



HOPKINS CENTER

presents

Handel Society of Dartmouth College

Dr. Robert Duff *conductor*

Celebration for the Season:
Franz Joseph Haydn's *Die Schöpfung*

Courtenay Budd *soprano*
Mark Andrew Cleveland *bass*
William Hite *tenor*
and the
Hanover Chamber Orchestra

This performance is made possible in part by generous support from the Gordon Russell 1955 Fund; the Friends of the Handel Society Fund and the Handel Society Foundation of New Hampshire.

Tuesday, November 30 • 7 pm
Spaulding Auditorium • Dartmouth College

PROGRAM

PART 1

1. Overture

Die Vorstellung des Chaos • The Representation of Chaos

Scene 1

2. Recitative (*Raphael*)

Im Anfange schuf Gott Himmel und Erde

In the beginning God created the Heaven and the earth

Chorus

Und der Geist Gottes schwebte auf der Fläche der Wasser

And the spirit of God moved upon the face of the waters

3. Aria (*Uriel*)

Nun schwanden vor dem heiligen Strahle • Now vanish before the holy beams

Chorus

Verzweiflung, Wut und Schrecken • Despairing, cursing rage

Scene 2

4. Recitative (*Raphael*)

Und Gott machte das Firmament • And God made the firmament

5. Solo with Chorus (*Gabriel*)

Mit Staunen sieht das Wunderwerk • The marvelous work beholds amazed

Scene 3

6. Recitative (*Raphael*)

Und Gott sprach: Es sammle sich das Wasser

And God said: Let the waters be gathered together

7. Aria (*Raphael*)

Rollend in schäumenden Wellen • Rolling in foaming billows

8. Recitative (*Gabriel*)

Und Gott sprach: Es bringe die Erde Gras hervor

And God said: Let the earth bring forth grass

9. Aria (*Gabriel*)

Nun beut die Flur das frische Grün • With verdure clad the fields appear

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10. Recitative (*Uriel*)

Und die himmlischen Heerscharen • And the heavenly host proclaimed

11. Chorus

Stimmt an die Saiten • Awake the harp

Scene 4

12. Recitative (*Uriel*)

Und Gott sprach: Es sei'n Lichter an der Feste des Himmels
And God said: Let there be lights in the firmament of heaven

13. Recitative (*Uriel*)

In vollem Glanze steigt jetzt die Sonne strahlend auf
In splendour bright the sun is rising now

14. Trio and Chorus

Die Himmel erzählen die Ehre Gottes • The heavens are telling the glory of God

PART 2

Scene 1

15. Recitative (*Gabriel*)

Und Gott sprach: Es bringe das Wasser • And God said: Let the waters bring forth

16. Aria (*Gabriel*)

Auf starkem Fittiche schwinget • On mighty pens uplifted soars

17. Recitative (*Raphael*)

Und Gott schuf grosse Walfische • And God created great whales

18. Recitative (*Raphael*)

Und die Engel rührten ihr' unsterblichen Harfen
And the angels struck their immortal harps

19. Trio and Chorus

In holder Anmut steh'n • Most beautiful appear

Scene 2

20. Recitative (*Raphael*)

Und Gott sprach: Es bringe die Erde • And God said: Let the earth bring forth

PROGRAM CONTINUED

21. Recitative (*Raphael*)
Gleich öffnet sich der Erde Schoss • Straight opening her fertile womb
22. Aria (*Raphael*)
Nun scheint in vollem Glanze • Now heaven in all her glory shone
23. Recitative (*Uriel*)
Und Gott schuf den Menschen • And God created man
24. Aria (*Uriel*)
Mit Würd' und Hoheit angetan • In native worth and honour clad
25. Recitative (*Raphael*)
Und Gott sah jedes Ding • And God saw everything
26. Chorus and Trio
Vollendet ist das grosse Werk • Achieved is the glorious work

• **INTERMISSION** •

PART 3

Scene 1

27. Recitative (*Uriel*)
Aus Rosenwolken bricht • In rosy mantle appears

Scene 2

28. Duet with Chorus (*Eva and Adam*)
Von deiner Güt', o Herr • By thee with bliss, O bounteous Lord

Scene 3

29. Recitative (*Adam and Eva*)
Nun ist die erste Pflicht erfüllt • Our duty we performed now
30. Duet (*Adam and Eva*)
Halde Gattin! Dir zur Seite • Graceful consort! At thy side

Final Scene

31. Recitative (*Uriel*)
O glücklich Paar • O happy pair
32. Chorus
Singt dem Herren alle Stimmen • Sing the Lord ye voices all

PROGRAM NOTES

Joseph Haydn *The Creation*

Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He composed The Creation (Die Schöpfung) between the end of 1795 and early 1798. The first performance was given privately in Prince Schwarzenburg's palace in Vienna on April 29, 1798, publicly in the Vienna Burgtheater on March 19, the following year, an event that was probably the summit of Haydn's career. The oratorio is scored for soprano, tenor, and bass solos, mixed chorus, and an orchestra consisting of two flutes, two oboes, two clarinets, two bassoons, contrabassoon, two horns, two trumpets, three trombones, timpani, and strings.

Haydn's *Creation* is only a decade older than the Handel Society, and it is precisely the kind of work that the Handel Society exists to perform. Still, the present performance is only the third in the 197 years of the Society's history. Robert Duff has chosen it to be the first work performed under his direction of the Handel Society to mark a new beginning approaching the organization's bicentennial in 2007.

Times change over the course of two centuries, and with them the customs of concert giving. In Haydn's day, a concert normally involved at least as much vocal as instrumental music. Today's typical symphony concert, consisting entirely of orchestral music—perhaps with a soloist in a concerto providing one small concession to the need for variety—would have been deemed hopelessly monotonous by a Viennese or London or Paris (or even Boston!) audience in the 1790s. On the contrary, in those days audiences purchased tickets first of all to hear famous singers, secondly leading solo instrumentalists; the orchestra itself came in a distant third. Today, on the other hand, there are symphony subscribers who regularly give away their tickets when a choral piece is performed and complain about the predominance

of choral music on season schedules.

Today we blithely think of Haydn primarily as “father of the symphony” and “father of the string quartet.” But in his own day, *The Creation* was ranked quite naturally—and almost instantly—as his single greatest achievement. No individual symphony or string quartet or Mass setting, not to mention the smaller works for voice or piano or various combinations of instruments could come close to it in imaginative brilliance and range of expression. And best of all, it was sung! Its text and especially Haydn's music gave it near universal appeal, making it accessible and moving to listeners of every class, and even of strongly opposed religious and political views. The work was as enthusiastically received by Vienna's Catholics as by her freemasons; Berlin's Lutherans, London's Anglicans, and the revolutionary theists of Paris hailed it with as much fervor as the Viennese. For many it ranked with Handel's *Messiah* as one of the two greatest oratorios—and perhaps greatest musical compositions—ever written. Nowhere was this view made more explicit than in Boston, where the Handel and Haydn Society, founded in 1815, chose its name precisely because of the two oratorios that formed the backbone of the Society's musical activity for its first 150 years (though well into this century its members sternly insisted on mispronouncing Haydn's name as if it rhymed with “maiden”).

The Creation seems to have been part of a concerted campaign on Haydn's part to achieve the kind of acclaim in the field of vocal music that he had already received for his symphonies and string quartets. He was certainly not unpracticed in vocal writing—far from it! As the composer already of ten Mass settings and two dozen operas, marionette operas, and smaller stage works, not to mention a then popular oratorio, *Il Ritorno di Tobia*, he could hardly be considered a novice. But the bulk of that work had been composed for the private enjoyment of his prince in Eszterháza and was unknown else-

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where. *The Creation*, like the last symphonies, demonstrates Haydn's utterly remarkable ability to write fresh, imaginative, colorful music with the common touch, music that speaks to listeners of all levels of musical experience.

The oratorio would never have been composed without Haydn's successful visits to London. There he heard several oratorios by Handel, still part of an uninterrupted performance tradition. Perhaps owing to Haydn's enthusiasm for this music in England, he was offered an oratorio libretto that had been planned for Handel but never composed. The text, derived from Genesis and Milton's *Paradise Lost*, along with a few references to the Psalms, dealt with the traditional account of the creation. The impresario Salomon gave this text to the composer as he was just on the verge of leaving for Vienna, possibly in the hope of coaxing him back to London for yet another visit, since the first two had been extraordinarily successful. Haydn took the text with him for perusal, knowing that at home in Vienna he could be sure of finding help and encouragement from an old acquaintance and Handel enthusiast, Baron Gottfried van Swieten, who in the end edited the text for Haydn's use, abridging the lengthy English libretto and providing a German translation.

The baron, an acquaintance of both Haydn and Mozart, was a musical enthusiast who had been actively engaged in the revival of Bach and Handel for over a decade before he came to be involved in the libretto for *The Creation*. Himself an amateur composer of symphonies and *opéras comiques*, van Swieten had known Haydn at least from the 1770s and had championed his music in Germany during the years 1770-1777, when he was Ambassador to the court of Frederick the Great in Berlin. In 1782, soon after Mozart moved to Vienna, the young newcomer quickly found his way to van Swieten's every Sunday. There he played through the works of Handel and various members of the Bach family, an experience that was soon strikingly reflected in his own com-

positions. There were also informal "sings" through the Handel oratorios (then hardly known outside of England), during which Mozart played from the full score while singing one of the vocal parts, simultaneously correcting the mistakes of the others!

