

No. 39
Betty.

UNIVERSITY BAPTIST CHURCH

Minister: Rev. Donovan Cook

GREENLAKE UNITED METHODIST CHURCH

Minister: Rev. William Smith

THE CREATION

Joseph Haydn

JOYCE BERGER - Soprano

BRIAN TREVOR - Tenor

GABRIEL, EVE

URIEL

VERNON NICODEMUS - Bass

RAPHAEL, ADAM

UNIVERSITY BAPTIST CHURCH CHOIR

Director: Roy Wales

GREENLAKE UNITED METHODIST CHURCH CHOIR

Director: John Obourn

SINGERS FROM THE UNIVERSITY OF WASHINGTON

PRO MUSICA ORCHESTRA

Leader: Phyllis Rowe

Conductor

ROY WALES

missed
Rec 13

SATURDAY, APRIL 6. GREENLAKE UNITED METHODIST CHURCH

7.30p.m.

SUNDAY, APRIL 7. UNIVERSITY BAPTIST CHURCH

7.30p.m.

Tape No. 1-7284

Tape No. 2-7285

FIRST PART

INTRODUCTION - THE 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 marvelous work
 CHORUS - And loud resounds throughout the skies

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
 CHORUS - Awake the harp
 URIEL - And God said: Let there be lights
 URIEL - In splendour bright
 CHORUS - The Heavens are telling
 GABRIEL the glory of God
 URIEL
 RAPHAEL

SECOND PART

GABRIEL - And God said: let the waters
No.1
 GABRIEL - On mighty wings
 RAPHAEL - And God created great whales
No.2.
 RAPHAEL - And the angels
 GABRIEL - Most beautiful appear
 URIEL
 RAPHAEL
 GABRIEL - The Lord is great
 URIEL
 RAPHAEL
 CHORUS
 RAPHAEL - And God said: Let the earth bring forth
 RAPHAEL - Straight opening her fertile womb
 RAPHAEL - Now heaven in fullest glory shone
 URIEL - And God created man
 URIEL - In native worth
 RAPHAEL - And God saw everything that He had made
 CHORUS - Fulfilled at last the glorious work
 GABRIEL - On thee each living soul awaits
 URIEL
 RAPHAEL
 CHORUS - Fulfilled at last

- INTERVAL -

Reel 2

*missed - - - - -
Reel 3*

THIRD PART

URIEL - In rosy mantle appears
 EVE - By thee with bliss
 ADAM
 CHORUS
 URIEL - O happy pair
 CHORUS - Sing to God, ye voices all
 SOLOISTS

PROGRAM NOTE

By 1797, when Joseph Haydn (1732-1809) commenced work on the score of THE CREATION, he was already a well established and respected composer who had travelled to England on two occasions. It was on one of these visits in 1791 that he heard and was impressed with many performances of Handel's oratorios. Many of Haydn's choral works up to that time had been in either the Italian or German styles, and he was reluctant to continue writing in the same genre, being a little tired of the formal structure of the Italian style with its weak arias and neglect of powerful choruses, and the contemplative and sentimental manner of the German tradition. After hearing performances of MESSIAH, ISRAEL IN EGYPT and L'ALLEGRO, with their unorthodox construction, the hymnic impetus of their choruses and their strong feeling for nature, Haydn decided that it was in this form that he wanted to compose his next major choral work.

Whilst in England, he was offered a text based on a setting of the seventh and eighth chapters of Milton's "Paradise Lost" and the first chapter of Genesis. The text, which was originally intended for Handel, appealed to Haydn and he brought it back to Vienna where he asked his friend Baron Van Swieten to turn it into a servicable libretto. The latter did this admirably, replacing some of the poetic text with powerful words from the Bible, and introducing a linking narration.

The oratorio commences with an orchestral prelude in C minor depicting the lifelessness and darkness of chaos. The narration begins with the words "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." At the words "And there was Light" there is a dramatic change into the optimistic, bright key of C major. It is said that at a performance of THE CREATION at Vienna University in the presence of the composer, the audience burst into applause at this point. Haydn jumped up, pointed upward and exclaimed "Not from me, from thence comes everything." The archangels Gabriel, Uriel and Raphael tell the story of the Creation, with the chorus singing praise to God. Part I ends with the famous "The Heavens are telling". Part II completes the story of the Creation and concludes with the chorus "Fulfilled at last the glorious work." Part III is dedicated to praise of the Creation through Adam and Eve, and the oratorio ends with another great song of praise and thanks.

Particularly significant is Haydn's descriptive style. Many of the elements of nature are apparent, including orchestral imitations of winds, lightening and thunder, and a whole menagerie of mammals, birds, fish and insects are described with a great sense of humor, and the descriptions always precede the ensuing text.

The years during which Haydn composed THE CREATION were very rich and happy. He had always been a deeply religious man and the music reflects his total sincerity. "Never was I so devout," he said, "as when composing THE CREATION. I knelt down every day and prayed to God to strengthen me for my work".

JOYCE BERGER - Soprano

Joyce Berger is well known locally both as a soloist and as a teacher. A graduate of the University of Washington, she has taught there and at Seattle Pacific and Seattle Community Colleges. She has been a regular soloist at several of the largest Churches in Seattle, and has appeared as soloist with the Seattle Philharmonic Orchestra and the Seattle Chorale. Miss Berger has been a regional winner of the San Francisco Opera Auditions and has sung operatic roles with the Festival Opera Company.

BRIAN TREVOR - Tenor

Mr. Trevor did his undergraduate work at the University of B.C. where he took a B.A. in English and a B.Mus. in voice. Upon graduation he attended the University of Oregon, where he took a M.Mus., also in voice. Currently he is attending the University of Washington where he is doing work towards a doctorate in choral conducting. As a singer, he has performed in various cities of the Northwest and Western Canada, but particularly in his native Vancouver. There he has sung many times for C.B.C. radio and has been a soloist with "Hortulani Musicae", a group dedicated to the performance of early music. In addition, he has sung recitals and oratorio roles in such works as "Messiah", "Elijah", Dvorak's "Stabat Mater" and Kodaly's "Psalmus Hungaricus".

VERNON NICODEMUS - Bass

Vernon Nicodemus is at present studying voice with Leon Lishner at the University of Washington. He has appeared as a soloist with many of the musical groups in Seattle, including the Seattle Chorale, Seattle Chamber Singers, University Madrigal Singers and University Chorale. He has also sung in scenes with the Anchorage Lyric Opera Theater. As well as being a singer, Mr. Nicodemus is an accomplished trumpet player, and as such has been a soloist on many occasions.

ROY WALES

Roy Wales studied in London at Trinity College of Music and the Guildhall School of Music. In 1969 he was granted an Italian Government Scholarship to study orchestral conducting with Franco Ferrara in Venice. He has since been a guest conductor with the Royal Philharmonic Orchestra, BBC Northern Symphony Orchestra, London Mozart Players and Philomusica of London. Since 1963 he has been conductor of The London Chorale, which has given concerts under his direction in 14 countries. In 1972 The London Chorale represented Britain at the 3rd International University Choral Festival in Washington and New York. Roy Wales has appeared on radio and television in Britain, Europe and the USSR and has been adjudicator at the International Choral Festival in Montreux, Switzerland. Before coming to Seattle, he was Superintendent of Music for over 200 schools, with special responsibility for a Music School and a Youth Symphony Orchestra. He is at present a Fulbright Scholar and teaching assistant at the University of Washington, where he is working towards the degree of Doctor of Musical Arts in choral conducting. This performance is in part fulfillment of the requirements for this degree.