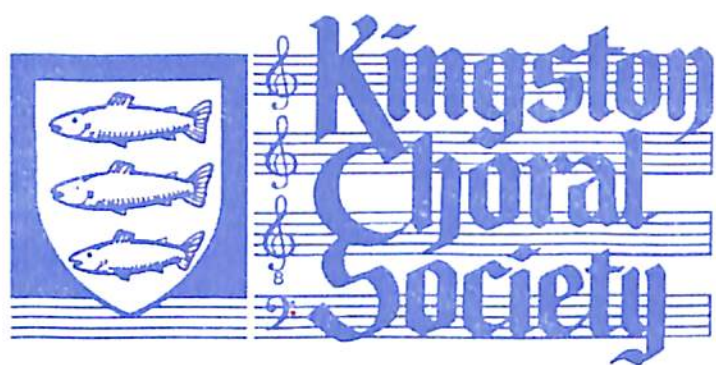




The Creation Haydn

Cadogan Hall
5 Sloane Terrace
London SW1X 9DQ

16 November 2013
7.30 pm

£3.00





Since its formation in 1949, Kingston Choral Society has earned a reputation for concerts of a high standard and for performing a wide range of music. The Society enjoys singing the familiar favourites of the choral repertoire, but is not afraid of tackling ambitious projects and has, for example, performed a new commission by Peter Maxwell Davies, Prokofiev's Alexander Nevsky in Russian and other pieces in Czech, Hebrew, Finnish and Swedish.

Kingston Choral Society has over 120 members drawn from southwest London and north Surrey. New members are welcome. The choir performs four concerts a year, usually in Kingston Parish Church, and two of the concerts are with a professional orchestra. Rehearsals are held on Thursday evenings (8-10 pm) at The Hollyfield School, Surbiton, in term-time. Kingston Choral Society also holds regular social and fund-raising events and occasional musical workshops.

If you are interested in joining, please talk to any member of the choir during the interval or at the end of the concert. You can also contact the Membership Secretary on join@kingstonchoralsociety.org.uk or 020 8546 8412 for more information and arrange to come to a rehearsal.

ANDREW GRIFFITHS – Musical Director

A graduate of the prestigious Jette Parker Young Artist Programme at the Royal Opera, Andrew Griffiths has a growing reputation as a young conductor of considerable talent and versatility.

Particularly experienced in the theatre, Andrew has conducted productions for The Royal Opera, Opera North, Iford Festival Opera, Bampton Classical Opera, Early Opera Company and Paragon Ensemble Scotland. He has worked at Glyndebourne, English National Opera, Scottish Opera, Chicago Opera Theater, Opera Theatre Company, Batignano, with the BBC Symphony and BBC Scottish Symphony orchestras, and on numerous productions at The Royal Opera, including the *Ring* and the world premiere of *The Minotaur*, under conductors including Sir Antonio Pappano, Sir Mark Elder, Sir John Eliot Gardiner and Sir Charles Mackerras. He has gained extensive experience in a wide range of Baroque repertoire as a regular assistant to Christian Curnyn, and is frequently engaged as a vocal coach at The Royal Opera and the National Opera Studio.

On the concert platform, Andrew has appeared with the Orchestra of The Royal Opera, the Orchestra of Opera North, Southbank Sinfonia, Thames Sinfonia and Orpheus Sinfonia. An experienced and sought-after choral conductor, he is regularly invited to direct the BBC Singers, with whom he has recorded a series of programmes for BBC Radio 3; other engagements include New London Chamber Choir and the choirs at Dartington International Summer School. He is Musical Director of chamber choir Londinium and of Kingston Choral Society, with whom he recently made his Cadogan Hall debut in Bach's *St John Passion*.

A pianist, viola player and singer by training, Andrew began his musical education as a Quirister and Scholar at Winchester College, and graduated with distinction in music from Gonville and Caius College, Cambridge, where he held a Choral Exhibition. He pursued conducting studies under Martyn Brabbins at the Royal Scottish Academy of Music and Drama, and trained as a répétiteur at the National Opera Studio and at Scottish Opera. He is a former principal viola of the National Youth Orchestra of Great Britain, and a founder member of vocal consort Stile Antico. In 2008 he was chosen to receive the Wagner Society's Bayreuth Bursary.