From 1788 van Swieten organized a series of oratorio performances, with Handel's work providing the staple repertory. Unable to sponsor the large-scale performances entirely from his own resources, he put together a group of musically minded aristocrats under the name *Gesellschaft der Associierten* (Society of Associates), who paid the bills for oratorio performances in the town palaces of various members. These essentially private musicales acquainted the nobility and artistic elite of Vienna with Handel's major works, providing the framework that ultimately led to the composition of Haydn's oratorios—the vocal version of *The Seven Last Words*, *The Creation*, and *The Seasons*, all with texts by van Swieten.

This, then, was the man to whom Haydn turned for assistance with the libretto he had received in England. (The original English author remains anonymous, though various reports ascribed it to one Lidley; this seems to be an error for Thomas Linley senior (1733-1795), who as the conductor of the Drury Lane oratorio concerts in London was part of a tradition stretching back to Handel himself. Whether he actually wrote it, which is rather unlikely, or simply turned up a copy of another's text, possibly among the papers of the Drury Lane Theater, is not clear.) The manuscript that Haydn brought from England has disappeared. All that survives is the (much shorter) German version produced by van Swieten and an English version of that text printed simultaneously with the German in the first published score of *Die Schöpfung*—apparently the first musical score in history to be so printed

The poem has been criticized harshly over the years. German writers usually content themselves with the observation that it is not up to the level of the

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music. English speaking critics have often labeled the English version ludicrous, explaining its evident weaknesses by claiming that it must be van Swieten's own retranslation into English of his original translation into German. A spate of newer translations has attempted to avoid some of the more bizarre locutions of the original text. But a recent study of the libretto, comparing the score's English text with the sources of the original libretto—the Bible and Milton—demonstrates that van Swieten stayed closer to the sources than he has been given credit for. There are many places where the English words are simply taken quite literally from the original sources. This is especially true of the narrative recitatives, the passages drawn from the first two chapters of Genesis. The close correspondence between this text and the King James translation could only be possible if van Swieten, preparing a German text for Haydn to use as the basis of composition, had been careful to preserve the original phrase structure and even the syllabic structure so that when it was composed the English words would fit along with the German.

Even more evident are references to Milton's poem, which often survive in English but are lost in German: "In serpent error rivers flow" in the oratorio text (No. 6) clearly recalls Milton's "With Serpent error wandering" (*Paradise Lost* VII, 302). One line, often derided for its apparently ludicrous image of

sheep covering the ground like plants:
And o'er the ground, as plants, are spread
The fleecy, meek and bleating flock, (No. 21)

in fact comes directly from Milton's (admittedly odd) simile

...Fleec't the Flocks and bleating rose,
As Plants... (VII, 472-3)

One more example makes this procedure quite clear: the German text refers to the birds as "*Thr, deren Flug die Luft durchschneidit*" (literally, "Ye, whose flight cuts through the air"); the English text of the

oratorio at this point, "Ye birds that sing at heaven's gate" (No. 30), cannot possibly be a translation of the German. It is clearly an adaptation of Milton's

...ye Birds,
That singing up to Heaven Gate ascend,
Bear on your wings and in your notes his praise.
(V, 197-199)

Van Swieten's concern to preserve as much as possible of the original English text indicates that he and Haydn must have planned, from the beginning, to publish the oratorio in two languages with an eye on the London market as well as Vienna. In fact, where the syllable structure of the two languages differed, Haydn actually composed alternatives for use when the work was sung in English.

This is not to say that van Swieten played no role other than that of translator. He certainly helped shape the libretto by cutting a large part of the original text (which he estimated would run a good four hours in performance if it was set to music complete), and he invented certain portions himself. The baron was enamored of the devices of tone-painting, the widespread, sometimes charming, sometimes naive technique of depicting actions or physical objects through music. He no doubt invented some of the texts designed to suggest the more colorful musical depictions in the score. Since Milton's Paradise before the fall is a pastoral locale of utter perfection, we can assume, perhaps, that the "outrageous storms," the "dreary, wasteful hail," and the "flexible tiger" are his inventions, designed to suggest vivid musical ideas to the composer.

In any case, van Swieten wrote out a fair copy of his German text for Haydn's use and added a series of marginalia with suggestions for the musical treatment. This may seem to have been extraordinary brashness on the part of a musical amateur when addressing one of the greatest composers of all time, yet there are indications that Haydn himself welcomed the suggestions, though he did not by

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any means follow them all. But one moment, at least—and a very striking idea it is, too—follows van Swieten’s note: on the first page of his original libretto, opposite the chorus “And the spirit of God moved across the face of the waters,” the baron wrote, “In the Chorus, the darkness could gradually disappear; but enough of the darkness should remain to make the momentary transition to light very effective. ‘Es werde Licht &c’ [‘Let there be light’] must only be said once.” Haydn’s brilliant treatment of this passage is one of those great strokes of genius in which absolute simplicity achieves utterly stunning ends. Early listeners never failed to mention it as one of the most memorable moments in the entire work.

* * *

Haydn’s seriousness of purpose in this composition is indicated in part by the long time devoted to the oratorio’s completion. He had returned from his second and last visit to London in the early autumn of 1795, bringing with him the English oratorio text. We first hear about the planned oratorio at the end of the year in a letter from Johann Georg Albrechtsberger to his (and Haydn’s) former pupil, Ludwig van Beethoven. The letter, dated December 15, 1795, was mainly for the purpose of wishing Beethoven a happy birthday the following day, but Albrechtsberger adds:

Yesterday Haydn came to me, he is carrying round in his head the idea of a big oratorio which he intends to call “The Creation” and hopes to finish it soon. He improvised some of it for me and I think it will be very good.

Many sketches survive for *The Creation*, far more than for most other works by Haydn; to some extent this certainly indicates a serious intent on the composer’s part, a desire to do something quite out of the ordinary (this is especially true of the “Representation of Chaos,” surely a major challenge to any artist, for which four different sketches *in score* survive). There is even a rather odd story—told many years later by

the great Austrian poet Grillparzer—that the Baron arranged to have each number, “as soon as it was ready, copied and pre-rehearsed with a small orchestra,” discarding much as “too trivial” for the subject. If there is any truth in this tale, it might explain why there are so many sketches for musical numbers that were subsequently discarded. Normally, as Haydn once remarked, he did not begin to write until he was sure of what he wanted to say. But this enormous work built of striking contrasts made unusual demands.

Active planning of the oratorio certainly took place in 1796, since some of the sketches can be found intermingled with drafts of the *Missa Sancti Bernardi de offida* of that year. But the bulk of serious work on the score filled the spring and summer of 1797. During this time Haydn made the acquaintance of a Swedish diplomat, Frederik Samuel Silverstolpe, who was a neighbor and a music lover. The diplomat’s letters home and a later report of his acquaintance with Haydn are filled with interesting details of this period. In the late spring of 1797, Silverstolpe visited Haydn at his temporary residence, a rented lodging that he took for a few weeks to be near Baron van Swieten. “I find it necessary,” said Haydn, “to confer often with the Baron, to make changes in the text and moreover it is a pleasure for me to show him various numbers in it, for he is a profound connoisseur, who has himself written good music, even symphonies of great value.” (Privately Haydn described van Swieten’s symphonies to his biographer Griesinger with the comment, “They were as stiff as he.”)

Soon Haydn let me hear the introduction of his oratorio, describing Chaos. He asked me to come and sit beside him, so as to follow the score. When the piece was ended, he said: “You have certainly noticed how I avoided the resolutions that you would most readily expect. The reason is that there is no form in anything [in the universe] yet.”

At the beginning of summer, Silverstolpe visited

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Haydn again; by now the composer had moved back to his own house on the edge of town:

He showed me the...Aria from *The Creation* which describes the sea moving and the waves breaking on the shores. "You see," he said in a joking tone, "you see how the notes run up and down like the waves: see there, too, the mountains that come from the depths of the sea? One has to have some amusement after one has been serious for so long." But when we arrived at the pure stream, which creeps down the valley in a small trickle, I was quite enthusiastic to see how even the quiet surface flowed. I could not forbear putting an affectionate hand on the old and venerable shoulder and giving it a gentle squeeze, who sat at the piano and sang with a simplicity that went straight to the heart.

One of Haydn's few remaining regular duties in Esterhazy service was conducting the performance of a Mass on the name day of the Princess in early September. Accordingly, he went to Eisenstadt, where the princely family was located, at least by the beginning of the month, until about the first of November. Silverstolpe visited him there in September; he later reported that it was "in this place of refuge" that Haydn finished *The Creation*. Of course there were many details to be taken care of—copying of the manuscript and extracting of orchestral parts first of all—before the first performance, and it is highly likely that Haydn continued to touch up his work until the last minute. (His own autograph score is lost, but there are additions in his hand to the copyists' work which may in some cases represent new ideas.)

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By April 6 the copying of parts was finished and Prince Schwarzenberg was informed that the oratorio was ready for performance; this was to take place in the Prince's town palace on the Mehlmarkt

in Vienna. Each of the ten members of the Society of Associates was to pay 50 ducats to Baron van Swieten, who organized all the details. Rehearsals began in the normal way, leading to the final (public) rehearsal on April 29, with the official first performance following the next day.

Silverstolpe recorded his memories of that event:

No one, not even Baron van Swieten, had seen the page of the score wherein the birth of light is described. That was the only passage of the work which Haydn had kept hidden. I think I see his face even now, as this part sounded in the orchestra. Haydn had the expression of someone who is thinking of biting his lips, either to hide his embarrassment or to conceal a secret. And in that moment when the 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.

Others similarly recalled the extraordinary enthusiasm of the audience throughout. On May 3 a review in the *Neue teutsche Merkur* was almost ecstatic:

Already three days have passed since that happy evening, and it still sounds in my ears, in my heart, and my breast is constricted by many emotions even thinking of it.

At once two further performances—on May 7 and 10—were announced, and all fashionable Vienna rushed to obtain tickets. So great was the desire to hear the work that the Prince was forced to provide military guards to control the crowds.

