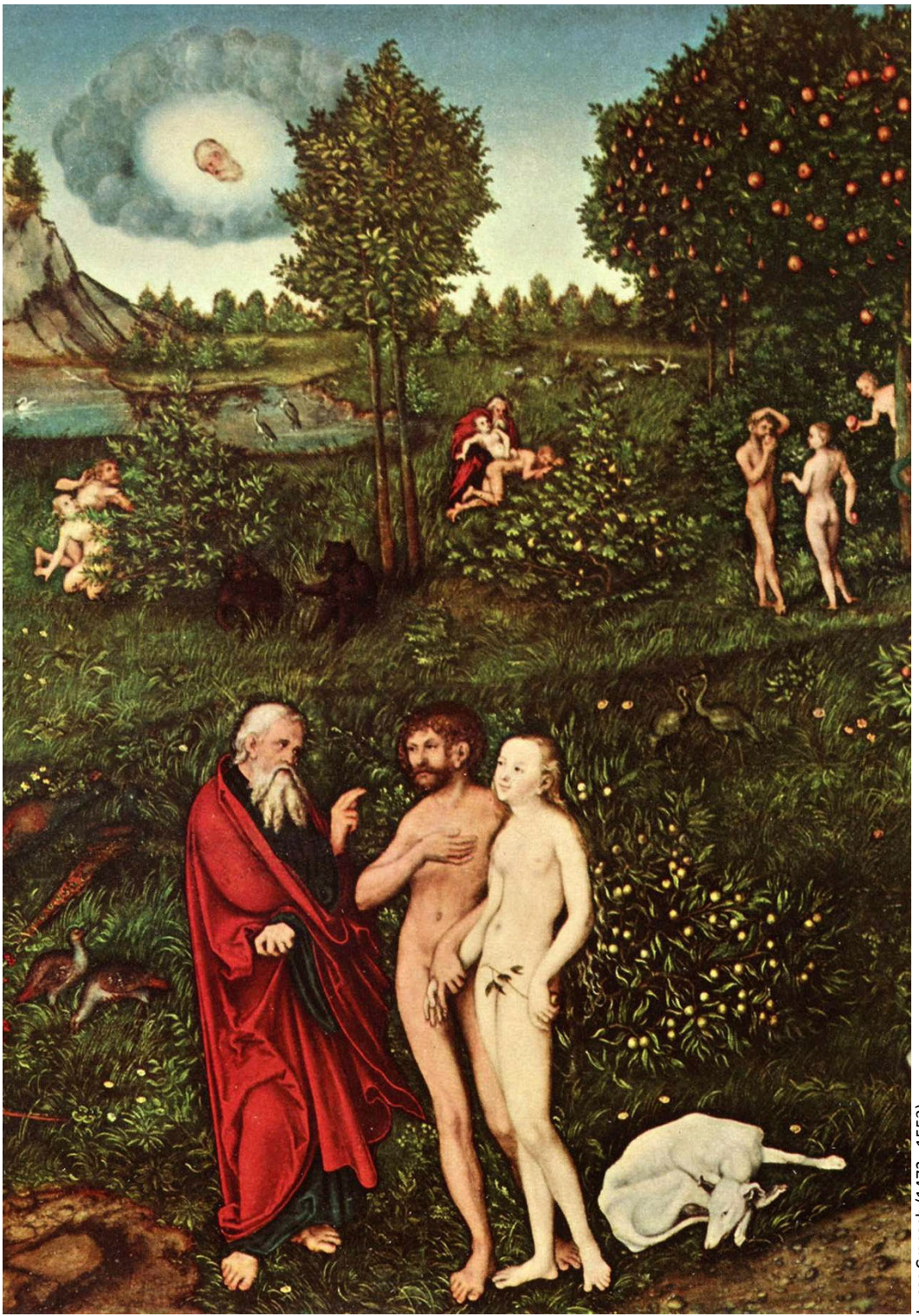
Tony Hogg (AdvDipTchg) first conducted the Edgecumbe Choir in 2002 for its performance of Mendelssohn's *Elijah*. He sang as a boy soprano in the inaugural Dilworth Chapel Choir, and as a tenor in the Hamilton Civic Choir and the Hamilton Teachers College Choir. He was musical director of the Masterton Combined Schools Choir, the Wairarapa Choral Society and for two Masterton Theatrical Society productions. The Taumarunui Choir performed Handel's *Messiah* for the first time under his direction. He conducted the successful Kawerau Intermediate School orchestra in its heyday. Under Tony's baton The Edgecumbe Choir has presented more than fifty concerts including several major works, a range of secular concerts, and a thirty minute slot in TV One's *Praise Be*.



Peter Cammell (BA, Post Grad. Dip. Mus.) has conducted the Kowhai Singers since 1995 and the Pohutukawa Singers since 2012. After studying music at Auckland and Otago Universities Peter taught in various schools and colleges in London and Auckland. Although a violinist and recorder player his main interest has always been choral singing and conducting. He has sung at various times in the Dorian Choir, Auckland Anglican Cathedral Choir, Cantus Firmus, The Graduate Choir and Musica Sacra and currently sings with Calico Jam. The Kowhai Singers present three concerts every year with a wide variety of content from Renaissance to contemporary NZ music. Recently they combined forces with Hibiscus Coast Singers to present a very well received performance of Handel's *Messiah*.

Michael Bell (BMus, DipTchg) is presently resident organist and composer at St Matthews in the City and in the music faculty of King's School, Auckland. He has performed with many choirs and orchestras around the Auckland region including NZ Opera Chorus and Bach Musica. He has a passion for the music of J.S. Bach and improvises with his own blend of classical and Baroque elements. Bell's musical ambitions centre on composition. He is currently working on 24 preludes and fugues for keyboard as well as works for orchestra and voice. In 2011 St Matthews in the City premiered his *Mass for the Patronal Feast* for their newly installed Willis organ and in 2012 the mass was recorded. Bell is represented on the SOUNZ composers' website for New Zealand.





Lucas Cranach (1472 - 1553)