Andrew's engagements in the 2012-13 season include debuts with Opera Theatre Company (*Così fan tutte*) and Mid Wales Opera (*Don Giovanni*), assistant conductor for Jonathan Harvey's *Wagner Dream* at Welsh National Opera and for Ravel's *L'heure espagnole* with the BBC SO and a profile of Hans Leo Hassler with the BBC Singers.

SOPHIE BEVAN - Soprano

Sophie Bevan studied at the Benjamin Britten International Opera School where she received the Queen Mother Rose Bowl Award.

Her operatic roles include Despina *Così fan tutte*, soprano solos *Messiah*, Polissena *Radamisto*, Telair in Rameau's *Castor and Pollux* and her first Sophie in *Der Rosenkavalier* for English National Opera. For Welsh National Opera she has sung the title role in *The Cunning Little Vixen* and for Garsington Opera her first Susanna. Sophie recently made her debut at the Royal Opera House, Covent Garden as Waldvogel *Siegfried* and Pamina.

The conductors she has worked with include Gardner, Cummings, Harding, Elder and Pappano with orchestras that include the Hallé Orchestra, the Academy of Ancient Music, Britten Sinfonia, The Sixteen, the Scottish Chamber Orchestra and the Swedish Radio Symphony Orchestra. She made her US debut in *Messiah* with the Handel & Haydn Society, Boston under Harry Christophers and has appeared at the BBC Proms and the Aldeburgh and Edinburgh Festivals.

She has given recitals at the Concertgebouw with Malcolm Martineau and made her Wigmore Hall recital debut with Sebastian Wybrew to critical acclaim.

Her future engagements include concerts with the City of Birmingham Symphony Orchestra and the Boston Symphony Orchestra under Nelsons; Ninetta *La gazza ladra* for Oper Frankfurt; her debut at the Glyndebourne Festival Opera and returns to Covent Garden.

Sophie was the recipient of the 2010 Critics' Circle award for Exceptional Young Talent, The Times Breakthrough Award at the 2012 South Bank Sky Arts Awards and the Young Singer award at the 2013 inaugural International Opera Awards.

ROBERT MURRAY - Tenor

Robert Murray studied at the Royal College of Music and the National Opera Studio. He was awarded second prize in the Kathleen Ferrier awards 2003 and was a Jette Parker Young Artist at the Royal Opera House Covent Garden.

Operatic roles include Tamino *Die Zauberflöte*, Borsa *Rigoletto*, Gastone *La traviata*, Harry *La Fanciulla del West*, Lysander *A Midsummer Night's Dream*, Agenore *Il re pastore*, Belfiore *La finta giardiniera*, Jacquino *Fidelio* and Don Ottavio *Don Giovanni* for the Royal Opera House, Covent Garden. He sang the title role in *Albert Herring* (Glyndebourne On Tour); Tom Rakewell *The Rake's Progress*, *La pèrichole* and Tamino (Garsington Opera); The Simpleton *Boris Godunov*, Tamino, Toni Reischmann Henze's *Elegy For Young Lovers*, Idamante (*Idomeneo*), Don Ottavio *Don Giovanni* and Steuerman *Der fliegende Holländer* (ENO); the title role *Jephtha* (WNO and the Handel & Haydn Society); Benvolio *Romeo et Juliette* (Salzburg Festival); Ferrando *Così fan tutte* (Opera North); Male Chorus *Rape of Lucretia* (Norway Opera) and Earl of Essex *Gloriana* (Hamburg State Opera).

He has performed at the Newbury, Two Moors, Brighton, Aldeburgh and Edinburgh Festivals and at London's Wigmore Hall. He appeared on Malcolm Martineau's Complete Poulenc Songs series for Signum, excerpts from Britten's *Gloriana* with Edward Gardner for Chandos, Berlioz's *Grande Messe des Morts* and Mendelssohn's *Elijah* with the Gabrieli Consort & Players for their own label and Handel's *Saul* with Harry Christophers and The Sixteen for Coro.