Perhaps the only triumph of Haydn's life to surpass the premiere of *The Creation* was the first public performance the following year. Before allowing the work to be given to a general audience, though, Haydn undertook a few revisions. Despite its over-

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whelming success, he was still eager to improve it. Among the revisions are a more fully scored treatment of the opening of Part III (No. 29), which originally began with three unaccompanied flutes; Haydn added pizzicato strings, which he himself entered into the performing parts. And the recitative “Be fruitful all” (No. 16) was originally composed—at van Swieten’s suggestion—as a secco recitative with a “walking” bass line. Haydn decided to add two cellos lines and later still two viola lines, giving the passage a wonderfully mellow richness.

Even before the public performance there were two more performances at Prince Schwarzenberg’s palace, on March 2 and 4, 1799, directed again by Haydn and once more filled to overflowing with Vienna’s elite. For a man in his late sixties, Haydn kept an incredibly busy schedule during these weeks—conducting *The Creation* on March 2 and 4, followed by a concert at Prince Lobkowitz’s palace devoted to his music on the 8th, two performances of *The Seven Last Words* on the 17th and 18th (with a general rehearsal of *The Creation* at noon on the latter day), and the first public performance of *The Creation* on the 19th, which was the composer’s name day (St. Joseph). Clearly Vienna could not get enough of Papa Haydn.

The public performance was a lavish affair with an exceptionally large ensemble. There may have been as many as 400 participants, including an orchestra with perhaps 180 players! The surviving performance parts (assuming that they were all intended for use at one performance) call for doubled and tripled wind parts, with strings to balance. The stage of the Burgtheater was set up as Haydn desired—in a plan quite different from standard modern seating arrangements—with a piano at the bottom, surrounded by vocal soloists, chorus, and a cello and double bass (to serve as continuo with the piano). At the next level up stood Haydn with his baton. One level higher, seated on opposite sides of the stage were the first and second violins, with violas,

presumably cellos, and basses filling the center. Still higher up came the wind instruments, and at the very top level, the trumpets, timpani, and trombones. (This was, by the way, the plan that Haydn had used for the performance of his symphonies in London as well.)

The performance was scheduled to begin at 7 P.M., but one friend of Haydn’s, arriving at the theater at 4, was almost unable to get in:

Never since the theater was built has there been such a fearful and dangerous press. Pfersman let us through the office and gallery to the box-office, and we were thus able to get good seats.

The *Allgemeine musikalische Zeitung* reported that:

The audience was exceptionally large and the receipts amounted to 4088 florins, 30 crowns, because the price of a box was 6 ducats and a *Sperrnitz* [a seat the owner of which could lock with his key] raised to 2 florins—a sum that has never been taken in by any Viennese theater.

Yet despite the crush of concert goers, the huge, packed audience was extraordinarily attentive from beginning to end.

One can hardly imagine the silence and the attention with which the whole Oratorio was heard, gently broken only by soft exclamations at the most remarkable passages; at the end of each piece and each section there was enthusiastic applause.

Given the degree of success already achieved by the work, Haydn had foreseen the likelihood of much applause. During the day he had posted a placard urging the public to allow him to consider any applause “as a much appreciated mark of satisfaction,” and not as a demand for a repetition of any given movement, “for otherwise the true connection between the various single parts, from the uninterrupted succession of which should proceed the effect of the whole, would be necessarily disturbed.” And

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there was plenty of applause; the piece appealed not only to the learned and elite, but to the average concertgoer as well.

Surely the most colorful description of the performance comes from the “Eipeldauer Letters” written by Joseph Richter, a clever Viennese journalist, in the local dialect. No doubt the report is partly intended to be humorous (the special color of the dialect is quite impossible to capture in translation, as anyone who has seen the farces of Vienna’s great comic author Nestroy knows), but it captures the feelings of the day most vividly:

As long as the theater has stood, it hasn’t been so full. I was standing at the door by 1 o’clock, and only at the risk of life and limb did I get a little seat in the last row of the 4th floor...My wife reserved 2 seats—she likes things comfortable—and so she got to the theater about 6 o’clock, and she couldn’t get to her seats any more, so the usher was kind enough to let her sit on his seat by the door, otherwise she’d have had to stand on her fine old feet...Before the Cantata started, there was a noise and a yelling so that you couldn’t hear yourself think. They yelled: Ow! My arm! My foot! My hat! And ladies were calling for the servants they’d sent to keep the places for them, and the servants were calling for their mistresses, and people were almost climbing over each other so that *fichus* and shawls and skirts were crack crackling all over the place...Finally the music began, and all at once it became so quiet that you, cousin, could have heard a mouse running, and if they hadn’t often applauded, you would have thought that there weren’t any people in the theater. But cousin, in my whole life I won’t hear such a beautiful piece of music; and even if it had lasted three hours longer, and even if the stink- and sweat-bath had been much worse, I wouldn’t have minded. For the life of me I wouldn’t 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, cousin, you’d have heard the rain falling and the water rushing and even the worms crawling on the ground. In short, cousin, I never left a theater more contented and all night I dreamed of the Creation of the World.

This was surely the greatest single success Haydn ever knew. And it was repeated all over Europe almost immediately. By 1800 it had been heard in London, Prague, Berlin, and Paris, with the same kind of reaction. Rarely has a composer—or an artist in any medium—succeeded in appealing to so large an audience so directly. There was, to be sure, an inevitable reaction in the Romantic era, with the result that *The Creation* was virtually forgotten in most places for a century; but that reaction and its reversal is really part of the whole history of Haydn’s place in our concert life.

Only one further performance of *The Creation* needs to be mentioned here. It was memorable in quite a different way—as Haydn’s last public appearance. The event was planned as a gala performance for the composer’s seventy-sixth birthday (it actually took place a few days early, on March 27, 1808). Prince Esterhazy sent a carriage to bring Haydn into the city. The crowd at the grand hall of the University, where the performance was to take place, was enormous. The composer was greeted by the hereditary nobility—Prince Lobkowitz, Princess Esterhazy, and others—and by the artistic nobility, including the poet Heinrich von Collin and Haydn’s own wayward ex-pupil, Ludwig van Beethoven. Seated in an armchair, he was carried into the hall amidst cries of “Vivat!” and “Long live Haydn!” When he felt a draft on his legs, Princess Esterhazy at once put her shawl on him, an example followed by other noble ladies. The conductor, Antonio Salieri, greeted Haydn warmly, and the performance began.

Thunderous applause broke out at the words, “And

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there was light.” One reviewer noted that Haydn, “the tears streaming down his pallid cheeks and as if overcome by the most violent emotions, raised his trembling arms to Heaven, as if in prayer to the Father of Harmony.” He had to leave after the first part, but he asked that the armchair in which he was being carried turn back at the door so that he could say farewell to the public. “Then,” said his biographer Giuseppe Carpani, who was present, “turning to the orchestra with the most intense expression, he raised his eyes and his hands to heaven, and with tears in his eyes he blessed his children.” It was a deeply moving moment; though Haydn was to live for just over a year, this was the last time that he was to appear in public, and the audience recognized the fact. Carpani asked the composer how he found his work (presumably referring to the quality of the performance). Still imbued with his characteristic modesty, Haydn smiled and replied, “It’s been four years since I heard it last and it’s not bad.”

* * *

The Creation is divided into three parts rather than the customary two (three was typical of Handel’s oratorios, so this detail is very likely another indication that the text had originally been planned for him). The first two parts deal with the traditional “days” of creation from Genesis, culminating in the creation of Man; part III then tells of Adam and Eve in the Garden, emphasizing the nobler elements of humanity, while still foreshadowing the Fall. This last part was especially popular in the 18th century, when the Enlightenment’s interest in Man, his works, and his presumed perfectibility was widespread. But in more recent years it has often been drastically cut or entirely omitted. Donald Francis Tovey argued that *The Creation* should not suggest or foreshadow any events after the seventh day, on which God rested, and that the final section should therefore end with No. 30, which happens to be in C major, thus providing a satisfying tonal close to the C minor/major of the opening number. Haydn’s

biographer H.C. Robbins Landon notes, though, that Haydn was as much interested in the higher and lower elements of man as Mozart, and *The Creation* in particular was a kind of counterpart to Mozart’s most popular composition, *The Magic Flute*, which treated the same issues in a symbolic and mythological framework. Thus Haydn’s Adam and Eve as children of nature correspond strikingly to Papageno and Papagena.

Haydn carefully avoided composing a closed harmonic structure in *The Creation*; the work as a whole begins in C and ends in B-flat, this downward step symbolizing the impending fall from grace. The oratorio also employs other elements of musical symbolism, from the “tone painting” of the individual scenes to the choice of key for particular movements. C major is, of course, a traditional key for pomp and power (Haydn had composed several brilliant symphonies in C for imperial visits to Eszterháza); it was also by far the most common tonality used for contrapuntal Mass settings—that is, it was the key most fit to glorify God. It is no surprise, then, to find that key employed at the most fitting moments of the score: the creation of light, Gabriel’s hymn of praise for the second day (No. 4), the most famous of all the choral numbers, “The heavens are telling the glory of God” (No. 13), and the elaborate duet with chorus in which Adam and Eve fulfill their duty in giving praise to their creator (No. 30). The “stormy” key of D minor appears in the beginning of the aria depicting the creation of the seas and the lifting up of hills and rocks (No. 6). And D major, traditionally a “brilliant” key owing to the use of the particularly sonorous trumpets pitched in that key, serves its traditional use for praise of the third day (No. 10), as well as in the near miraculous depiction of a sun filled dawn in the accompanied recitative of No. 12 and Raphael’s aria announcing that the only thing left to be created was Man, the one creature that could praise its creator (No. 22).

