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# The University of Georgia

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Hugh Hodgson School of Music

presents

The University Chorus

## The Creation

an oratorio by Franz Joseph Haydn

Joy Elizabeth Meade, conductor

Dr. Daniel Bara, Director of Choral Activities

Amy Baker, Kathleen Bryant, Eric McCollum, Alexis Minogue, Deborah Stephens,  
and Esther Toney, *sopranos*

Bryan Lustig, Brett Pardue, and Cameron Stahl, *tenors*

Caleb Hopkins, Bryan Rante, Philip Reed, and Lee Wright, *baritones*

Tuesday, February 23, 2016

8:00 pm, Hodgson Concert Hall

*Creation*

Franz Joseph Haydn  
(1732-1809)

Part I:

1. Introduction: The Representation of Chaos
2. Bass Recitative: In the beginning
3. Bass Recitative: And God made the firmament
4. Soprano Solo and Chorus: What wonder
5. Bass Recitative: Let the waters
6. Bass Aria: Rolling in foaming billows
7. Soprano Recitative: Let all the earth
8. Soprano Aria: Now cooling green
9. Tenor Recitative: And the heavenly host
10. Chorus: Awake the harp
11. Tenor Recitative: Let there be lights
12. Tenor Recitative: In shining splendor
13. Chorus: The heavens are telling

Part II:

14. Soprano Recitative: Let the waters bring forth
15. Soprano Aria: On mighty wings
16. Bass Recitative: And God created great whales
17. Bass Recitative: And the angels
18. Trio: In fairest raiment now
19. Trio and Chorus: The Lord is great
20. Bass Recitative: Let the earth bring forth
21. Bass Recitative: Straight opening her fertile womb
22. Bass Aria: Now shines the brightest glory
23. Tenor Recitative: And God created man
24. Tenor Aria: In native worth
25. Bass Recitative: And God saw everything
26. Chorus: Fulfilled at last the glorious work
27. Trio: From thee, O Lord, doth all prevail
28. Chorus: Fulfilled at last the glorious work

Part III:

29. Tenor Recitative: In rosy mantle
30. Tenor Recitative: O happy pair
31. Final Chorus and Soli: Sing to God

*Program Notes:*

At London's Handel Festival in the summer of 1791, Haydn heard Handel's Messiah and Israel in Egypt oratorios for the first time. Performed with an enormous choir and orchestra, these grandiose and lucrative oratorios left a considerable impression on Haydn, who then decided to write an oratorio of his own. Impresario Johann Peter Salomon presented Haydn with an English libretto titled *The Creation of the World*. German-speaking Haydn felt uncomfortable setting an English text to music, so he asked musical connoisseur and patron Baron Gottfried van Swieten to translate the libretto into German. Van Swieten parred down the original libretto and translated it into German. The new text included passages from Genesis and paraphrases of the Psalms and John Milton's *Paradise Lost*. Haydn composed the *Creation* with the German libretto in mind, but then asked Van Swieten to retranslate the German back into English so the oratorio could be performed for English audiences. Van Swieten was not a native English speaker, and the resulting English translation lacks good syntax, syllabification, and idiomatic expressions. In 1957, Robert Shaw and Alice Parker published an improved English translation of the *Creation*, and this is the edition University Chorus is performing this evening.

Narrative of *The Creation*

PART ONE

Day One: *Light*

The *Creation* opens with an extended overture titled "The Representation of Chaos." Shifting, ambiguous harmonies, muted strings, brass and timpani, non-standard phrase lengths, and rhythmic uncertainty capture the attention and incite the imagination of the listeners, as they ponder the formless void that existed prior to the creation of the world. The angel Raphael, sung by the baritone soloist, appears to narrate day one: God's creation of heaven and earth. The chorus and un-muted full orchestra enter, proclaiming the creation of light with a startling and dramatic fortissimo C major chord. The angel Uriel (tenor) declares that the light is good, and then establishes the eternal chasm between Satan's darkness and God's heavenly light.

Day Two: *Land and Water*

Raphael describes the separation of the land and the waters, and provides the first weather report. Violent seas, thunder claps and lightning strikes are heard in the strings and brass, and the orchestra depicts the creation before it is narrated, as if to suggest the order that God creates, then man perceives. The angel Gabriel (soprano) and the chorus finish the second day as the heavenly hosts, praising God for his creations.

Day Three: *Seas, Mountains, Plants*

On the third day, God created the seas, mountains, grasses and plants. Each aria depicts a single creation, and the expressive and programmatic orchestration helps the listener envision boisterous seas, tall mountain peaks, and graceful flowers. The chorus concludes the third day with "Awake the Harp", which includes a long fugue in praise of God's newest creations.

Day Four: *Sun, Moon and Stars*

Day four includes the most stunning instrumental material of the oratorio – an orchestral depiction of the first sunrise. Haydn writes a beautifully harmonized ascent of the D Major scale to portray this extraordinary event. Arias depict the creation of the stars, sun and moon on the fourth day, and the chorus concludes part one of the oratorio with the lively and well-known chorus of praise: "The heavens are telling the glory of God."

Narrative continued...