Future engagements include Mendelssohn's *Symphony No.2* with the City of Birmingham Symphony Orchestra under Edward Gardner; *Carmina Burana* with the Orchestre national de Lyon; Bach's *St Matthew Passion* in a tour of The Netherlands with the Netherlands Bach Society and appearances at Garsington and Scottish Opera.

DAVID SOAR - Bass

David was born in Nottinghamshire and studied at the Royal Academy of Music and the National Opera Studio. He has enjoyed a long association with Welsh National Opera, performing many roles including Colline *La Boheme*, Escamillo *Carmen*, Ferrando *Il Trovatore*, Alidoro *La Cenerentola*, The King *Aida*, Doctor *Wozzeck*, title role *Le nozze di Figaro*, The Nightwatchman *Die Meistersinger*, Sparafucile *Rigoletto* and Leporello *Don Giovanni*. Roles elsewhere include Alvisse Badoero *La Gioconda* for Opera Holland Park, Donner *Das Rheingold* for the Lucerne Festival, Alfonso d'Este *Lucrezia Borgia* for the Buxton Festival, Masetto *Don Giovanni* and *The Fairy Queen* for Glyndebourne Festival Opera, Masetto for the Metropolitan Opera, New York, Don Basilio *The Barber of Seville* and Roy Disney *The Prefect American* for ENO.

He has an extensive concert repertoire, highlights amongst which are Beethoven's 9th *Symphony* with the Bamberg Symphony Orchestra, Messiah for the English Concert and Walton's *Belshazzar's Feast* with the Halle Orchestra.

Recent engagements include Mr Flint *Bill Budd* for Glyndebourne Festival Opera and Collatinus in a new production of *The Rape of Lucretia* for Glyndebourne Touring Opera. Future plans include Pistola *Falstaff* for the Saito Kinen Festival, Japan, and a return to the Met in the 2014/15 season.



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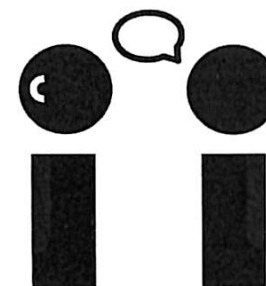
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~ ~ PROGRAMME ~ ~

Haydn *The Creation*

Parts 1

~ ~ INTERVAL ~ ~

Parts 2 and 3

THAMES SINFONIA

Founded in 1979, Thames Sinfonia is formed of like-minded professional musicians, who also perform in many of London's most prestigious orchestras and ensembles. The orchestra has appeared at festivals throughout the South of England, and given many 'Last Night of the Proms' concerts, sharing the platform with the likes of Humphrey Lyttleton and George Melly. Thames Sinfonia regularly champions the work of living British composers, including Matthew Taylor whose First Symphony was dedicated to Robin Page and was premiered at the Festival of St Paul's Covent Garden in 1985.

Founder and Artistic Director Robin Page has a special affinity for Nordic music, and the orchestra has given acclaimed performances of Sibelius and Nielsen symphonies. They gave the inaugural concert of the UK Sibelius Society in London, and a series of concerts featuring Scandinavian music at London's South Bank in collaboration with the Barbican Gallery exhibition, 'Dreams of a Summer Night'. These included the first UK performances of many Swedish works by composers such as Stenhammar, Börtz, Lidholm and Rosenberg.

Thames Sinfonia has always had a close association with Kingston Choral Society. The orchestra's Artistic Director, Robin Page, was the Musical Director of KCS for some 27 years, and remains a Vice-President of the choir today.

Con brio

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HAYDN - THE CREATION

On 28th September 1790, Prince Nikolaus Esterházy died, having survived his wife by only a few months. His son, Prince Anton, was not very musical, and he dismissed the court orchestra, retaining only a wind-band. He kept on Haydn and Tomasini, the lead violinist, but though they kept their titles, there was not much for them to do. So after thirty years in the service of the Esterházy family, with an extensive repertoire of works to his name, and a growing reputation in Europe, Haydn was now able to move to Vienna, and, based on the fact that he declined an offer to be Kapellmeister to Prince Anton Grassalkovics, he intended to have a relaxing time.