The more traditional kind of musical symbolism—

PROGRAM NOTES CONTINUED

indeed, it goes back at least to the madrigal composers of the Renaissance—is what is often referred to as “word-painting,” or, to give it an 18th century name, *Thommalerey* (“painting in tones”). Attempts to depict musically such images as crawling worms, galloping horses, or falling rain were derided by the romantics as naive, but they had been popular and well-established devices of musical illustration for centuries before Haydn (and they are scarcely dead even today). Baron van Swieten was enamored of them, and he created many opportunities for Haydn to display his imagination. The composer, for his part, usually went along with the game, arranging the “paintings” in such a way as to give the audience an opportunity to guess what he was depicting before the singer identified the image in words. Thus in No. 3 the various types of weather—winds, lightning, thunder, rain, hail, and snow—become a kind of cheerful guessing game as we hear orchestral depictions of them before Raphael announces what they are. The same thing happens with the large mammals in No. 21, where Haydn paints the roar of the lion (with contrabassoon added to the normal orchestra), the tiger, the stag, the “sprightly steed,” the cattle, and the sheep. Most of these examples are to be found in the descriptive accompanied recitatives, which are among the glories of *The Creation* (it is worth noting, perhaps, how little secco recitative there is in this score and with what varied colors Haydn handles the orchestra when he chooses to accompany the recitatives by forces more elaborate than the simple continuo of times past).

The most forward looking music of the entire oratorio comes at the very beginning. Haydn himself was aware of the brilliance of his solution to the problem of depicting chaos while remaining within the limits of art. His prelude carefully avoids any explicit indication of its C-minor tonality by evading the expected resolutions; and when he seems ready to give a clear modulation to the normal, expected secondary

key of E-flat, he slips at the last moment down to a surprising D-flat! A breathtaking upward rush in the clarinet (echoed later by the flute just before the recapitulation) must have been startling to audiences of the day. And even the recapitulation avoids most of the traditional devices for calling attention to the musical shape. The prelude ends with phrases of great longing, sadness, and emptiness. Raphael describes the beginning of the world as we know it, and the chorus softly enters to describe the spirit of God moving across the waters. From the beginning of the work to this point, the strings have been muted, suppressing any brilliance of tone. But while the chorus sings “And there was...,” the mutes are quickly removed, so that on the *fortissimo* C major chord of the word “light,” we hear the full orchestra in all its brilliance for the first time. Tonality, dynamics, timbre all combine in this elemental touch, one of the simplest and yet most moving moments in music.

Uriel sings of the new brilliance in the universe in the bright key of A major, a conscious foil to the C minor darkness of the opening. The middle section of the aria, with its reference to the “deep of abyss,” returns to C minor, so that the final section, back in A major (“A new-created world springs up at God’s command”), appears so much the brighter.

From this masterful opening Haydn moves from strength to strength, quoting the Biblical text in secco recitative to summarize God’s creative decree from day to day, followed by the reaction in the form of an accompanied recitative or aria and the communal glorification of the chorus (again a fundamentally Handelian plan not unlike the layout of “scenes” in *Messiah*). From day to day Haydn depicts the “wonders of his work” in music that continues to ring through the firmament and still speaks to listeners of every degree with the same force that it did nearly two centuries ago.

Steven Ledbetter

TEXT AND TRANSLATION

Part 1

No. 2 Rezitativ (Raphael) und Chor

Raphael:

Im Anfange schuf Gott Himmel und Erde;
und die Erde war ohne Form und leer;
und Finsternis war auf der Fläche der Tiefe.

Chor:

Und der Geist Gottes schwebte auf der Fläche der Wasser;
und Gott sprach: Es werde Licht,
und es ward Licht.

Raphael:

Und Gott sah das Licht, dass es gut war;
und Gott schied das Licht von der Finsternis.

No. 3 Arie (Uriel) und Chor

Uriel:

Nun schwanden vor dem heiligen Strahle
des schwarzen Dunkels gräuliche Schatten;
der erste Tag entstand.
Verwirrung weicht, und Ordnung keimt empor.
Erstarrt entflieht der Höllengeister Schar
in des Abgrunds Tiefen hinab, zur ewigen Nacht.

Chor:

Verzweiflung, Wut und Schrecken begleiten ihren Sturz.
Und eine neue Welt entspringt auf Gottes Wort.

No. 4 Rezitativ (Raphael)

Und Gott machte das Firmament, und teilte die Wasser,
die unter dem Firmament waren, von den Gewässern,
die ober dem Firmament waren, und es ward so.
Da tobten brausend heftige Stürme; wie Spreu vor dem
Winde, so flogen die Wolken. Die Luft durchschnitten
feurige Blitze, und schrecklich rollten die Donner umher.
Der Flut entstieg auf sein Geheiss der allerquikkende
Regen, der all verheerende Schauer, der leichte, flockige
Schnee.

No. 5 Solo (Gabriel) mit Chor

Gabriel:

Mit Staunen sieht das Wunderwerk der Himmelsbürger
frohe Schar,

Gabriel und Chor:

Und laut ertönt aus ihren Kehlen des Schöpfers Lob,
das Lob des zweiten Tags.

No. 6 Rezitativ (Raphael)

Und Gott sprach:

Es sammle sich das Wasser unter dem Himmel zusammen

Part 1

No. 2 Recitative (Raphael) 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.

Raphael:

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

No. 3 Aria (Uriel) and Chorus

Uriel:

Now before the sacred ray
the dismal shadows of black darkness vanish;
the first day has begun.
Confusion yields before emergent order.
Benumbed, the host of hellish spirits flees
down to the abyss, to eternal night.

Chorus:

Despair, rage, and terror accompany their fall.
And a new world arises at God's word.

No. 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.
There mighty storms did rage and bluster. Like chaff
before the wind, so flew the clouds. Fiery lightnings clove
the air, and fearful thunder rolled on every side. From the
water at his bidding came the quickening rain, the devast-
ating downpour, the light flakes of snow.

No. 5 Solo (Gabriel) with Chorus

Gabriel:

Astonished, heaven's happy host gazes on the wondrous
work,

Gabriel and Chorus:

And from their throats rings out praise for the Creator,
praise for the second day.

No. 6 Recitative (Raphael)

And God said:

Let the waters under the heaven be gathered together into

TEXT AND TRANSLATION CONTINUED

an einem Platz, und es erscheine das trockne Land;
und es ward so. Und Gott nannte das trockne Land: Erde,
und die Sammlung der Wasser nannte er Meer; und Gott
sah, dass es gut war.

No. 7 Arie (Raphael)

Rollend in schäumenden Wellen, bewegt sich ungestüm
das Meer. Hügel und Felsen erscheinen; der Berge Gipfel
steigt empor. Die Fläche, weit gedehnt, durchläuft der
breite Strom in mancher Krümme. Leise rauschend gleitet
fort im stillen Tal der helle Bach.

No. 8 Rezitativ (Gabriel)

Und Gott sprach:
Es bringe die Erde Gras hervor, Kräuter, die Samen geben,
und Obstbäume, die Früchte bringen ihrer Art gemäss,
die ihren Samen in sich selbst haben auf der Erde; und es
ward so.

No. 9 Arie (Gabriel)

Nun beut die Flur das frische Grün dem Auge zur
Ergötzung dar; den anmustvollen Blick erhöht der Blumen
sanfter Schmuck. Hier duften Kräuter Balsam aus; hier
sprosst den Wunden Heil. Die Zweige krümmt der gold'nen
Früchte Last; hier wölbt der Hain zum kühlen Shirme sich;
den steilen Berg bekrönt ein dichter Wald.

No. 10 Rezitativ (Uriel)

Und die himmlischen Heerscharen verkündigten
den dritten Tag, Gott preisend und sprechend:

No. 11 Chor

Stimmt an die Saiten, ergreift die Leier!
Lasst euren Lobgesang erschallen!
Frohlocket dem Herrn, dem mächtigen Gott!
Denn er hat Himmel und Erde
bekleidet in herrlicher Pracht.

No. 12 Rezitativ (Uriel)

Und Gott sprach:
Es sei'n Lichter an der Feste des Himmels, um den Tag von
der Nacht zu scheiden, und Licht auf der Erde zu geben;
und es sei'n diese für Zeichen und für Zeiten, und für Tage
und für Jahre. Er machte die Sterne gleichfalls.

No. 13 Rezitativ (Uriel)

In vollem Glanze steigt jetzt die Sonne strahlend auf;
ein wonnevoller Bräutigam,
ein Riese stolz und froh zu rennen seine Bahn.

one place, and let the dry land appear. And it was so.
And God called the dry land Earth; and the gathering
together of the waters called he Seas; and God saw that it
was good.

No. 7 Arie (Raphael)

Rolling in frothy waves the sea stirs stormily.
Hills and rocks appear, mountain-tops rear aloft.
Across the far-flung plains broad rivers wind their way.
Softly murmuring, the clear stream glides along the quiet
valley.

No. 8 Recitative (Gabriel)

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

No. 9 Arie (Gabriel)

Now verdure fills the meadows to delight the eye,
And flowers enhance the vista with their gentle, jeweled
charm. Herbs waft their balm upon the air; here lies the
power to heal. Branches bend, bowed down with golden
fruit; the arching grove a shelter cool provides, thick for-
ests crown the mountain's steep incline.

No. 10 Recitative (Uriel)

And the hosts of heaven proclaimed the third day,
praising God and saying:

No. 11 Chorus

Seize the lyre and let its strings resound!
Let paeans of praise ring out!
Rejoice in the Lord, the almighty God!
For he hath clothed heaven and earth
in glorious splendor.

No. 12 Recitative (Uriel)

And God said:
Let there be lights in the firmament of the heavens 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 years. And he made the stars also.