PART TWO

Day Five: *Birds, Fish Animals*

Birds and fish feature prominently on the fifth day of creation. Gabriel and flutes sing bird song in the aria "On might pens soars the eagle lifted aloft," capturing the spirit of gentle doves and soaring eagles, while Raphael and low brass and strings evoke images of great whales and other large creatures found in the depths of the sea. The most humorous recitative appears in day five, with the creation of the tawny lion, the flexible tiger, the nimble stag, the noble steed, swarms of insects and the sinuous worm. Each animal is revealed first by the orchestra then narrated by Raphael, and it is amusing to hear Haydn's creative and operatic writing illustrate the unique qualities of these creatures. The chorus once again concludes the day with a chorus of praise for God and creation.

Day Six: *Humanity*

Day Six begins with a sobering and serious mood, as Raphael prepares the listener for God's most profound creation: man and woman. Uriel narrates the creation of man in God's own image, and this aria is joyful, strong and heroic. The angels and chorus reflect on the idea that God saw everything and it was good, and the sixth day concludes with the chorus "Fulfilled at last the glorious work", which includes grandiose polyphony praising God.

PART THREE

Day Seven: *The Garden of Eden*

God rested on the seventh day, and the focus now shifts to God's new creations, Adam and Eve. Soloists representing Adam and Eve sing a love duet, and the soloists and chorus together sing praises to God for the creation of the bounteous earth, fruits, gardens, companionship and life itself. Uriel reappears on the scene, declaring how the couple can remain happy and satisfied, but briefly references the impending fall of humanity. The final chorus for soloists and choir include a triumphant homophonic opening and a fast fugal section, in praise of the creation and the enduring nature of God.

## Orchestra

### Violin 1

Moises Cunha  
Don Corina  
Sarah Parido

### Violin 2

Annie Leeth  
Eve Dagostino  
Kellie Shaw

### Viola

Maria Kindst  
Meg Granum

### Cello

Noah Johnson  
Karen Bergmann

### Bass

Jonathan McWilliams

### Flute

Becky Neal  
Emily Cho

### Oboe

Emily Haar  
Anna Wood

### Clarinet

Jake Senter  
Franziska Brunner

### Bassoon

Nikolas Bacote  
Kelsey Schoenbaum

### Horn

Chris Miertschin  
Meredith Boyd

### Trumpet

Deborah Caldwell  
Tyler Jones

### Trombone

Josh Gardner  
Claudine Gamache  
Paul Nelson

### Timpani

Wesley Sumpter

### Harpichord

Andrew Meade

*UGA music students are talented and generous! A special thank you to these fantastic student players for volunteering their time and energy to help make this performance exciting and successful*

## University Chrous

### Soprano 1

Benkoski, Alissa  
Bradley, Lucy  
Bryant, Kathleen  
DeFurianni, Cecilia  
Eastabrooks, Caroline  
Hill, Helen  
Jamison, Claire A.  
Kirk, Joanna  
Layman, Lauren N.  
McManus, Veronica  
Ross, Amanda  
Shumans, Erin  
Tondi Resta, Isabella  
Weiss, Melanie  
York, Elaina

### Soprano 2

Broadwell, Jackie  
Choi, Haena  
Clements, Andrea  
Collins, Thelma  
Forster, Lanier  
Gaskin, Julia  
Greener, Lily  
Hamilton, Lindsay  
Hardee, Krysten  
Hatton, Sarah  
Hibbert, Mary  
Jefcoat, Shelby  
Osorio, Monique  
Russo, Charlotte  
Virkler, Susan  
Xin, Tian (Thea)

### Alto 1

Carroll, Emily  
Davis, Lindsay  
Deloach, Hannah  
Gable, Ashley M.  
Glover, Adrienne  
Hutcherson, Mary  
Jimenez, Jamie  
Kochut, Beata  
Lewandowski, Megan  
Martin, Abigail  
Moskowitz, Carly  
Ortiz, Camilla  
Perkins, Natalie  
Savelle, Amy  
Schroeder, Audrey

Shuman, Deana  
Tejeda, Amber  
Templeton, Kate  
Turner, Mariam  
Whitham, Lauren  
Wilson, Ashley

### Alto 2

Boyle, Katie  
Corina, Carol  
Ewulonu, Nneka  
Fitzgerald, Elise M.  
Gallman, Briana  
Goozé, Marjanne  
Harrell, Logan  
Hiten, Victoria  
Miller, Kathryn  
Rice, Erin K.  
Whelchel-Redwine, Karen  
Woods, Sandy

### Tenor 1

Clemm, Nicholas  
Cox, Larry  
Hrdlicka, Ian  
Panter, Josiah  
Rice, Trez  
Stahl, Cameron  
Ropson, Jordan

### Tenor 2

Beckham, Jacob  
Bronson, Jason  
Hall, Kevin  
Kundert-Gibbs, John  
Rante, Bryan  
Singco, JB

### Bass 1

Adams, Henry  
Duong, Dennis  
Farnsworth, Joshua  
Gambino, Nicholas  
Nazaire, Sebastien  
Mitchell, Jackson  
Parks, Joshua  
Reed, Philip  
Turner, S. Chance

### Bass 2

Dang, David  
Gruenenfelder, Logan  
Hill, Richard  
Hong, Kristopher  
Saney, Richard  
Watford, M. John  
Wells, Richard  
Wright, Lee

*\*Many thanks to Dr. Daniel Bara for his exceptional leadership of the University Chorus, and his gracious and expert guidance during this recital preparation process. Your talent, musicianship and mentorship is such a gift to me and to UGA choirs – thank you!!*