No. 13 Recitative (Uriel)

In fullest splendor now the sun arises, radiant;
a blissful bridegroom,
a giant, proud and joyful to run his course.

TEXT AND TRANSLATION CONTINUED

Mit leisem Gang und sanftem Schimmer
schleicht der Mond die stille Nacht hindurch.
Den ausgedehnten Himmelsraum
ziert ohne Zahl der hellen Sterne Gold,
und die Söhne Gottes verkündigten den vierten Tag
mit himmlischem Gesang, seine Macht ausrufend also:

No. 14 Chor und Terzett (Gabriel, Uriel, Raphael)

Chor:

Die Himmel erzählen die Ehre Gottes,
und seiner Hände Werk zeigt an das Firmament.

Gabriel, Uriel, und Raphael:

Dem kommenden Tage sagt es der Tag;
die Nacht verschwand der folgenden Nacht.

Chor:

Die Himmel erzählen die Ehre Gottes,
und seiner Hände Werk zeigt an das Firmament.

Gabriel, Uriel, und Raphael:

In alle Welt ergeht das Wort, jedem Ohre klingend,
keiner Zunge fremd.

Chor:

Die Himmel erzählen die Ehre Gottes,
und seiner Hände Werk zeigt an das Firmament.

Part 2

No. 15 Rezitativ (Gabriel)

Und Gott sprach:

Es bringe das Wasser in der Fülle hervor
webende Geschöpfe, die Leben haben,
und Vögel, die über der Erde fliegen mögen
in dem offenen Firmamente des Himmels.

No. 16 Arie (Gabriel)

Auf starkem Fittiche
schwinget sich der Adler stolz
und teilet die Luft im schnellsten Fluge zur Sonne hin.
Den Morgen grüsst der Lerche frohes Lied,
und liebe girt das zarte Taubenpaar.
Aus jedem Busch und Hain
erschallt der Nachtigallen süsse Kehle.
Noch drückte Gram nicht ihre Brust,
noch war zur Klage nicht gestimmt
ihr reizender Gesang.

No. 17 Rezitativ (Raphael)

Und Gott schuf grosse Walfische
und ein jedes lebende Geschöpf,

Floating and softly lustrous, the moon
steals through the silent night.
The gold of numberless bright stars
bedecks the wide vault of heaven,
and the sons of God proclaimed the fourth day
with heavenly song and praised his power thus:

No. 14 Chorus and Trio (Gabriel, Uriel, Raphael)

Chorus:

The heavens relate the glory of God,
and the firmament shows his handiwork.

Gabriel, Uriel, and Raphael:

One day tells it to the next,
the night that fades to that which follows.

Chorus:

The heavens relate the glory of God,
and the firmament shows his handiwork.

Gabriel, Uriel, and Raphael:

The Word gets out through all the world, sounding in
every ear, stranger to no tongue.

Chorus:

The heavens relate the glory of God,
and the firmament shows his handiwork.

Part 2

No. 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.

No. 16 Aria (Gabriel)

On mighty pinions rising
the proud eagle cleaves the air
and soars in swiftest flight toward the sun.
The lark greets the morning with a happy song,
and a pair of amorous turtle doves bill and coo.
From every bush and glade
the sweet notes of the nightingale resound.
No sorrow weighs as yet upon her breast
as yet no note of sadness
sounds in her lovely song.

No. 17 Recitative (Raphael)

And God created great whales
and every living creature

TEXT AND TRANSLATION CONTINUED

das sich beweget, und Gott segnete sie, sprechend:
Seid fruchtbar alle, mehret euch!
Bewohner der Luft, vermehret euch,
und singt auf jedem Aste!
Mehret euch, ihr Flutenbewohner,
und füllet jede Tiefe!
Seid fruchtbar, wachset, mehret euch!
Erfreuet euch in eurem Gott!

No. 18 Rezitativ (Raphael)

Und die Engel rührten ihr' unsterblichen Harfen,
und sangen die Wunder des fünften Tag's.

No. 19 Terzett (Gabriel, Uriel, Raphael) mit Chor

Gabriel:

In holder Anmut steh'n,
mit jungem Grün geschmückt,
die wogigten Hügel da.
Aus ihren Adern quillt,
in fließendem Kristall,
der kühlende Bach hervor.

Uriel:

In frohen Kreisen schwebt,
sich wiegend in der Luft,
der munteren Vögel Schar.
Den bunten Federglanz
erhöht im Wechselflug
das goldene Sonnenlicht.

Raphael:

Das helle Nass durchblitzt der Fisch,
und windet sich in stetem Gewühl umher.
Vom tiefsten Meeresgrund
wälzet sich Leviathan
auf schäumender Well' empor.

Gabriel, Uriel, und Raphael:

Wie viel sind deiner Werk', o Gott!
Wer fasset ihre Zahl?

Gabriel, Uriel, Raphael, und Chor:

Der Herr ist gross in seiner Macht,
und ewig bleibt sein Ruhm.

No. 20 Rezitativ (Raphael)

Und Gott sprach:
Es bringe die Erde hervor lebende Geschöpfe
nach ihrer Art; Vieh und kriechendes Gewürm,
und Tiere der Erde nach ihren Gattungen.

No. 21 Rezitativ (Raphael)

Gleich öffnet sich der Erde Schoss,

that moveth, and God blessed them, saying:
Be fruitful, and multiply!
Dwellers of the air, increase
and sing from every branch!
Increase, ye dwellers of the seas
and fill every ocean!
Be fruitful, grow, and multiply!
Rejoice in your God!

No. 18 Recitative (Raphael)

And the angels played on their immortal harps
and sang the wonders of the fifth day.

No. 19 Trio (Gabriel, Uriel, Raphael) with Chorus

Gabriel:

Their loveliness adorned
with tender greenery,
the rolling hills now stand.
And from their veins
in streams of liquid crystal
the cooling waters flow.

Uriel:

Circling in happy flight,
merry flocks of birds
soar and hover through the air.
Their multicolored plumage,
as they fly to and fro
brightened by the golden sunlight.

Raphael:

Through the clear water the fish
dart and swirl in busy shoals.
From the deepest ocean bed
rises the leviathan
borne on the foaming wave.

Gabriel, Uriel, and Raphael:

How manifold are thy works, O God!
Who can grasp their number?

Gabriel, Uriel, Raphael, and Chorus:

The Lord is great in his might
and his glory endureth for evermore.

No. 20 Recitative (Raphael)

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

No. 21 Recitative (Raphael)

At once earth's womb is open

TEXT AND TRANSLATION CONTINUED

und sie gebiert auf Gottes Wort
Geschöpfe jeder Art,
in vollem Wuchs' und ohne Zahl.
Vor Freude brüllend steht der Löwe da.
Hier schiesst der gelenkige Tiger empor.
Das zakkig Haupt erhebt der schnelle Hirsch.
Mit fliegender Mähne springt und wieh'rt
vol Mut und Kraft das edle Ross.
Auf grünen Matten weidert schon das Rind, in Herden
abgeteilt. Die Triften deckt, als wie gesät,
das wollenreiche sanfte Schaf.
Wie Staub verbreitet sich in
Schwarm und Wirbel das Heer der Insekten.
In langen Zügen kriecht am Boden das Gewürm.

No. 22 Arie (Raphael)

Nun scheint in vollem Glanze der Himmel;
nun prangt in ihrem Schmucke die Erde.
Die Luft erfüllt das leichte Gefieder;
die Wässer schwellt der Fische Gewimmel;
den Boden drückt der Tiere Last.
Doch war noch alles nicht vollbracht.
Dem Ganzen fehlte das Geschöpf,
das Gottes Werke dankbar seh'n,
des Herren Güte preisen soll.

No. 23 Rezitativ (Uriel)

Und Gott schuf den Menschen nach seinem Ebenbilde.
Nach dem Ebenbilde Gottes schuf er ihn.
Man und Weib erschuf er sie.
Den Atem des Lebens hauchte er in sein Angesicht,
und der Mensch wurde zur lebendigen Seele.

No. 24 Arie (Uriel)

Mit Würd' und Hoheit angetan,
mit Schönheit, Stärk' und Mut begabt,
gen Himmel aufgerichtet,
steht der Mensch, ein Mann, und König der Natur.
Die breit gewölbt' erhab'ne Stirn
verkünd't der Weisheit tiefen Sinn,
und aus dem hellen Blicke strahlt der Geist,
des Schöpfers Hauch und Ebenbild.
An seinen Busen schmieget sich,
für ihn, aus ihm geformt,
die Gattin hold, und anmutsvoll.
In froher Unschuld lächelt sie,
des Frühlings reizend Bild,
ihm, Liebe, Glück und Wonne zu.

and brings forth at God's Word
all kinds of creatures,
fully grown and without number.
Roaring in his joy the lion stands.
The agile tiger lithely springs.
The swift stag lifts his antlered head.
With flying mane the noble horse,
courageous and powerful, leaps and neighs.
In alpine meadows oxen already graze, divided into herds.
In pasturelands, broadcast like seed,
stand gentle, woolly sheep.
Life chaff, the insect host spreads out
upon the air in whirling swarms.
The worm trails its slow length upon the ground.

No. 22 Aria (Raphael)

How the heavens shine in all their glory,
now the Earth is splendidly adorned.
The air is filled with fluttering plumage,
the seas are swollen by the fishy host,
the earth's pressed down by the weight of beasts.
But all was not accomplished yet.
That being was still lacking from the whole
who could look upon God's work with gratitude
and praise the goodness of the Lord.

No. 23 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.

No. 24 Aria (Uriel)

With dignity and nobility invested,
with beauty, strength, and courage endowed,
erect before heaven
stands Man, a man and Nature's king.
The broad and lofty brow bespeaks
the power of intellect,
and from the clear, bright glance the Spirit shines forth,
the breath of the Creator and his image.
To his bosom clings,
for him and from him formed,
his lovely, gracious wife.
In happy innocence she smiles,
o image of delightful spring!
And in her smile are love, joy and delight!

TEXT AND TRANSLATION CONTINUED

No. 25 Rezitativ (Raphael)

Und Gott sah jedes Ding, was er gemacht hatte; und es war sehr gut; und der himmlische Chor feierte das Ende des sechsten Tages mit lautem Gesang.

No. 26 Terzett (Gabriel, Uriel, Raphael) mit Chor

Chor:

Vollendet ist das grosse Werk!
Der Schöpfer sieht's und freuet sich.
Auch uns're Freud' erchalle laut!
Des Herren Lob sei unser Lied!

Gabriel und Uriel:

Zu dir, o Herr, blickt alles auf;
um Speise fleht dich alles an.
Du öffnest deine Hand,
gesättigt werden sie.

Raphael:

Du wendest ab dein Angesicht;
da bebet alles und erstarrt.
Du nimmst den Odem weg;
in Staub zerfallen sie.

Gabriel, Uriel, und Raphael:

Den Odem hauchst du wieder aus,
und neues Leben sprosst hervor.
Verjüngt ist die Gestalt der Erd' an Reiz und Kraft.

Chor:

Vollendet ist das grosse Werk!
Des Herren Lob sei unser Lied!
Alles lobe seinen Namen;
denn er allein ist hoch erhaben,
Alleluja!

Part 3

No. 27 Rezitativ (Uriel)

Aus Rosenwolken bricht,
geweckt durch süssen Klang,
der Morgen jung und schön.
Von himmlischen Gewölbe strömt
reine Harmonie zur Erde hinab.

No. 28 Duett (Eva, Adam) mit Chor

Eva und Adam:

Von deiner Güt', o Herr und Gott,
ist Erd' und Himmel voll.
Die Welt, so gross, so wunderbar,
ist diener Hände Werk.

No. 25 Recitative (Raphael)

And God saw everything that he had made, and behold!
It was very good; and the heavenly choir celebrated the
end of the sixth day with full-throated song.

No. 26 Trio (Gabriel, Uriel, Raphael) with Chorus

Chorus:

The great work is completed!
The Creator looks upon it and rejoices.
Let our joy, too, resound!
Let us sing in praise of the Lord!

Gabriel and Uriel:

All things, O Lord, look up to thee;
for sustenance all things beseech thee.
Thou openest thy hand,
and they are satisfied.

Raphael:

Thou turnest thy face away;
all things tremble and grow cold.
Thou takest away the breath of life;
they crumble into dust.

Gabriel, Uriel, and Raphael:

Thou breathest out again,
and new life doth appear.
Restored is the form of the earth to loveliness and vigor.

Chorus:

The great work is completed!
Let us sing in praise of the Lord!
Let all things praise his name,
for he alone is exalted on high,
Alleluia!

Part 3

No. 27 Recitative (Uriel)

Awakened by sweet sounds,
breaking through rosy clouds,
is the morning, young and beautiful.
From heaven's vaults sweet harmony streams
down upon the Earth.

No. 28 Duet (Eve, Adam) with Chorus

Adam and Eve:

Heaven and earth, O Lord and God,
are full of thy goodness.
The world, so vast, so wonderful,
is thy handiwork.

TEXT AND TRANSLATION CONTINUED

Chor:

Gesegnet sei des Herren Macht!
Sein Lob erschall' in Ewigkeit!

Adam:

Der Sterne hellster,
o wie schön verkündest du den Tag!
Wie schmückst du ihn, o Sonne,
du, des Weltalls Seel' und Aug'!

Chor:

Macht kund auf eurer weiten Bahn
des Herren Macht und seinen Ruhm!

Eva:

Und du, der Nächte Zierd' und Trost,
und all das strahlend Heer,
verbreitet überall,
verbreitet sein Lob, in eurem Chor gesang!

Adam:

Ihr Elemente, deren Kraft stets neue Formen zeugt,
ihr Dünst' und Nebel, die der Wind
versammelt und vertreibt.

Eva, Adam, und Chor:

Lobsinget alle Gott dem Herrn!
Gross wie sein Nam', ist seine Macht.

Eva:

Sanft rauschend lobt, o Quellen, ihn!
Den Wipfel neigt, ihr Bäum'!
Ihr Pflanzen duftet,
Blumen haucht ihm euren Wohlgeruch!

Adam:

Ihr, deren Pfad die Höh'n erklimmt,
und ihr, die niedrig kriecht,
ihr, deren Flug die Luft durchschneid't,
und ihr, im tiefen Nass,

Eva, Adam, und Chor:

Ihr Tiere, preiset alle Gott!
Ihn lobe was nur Odem hat!

Eva und Adam:

Ihr dunk'len Hain', ihr Berg' und Tal,
ihr Zeugen uns'res Danks;
ertönen sollt ihr früh und spät,
von uns'rem Lobgesang!

Chorus:

Blest be the power of the Lord!
Let his praises sound for evermore!

Adam:

Brightest of stars,
how beautifully dost thou herald the day!
How thou dost adorn it, O sun
thou soul and eye of the world!

Chorus:

Proclaim upon your wanderings
the Lord's might and his glory!

Eve:

And you, the jewel and comfort of night,
and all the starry host,
spread far and wide
His praises in your harmonious song!

Adam:

Ye elements, whose strength ever gives rise to new forms,
ye mists and clouds that the wind
gathers and disperses.

Adam, Eve, and Chorus:

Sing praises to the Lord God!
His power is as mighty as his name!

Eve:

Praise him, ye softly murmuring streams!
Treetops, bow your heads!
Plants, give out your fragrance,
flowers, your perfumed breath!

Adam:

Ye, whose paths scale the heights,
and ye, who creep below,
ye, whose flight cleaves the air,
and ye, in the ocean depths,

Adam, Eve, and Chorus:

Ye beasts, all praise the lord!
Praise him, all things that have breath!

Adam and Eve:

Ye dark groves, mountains and valleys,
witnesses of our gratitude,
by morning and by night ye shall resound,
with our songs of praise!

TEXT AND TRANSLATION CONTINUED

Eva, Adam, und Chor:

Heil dir, o Gott!
O schöpfer, Heil!
Aus deinem Wort entstand die Welt.
Dich beten Erd' und Himmel an;
wir preisen dich in Ewigkeit.

No. 29 Rezitativ (Adam, Eva)

Adam:

Nun ist die erste Pflicht erfüllt,
dem Schöpfer haben wir gedankt.
Nun folge mir, Gefährtin meines Lebens!
Ich leite dich, und jeder Schritt
weckt neue Freud' in uns'rer Brust,
zeigt Wunder überall.
Erkennen sollst du dann,
welch unaussprechlich Glück
der Herr uns zugedacht,
ihn preisen immerfar,
ihm weihen Herz und Sinn.
Komm, komm folge mir!
Ich leite dich!

Eva:

O du, für den ich ward!
Mein Schirm, mein Schild, mein All!
Dein Will' ist mir Gesetz.
So hat's der Herr bestimmt,
und dir gehorchen,
bringt mir Freude, Glück und Ruhm.

No. 30 Duett (Adam, Eva)

Adam:

Holde Gatin!
Dir zur Seite fließen sanft die Stunden hin.
Jeder Augenblick ist Wonne;
keine Sorge trübet sie.

Eva:

Teurer Gatte!
Dir zur Seite schwimmt in Freuden mir das Herz.
Dir gewidmet ist mein Leben;
deine Liebe sei mein Lohn.

Adam:

Der tauende Morgen, o wie ermuntert er!

Eva:

Die Kühle des Abends, o wie erquicket sie!

Adam, Eve, and Chorus:

Hail to thee, O God!
Creator, hail!
From the Word the world arose.
Heaven and earth adore thee;
we praise thee for everything.

No. 29 Recitative (Adam, Eve)

Adam:

Now the first duty has been discharged;
we have offered the Creator thanks.
Now follow me, my life's companion!
I shall lead thee, and every step
will awaken new joy in our hearts
and reveal wonders everywhere.
Then shall thou know
what inexpressible joy
the Lord intends for us,
and shalt praise him evermore,
dedicating thy heart and mind to him.
Come, come, follow me!
I shall lead thee.

Eve:

O thou, for whom I was created!
My shelter, my shield, my all!
Thy will is my law,
for so hath God disposed,
and in obedience to thee I find joy,
good fortune and honor.

No. 30 Duet (Adam, Eve)

Adam:

Dearest wife!
By thy side the hours flow sweetly by.
Every moment is bliss,
no sorrow troubles them.

Eve:

Dear husband!
At thy side my heart is bathed in rapture.
My life is devoted to thee;
may thy love be my reward.

Adam:

The dewy morn, what cheerfulness it brings!

Eve:

The cool of evening, how it revives!

TEXT AND TRANSLATION CONTINUED

Adam:

Wie labend ist der runden Früchte Saft!

Eva:

Wie reizend ist der Blumen süsse Duft!

Adam und Eva:

Doch ohne dich, was wäre mir,

Adam:

Der Morgentau,

Eva:

Der Abendhauch,

Adam:

Der Früchte Saft,

Eva:

Der Blumen Duft!

Adam und Eva:

Mit dir erhöht sich jede Freude,
mit dir geniess' ich doppelt sie;
mit dir ist Seligkeit das Leben;
dir sei es ganz geweiht.

No. 31 Rezitativ (Uriel)

O glücklich Paar, und glücklich immerfort, wenn falscher
Wahn euch nicht verführt noch mehr zu wünschen, als ihr
habt, und mehr zu wissen, als ihr sollt!

No. 32 Chor

Singt dem Herren alle Stimmen!
Dankt ihm, alle seine Werke!
Lasst zu Ehren seines Namens
Lob in Wettgesang erschallen!
Des Herren Ruhm, er bleibt
in Ewigkeit. Amen.

Adam:

How refreshing is the juice of the plump fruit!

Eve:

How lovely is the sweet smell of flowers!

Adam and Eve:

Yet without thee, what would they be to me,

Adam:

The morning dew,

Eve:

The evening breeze,

Adam:

The juice of the fruit,

Eve:

The scent of flowers?

Adam and Eve:

With thee each joy is enhanced,
with thee my enjoyment is redoubled;
with thee my life is blissful;
to thee may it be wholly dedicated.

No. 31 Recitative (Uriel)

O happy pair, blessed for evermore, if vain delusion lead
you not astray to want more than you have and know
more than you should!

No. 32 Chorus

Sing to the Lord, all ye voices.
Give thanks for all his works.
Let praise in honor of his name
resound in rivalry of song.
Let the praise of the Lord endure
forever. Amen.

ABOUT THE ARTISTS

HANDEL SOCIETY OF DARTMOUTH COLLEGE is the oldest student, faculty, staff and community organization in the United States devoted to the performance of choral-orchestral major works. The Society was founded in 1807 by Dartmouth faculty and students to “promote the cause of true and genuine sacred music.” Led by John

Hubbard, Dartmouth Professor of Mathematics and Philosophy, the Society sought to advance the works of Baroque masters through performance. Members of the Society believed the grand choruses of Georg Frideric Handel exemplified their goals and thus adopted his name for their group. Since its inception, the Handel Society has grown considerably in

ABOUT THE ARTISTS

size and scope of programming. Drawn from the Dartmouth student body, faculty and staff, and the Upper Connecticut Valley community, the membership today consists of 100 voices, giving an annual Celebration for the Season fall concert, plus two major works with professional orchestra and soloists each year.

HANOVER CHAMBER ORCHESTRA was founded in 1976 as an ensemble for some of the area's finest amateur players. Today it is a highly respected professional chamber orchestra, drawing musicians from as far away as Boston, New Haven, and Montreal, as well as all parts of northern New England. The orchestra appears regularly at the Hopkins Center for the Performing Arts in collaboration with such ensembles as the Handel Society of Dartmouth College and the Dartmouth Glee Club. It has also performed at the Lebanon Opera House, Plymouth State University and Carnegie Hall.

Dr. Robert Duff conductor is the new director of the Handel Society and Chamber Singers of Dartmouth College. A native of Massachusetts, Dr. Duff comes to Hanover from Los Angeles, California, where he earned his Doctor of Musical Arts from the University of Southern California in 2000.

Dr. Duff served on the faculties of Claremont Graduate University, Pomona College and Mount St. Mary's College. Before starting his career in academia, he served for two years as the Director of Music for the Roman Catholic Archdiocese of Los Angeles, where he directed the music programs for nearly 300 parishes. Dr. Duff earned his bachelor's degree at the University of Massachusetts at Amherst, his master's degree at Temple University and his doctorate at the University of Southern California. He has studied conducting with E. Wayne Abercrombie, Alan Harler, Lynn Bielefelt, William Dehning and John Barnett.

Since 2000, Dr. Duff has premiered several West Coast performances of numerous choral works

including Anthony Powers' *Zlata's Diary* and a new realization of Vivaldi's *Gloria* for women's voices. He has also been active in commissioning new works for both choral and instrumental forces. In addition to his work with choirs in Southern California, Dr. Duff is an active member of the American Choral Directors Association, American Musicological Society, Choral Conductors Guild, Chorus America, the College Music Society and the Music Educator's National Conference. He is a life member of the Phi Kappa Phi Honor Society and a member of Pi Kappa Lambda Music Society.

Courtenay Budd soprano is among today's foremost American singers whose glistening, expressive soprano has been praised as "a voice for connoisseurs," and by Opera News as "more color and volume than the typical coloratura protagonist."

The recipient of a 2001 Sullivan Foundation Career Grant, Ms. Budd won First Prize in the 2001 Young Concert Artists International Auditions, leading to acclaimed recital debuts in New York at the 92nd Street Y, in Washington, D.C. at the Kennedy Center and in Boston at the Isabella Stewart Gardner Museum. Darrell Rosenbluth of New York Concert Review applauded: "Ms. Budd effortlessly took New York; the East Coast is secured."

Ms. Budd is a favorite of audiences and critics at the Spoleto Festival U.S.A., where she is a regular on the Dock Street Chamber Music Series. At the 2003 Festival, she performed a group of songs by Ned Rorem with the composer at the piano, and she has appeared in Spoleto Festival Orchestra performances of Poulenc's *Gloria* and Honegger's *King David*. The 2002 Festival featured Ms. Budd in the world premier of Osvaldo Golijov's *Tenebrae*, performed to critical acclaim with Todd Palmer and the St. Lawrence Quartet.

Her performances with Charles Wadsworth include the Carnegie Hall Benefit for Camphill, the Musical Masterworks Series in Old Lyme, CT, and her debut

ABOUT THE ARTISTS

with the Chamber Music Society of Lincoln Center at Alice Tully Hall.

On the operatic stage, Ms. Budd has appeared as Amy in *Little Women* with Opera Omaha and Central City Opera; the Lady in Waiting in Britten's *Gloriana* with Central City; Pamina in *Die Zauberflöte*, Josephine in *H.M.S. Pinafore*, and Yum Yum in *The Mikado* with the Colorado Symphony; the title roles in *The Ballad of Baby Doe* with Opera Theater of Pittsburgh and Central City Opera, *The Daughter of the Regiment* with Opera Omaha, and *Roméo et Juliette* with Opera Northeast; and as Zerbinetta in *Ariadne auf Naxos*. In addition, she has appeared with the Atlanta and Tulsa Operas, the Opera Festival of New Jersey, and the Opera Orchestra of New York.

A 1998 Metropolitan Opera National Finalist, Ms. Budd made her Avery Fisher Hall debut as Ilia in Mozart's *Idomeneo* with the National Chorale. Her Zerlina with Opera Delaware and Washington D.C.'s Summer Opera Theater was received as an "overwhelming crowd favorite," and the Washington Post called her "touching and hilarious as an actress and vocally just right for Zerlina."

New York audiences enjoyed her 1998 recital in Carnegie Hall's Weill Hall as winner of the Center for Contemporary Opera Competition and their Audience Favorite Award, as well as her voice accompanying performances with the New York City Ballet (in *A Midsummer Night's Dream*) and Eliot Feld's Ballet Tech (in Wolf's *Goethelieder*).

Ms. Budd debuted last season with the National Symphony Orchestra in Bach's *Cantata BWV 205*, and sang Strauss' *Brentanolieder* with the Sewanee Festival Orchestra, Mahler's *Symphony #4* with the Las Vegas Philharmonic, and a Jerome Kern program with the Colorado Symphony. Her other recent performances include Brahms' *Requiem* with the Cheyenne Symphony, as well as Handel's *Messiah* with the Syracuse Symphony, and in Carnegie Hall with the Masterwork Chorus and Orchestra,

with whom she has also performed Mozart's *Mass in C Minor*, Respighi's *Laud to the Nativity*, and Honegger's *King David*.

In addition to her performance with the Handel Society, Ms. Budd's 2004-2005 season includes performances in *Bachianas Brasileiras* at Weill Recital Hall, Orff's *Carmina Burana* with the Reno Philharmonic, Beethoven's *Symphony No. 9* with the California Symphony, Rachmaninov's *The Bells* with the Greenville Philharmonic, Handel's *Messiah* with the Palm Beach Symphony, Mendelssohn's *A Midsummer Night's Dream* with the Allentown and Norwalk Symphonies, and Haydn's *Creation* with the Colorado Symphony. She has performed Mozart's *Requiem* with the Orlando Philharmonic, *Mass in C Minor* with the Masterwork Chorus and Orchestra, Barber's *Knoxville, Summer of 1915* with the Kenosha Symphony and Sewanee Summer Music Festival, Orff's *Carmina Burana* with the Omaha Symphony, and Beethoven's *Choral Fantasy* with the New Jersey Symphony.

A Georgia native, Ms. Budd was just honored at the University of the South in Sewanee, TN, with the 2004 Distinguished Young Alumnus Award. She holds degrees from Sewanee and from Westminster Choir College. Ms. Budd now resides in New York's Hudson Valley with her husband Anthony Caramico.

Mark Andrew Cleveland bass has performed extensively on the east coast to enthusiastic audiences, critical acclaim, and was recognized in the Boston Globe's "*Arts & Entertainments—The Best of 2002*." A versatile performer, his repertoire ranges from chant to contemporary works and from oratorio to opera. Mr. Cleveland made his Boston debut with The Cantata Singers and has performed subsequently with The Boston Cecilia, Spectrum Singers, Masterworks Chorale, Musica Sacra and The Brookline Chorus. He was the soloist in the premier of Earl Kim's *Scenes from a Movie, Part 3: The 26th Dream*, with The Cantata Singers and

ABOUT THE ARTISTS

he premiered the song cycle *Cynthia*, a commissioned work written for him by Marilyn Ziffrin. Performances last season included Bach's *St. John Passion* with the Bach Choir of Bethlehem, *Judas Maccabaeus* with The Back Bay Chorale, Bach's *St. Matthew's Passion* with The Cantata Singers and Mendelssohn's *Elijah* with the Keene Chorale. In addition, Mr. Cleveland toured with Boston Baroque's performances of Monteverdi's *Vespro della Beata Vergine* (1610) at Tanglewood, Ravinia and in Los Angeles. This season, Mr. Cleveland's scheduled performances include *Symphony No. 9* by Beethoven with the Vermont Symphony, Schumann's *Scenes from Goethe's Faust* and Bach's *St. John's Passion* with the Cantata Singers.

Mr. Cleveland's recording credits include an appearance with Boston Baroque in Gluck's *Iphigénie en Tauride* and participation in the Grammy award winning recording of Barber's opera, *Antony and Cleopatra*, with the Spoleto Festival Orchestra and Westminster Choir. He recently recorded Antonia Bembo's *Psalm 101, Seigneur qui vois mes pleurs* in collaboration with La Donna Musicale for a soon to be released biography of the composer from Oxford University Press. Mr. Cleveland's opera credits include performances with The Spoleto Festival, New Jersey June Opera Festival, Monadnock Music, Granite State Opera, Prism Opera, Salisbury Lyric Opera Company and Opera Burlington. He has given recitals of Schubert's *Winterreise* on tour in the Netherlands and has appeared in the Young Artist Series at the Isabella Stewart Gardner Museum, at Boston University's Tsai Performance Center and Chromatic Club of Boston. As a respected collaborative artist he has performed with La Donna Musicale, Sarasa, and with many other artists at New England colleges, universities and music schools. In addition to Mr. Cleveland's varied performing engagements he is the Director of Music at Grace Episcopal Church in Manchester, NH and is a member of the voice faculties at the University of Massachusetts,

Lowell and at St. Paul's School.

William Hite *tenor* has earned the reputation as an engaging and expressive artist and has performed with the American Symphony Orchestra, San Diego Symphony, Washington Bach Consort, New York City Ballet, National Arts Center Orchestra (Ottawa), Boston Baroque, Emmanuel Orchestra, Tafelmusik and Philharmonia Baroque under the direction of Seiji Ozawa, Rafael Frübeck de Burgos, Nicholas McGegan, Christopher Hogwood, Robert Spano, Grant Llewellyn, Leon Botstein, John Harbison, Craig Smith and Peter Schreier.

Mr. Hite's recent and upcoming engagements include appearances with the Boston Symphony in *Belioz L'Enfance du Christ*, Beethoven's *Ninth Symphony* with The Vermont Symphony, *Messiah* with the Handel & Haydn Society, Bernard Rands' *Canti del sole* with the Boston Modern Orchestra Project, Bach solo cantatas with the Louisville Bach Society, Tippett's *A Child of our Time* with the Pioneer Valley Symphony and Mattheson's *Boris Goudenow* with The Boston Early Music Festival.

The tenor's operatic credits include the title roles in *The Rake's Progress*, *Acis and Galatea*, Handel's *Jephtha*, *Il ritorno d'Ulisse in patria* and Cavalli's *L'Ormindo*, as well the role of Roderick Usher in the world premiere of the Philip Glass opera *The Fall of the House of Usher* at the American Repertory Theater and the Kentucky Opera. He performed the role of Orfeo in Peri's *Euridice* with the Long Beach Opera and has been a regular at the Boston Early Music Festival in period stagings of Monteverdi and Rossi's *Orfeo*, Cavalli's *Ercole amante* and *King Arthur*. Additional operatic world premieres include the works of Theodore Antoniou, Ellen Ruehr and Lew Spratlan.

Mr. Hite's extensive discography now contains over 30 recordings spanning a wide spectrum of musical idioms. His most recent release is *The Astronaut's Tale* by Charles Fussell on Albany Records. On the

ABOUT THE ARTISTS

Koch label he may be heard in the *St. John Passion* with Emmanuel Music. He has also recorded the Mozart *Requiem* with Andrew Parrott for Denon and Handel's *The Triumph of Time and Truth* on the Centaur label. He is featured on numerous award winning CDs with the Boston Camerata as well as with the medieval ensemble *Sequentia*.

William Hite has sung in music festivals at Tanglewood, Santa Fe, Monadnock, Banff and Vancouver as well as the Vermont Mozart Festival. In Europe he has performed at the Athens Festival, Academie Musicale in Sainte, Aix-en-Provence and

the Holland Early Music Festival. He is head of the voice faculty at the University of Massachusetts in Amherst and Guest Artist at the Yale Institute of Sacred Music.

Jeanne Chambers *piano* is the esteemed accompanist for the Handel Society of Dartmouth College. She performs frequently throughout the Upper Valley region. Prior to moving to the Upper Valley, Ms. Chambers was a computer analyst in New York. She received the degree Master of Music in piano performance from the Julliard School.

HANDEL SOCIETY OF DARTMOUTH COLLEGE

Dr. Robert Duff *conductor*
Jeanne Chambers *collaborative pianist*
Robert Wetzler and Sarah Ball *student managers*
Christopher McMullen-Laird *student conductor*

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Paul Belaski, David Bossard,* Charles Faulkner II, Jonathan Fisher '86, Charles Freeman*, Martin Habermehl, Tyler Harwell, Thomas Ho '07, Alan Kono DMS '81, John Mackenzie, Christopher McMullen-Laird '05*, Daniel Meerson*, Thomas Noel, David M. Pierce, Timothy K. Price, Eccles Pridgen, Marvin Rogers*, Andrew T. Scales '08, Mark A. Stys, Thomas T. Wang '07, Edward Wei, Ben Williams, Tom Willis

* Membership Board Member

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Scott Knopf, Ann Cooper, Carolyn Lukancic
Second violin: Marla Rathbun *principal*, Davetta Faria, Svetlana Wishengrad,
Lisa Meyer, Caroline Lieber, Julie Dougal
Viola: Marilyn Johnson *principal*, Harold Lieberman, Rodger Ellsworth,
Ana Ruesink, Paul Reynolds, Leslie Sonder
Cello: Linda Galvan *principal*, Dieuwke Davydov, Perri Zimmerman, Stephen Packer, Erin Yeaman
Bass: Daniel Gorn *principal*, David Wysocki, John Hunter, Luke Baker
Flute: Karen Kevra *principal*, Berta Frank, Heidi Baxter
Oboe: Margaret Herlehy *principal*, Ann Greenawalt
Clarinet: Chester Brezniak *principal*, Margo McGowan
Bassoon: Becky Eldredge *principal*, Rachael Elliot
Contrabassoon: Jonathan Ranney
Horn: Sheffra Spiridopoulos *principal*, Dale Camara
Trumpet: Fred Holmgren *principal*, Charles Gasque
Trombone: Brian Diehl *principal*, Peter Bouchard, John Mead
Timpani: Dov Schiller
Harp: Gregory Hayes
Orchestra Manager: Deborah Solomon

ACKNOWLEDGEMENTS

Many thanks are extended to the Membership Board of the Handel Society and the numerous members-at-large of the organization, community and student, for their fine work on behalf of the Handel Society.

We thank the Friends of the Handel Society (Dartmouth College alumni, past and present community Handel Society members, and regional audience supporters of the Handel Society) and the Handel Society Foundation of New Hampshire, Inc. for financial support of the Handel Society's concert season.

In addition, we offer our warmest thanks to Hilary Pridgen of The Trumbull House Bed & Breakfast for providing accommodations for guest soloists. The Trumbull Bed & Breakfast, 40 Etna Road, Hanover, NH 03755; phone (603) 643-2370 or toll-free (800) 651-5141; web: www.trumbullhouse.com. Thanks all to the many members of the Handel Society and Hanover Chamber Orchestra for housing our out-of-town orchestral players.

Finally, we especially thank the Hopkins Center Management Staff, Catherine LaTouche, Ensembles Assistant, Kristen Coogan for the original artwork created for the Handel Society, and to the staff of the Aquinas House, who graciously have provided the Handel Society a home for their weekly rehearsals.

If you would like more information about the Friends of the Handel Society or the Handel Society Foundation of New Hampshire, please send a letter, including your name and address, to:

Friends of the Handel Society of Dartmouth College
6187 Hopkins Center
Dartmouth College
Hanover, NH 03755-3599

Handel Society Foundation of New Hampshire
P.O. Box 716
Hanover, NH 03755
nhfnh@valley.net

COMING EVENTS

For tickets or information call the Box Office at 603.646.2422 or visit www.hop.dartmouth.edu

The Handel Society cordially invites you to our next concert:

Handel Society of Dartmouth College

Music from a French Cathedral

Saturday, March 5

3 pm & 8 pm • Rollins Chapel

\$18 • Dartmouth Students \$3

Frog and His Friends

Theater Terra

Friday, December 3 • 7 pm

Saturday, December 4 • 2 pm

The Moore Theater

\$20 • Dartmouth Students \$5 • Children 12 & under \$12

★ *Spotlight discussion with cast members immediately following the performance*

Community Carol Sing with Frog and his Friends

Sing along and enjoy holiday treats with Friends of the Hopkins Center and Hood Museum of Art and members of the cast!

Saturday, December 4 • Following the performance

Top of the Hop • Free and open to the public

For more information, call Hop Outreach at 603.646.2010

30th Anniversary Year

The Christmas Revels Revels North

David Gay, artistic director

Lloyd Gabourel, master of ceremonies

Thursday, December 16 • 7 pm*

Friday, December 17 • 7:30 pm

Saturday, December 18 • 2 pm & 7:30 pm

Sunday, December 19 • 2 pm & 7 pm

Spaulding Auditorium • \$18 • Dartmouth Students \$5 Children 18 and under \$9

* December 16 show is "family night" with children's tickets 1/2 price!

Just Added!

Matt & Ben

Friday, January 7

Saturday, January 8

8 pm • Spaulding Auditorium

\$20 • Dartmouth Students \$5

★ *Spotlight discussion with Mindy Kaling and Brenda Withers immediately following each performance*

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