At this time Johann Peter Salomon, a German-born violinist and London concert manager was on the continent looking for soloists for the next season. When he heard of the death of Prince Nikolaus, he immediately went to Vienna to secure Haydn's services. Apparently Salomon turned up unannounced at Haydn's house and bluntly said to "I am Salomon from London and have come to fetch you. Tomorrow we shall conclude an agreement." Haydn had been unsuccessfully invited to England on several occasions back in the 1780s, but he now felt able to agree terms, and for a substantial fee he was contracted to write an opera, six symphonies, and 20 other pieces, to be performed under his own direction. Salomon and Haydn left Vienna on 15 December 1790, and arrived in England on New Year's Day 1791.



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The musical life of London at that time was very rich, with many public concerts, fine orchestras, and musical societies. The audiences and society of London received Haydn enthusiastically, he was even awarded an honorary doctorate of music by Oxford University. At the end of May 1791, Haydn attended a Handel festival at Westminster Abbey. The event lasted four days and included performances of *Zadok the Priest*, *Israel in Egypt* and *Messiah* and excerpts from numerous works. This was the first time that the Abbey had been used as a concert venue, and a special gallery was erected to hold the performers, which rose up to the great west window. The performances were on a huge scale, with a chorus of nearly 300 singers and around 240 orchestral performers, and requiring an assistant conductor and seven assistant directors. The audience too was huge, approximately 3000 each day.

Haydn's 19th-century biographer Carl Ferdinand Pohl, in his book *Haydn in London* (1867) gives a very picturesque account of Haydn's reaction to the concert:

"How strongly Handel's music affected Haydn, who was hearing it here displayed in all its glory for the first time, is well known. The splendid sight, enhanced by the sacredness of the place, must have aroused a spirit of solemnity. And when the powerful musical surge of the 'Halleluja' rushed forth, and the entire audience, from the king to the lowliest person, stood up, the power of the human spirit singing the praise of the Almighty and rendering a sincere tribute of astonishment, hardly an eye remained dry. Haydn, who stood near the royal box, wept like a child. Overwhelmed, he cried out: 'He is the master of us all!'"

Salomon was eager for Haydn to write an oratorio, as it was the most popular musical form in England at the time, and arranged for Haydn to be given a copy of a libretto that was originally intended for Handel. The libretto had been compiled by an unnamed author, largely from John Milton's *Paradise Lost*, the story of Genesis from Authorised Version of the Bible (1611), and the Psalms. It was not until Haydn returned to Vienna in late 1795 that he considered the project. He enlisted the help of the Vienna court librarian, Baron Gottfried van Swieten (1734 – 1803), a highly educated man of letters and musical patron. The Baron led a group of the nobility that sponsored concerts in the Swarzenberg Palace. He was also a pioneer of the performance of Handel's music in Vienna, and had organised concerts in the great hall of the library for which Mozart had arranged several of Handel's oratorios. The Baron was a composer in his own right, though Haydn remarked that his symphonies 'were as stiff as the Baron himself', and this made him ideally situated to help Haydn, who apparently even asked the Baron for suggestions on musical details.

The Baron was aware of the origins of the work, and in the hope that it would prove successful in England as well as in Germany, he tried to create a bilingual libretto. Even so there are many places where the English had to be changed in order to fit the music, which has resulted in the word order being inverted. After the first performance in Vienna, Haydn set about preparing the score for publication in March 1800, and it was the first score to be published with both English and German words, with a bilingual front page. The version that we are using for tonight's performance was compiled in 1988 by Nicholas Temperley (b. 1932) and has attempted to address these issues whilst respecting Haydn's intentions.

The first performances were given at Prince Schwarzenberg's on the 29th and 30th April 1798 to private audiences and it was given its first public performance at the Burgtheater in Vienna on 19 March 1999.

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The performance in Vienna was on the same scale as the Handel performances Haydn had witnessed in London, with one person reporting some 400 performers in the orchestra and choir. Haydn was worried that the work was too unusual for the Viennese audiences, but in the event it was a huge success, to quote from the same report 'The whole went off wonderfully. Between the sections of the work, tumultuous applause; during each section, however, it was as still as a grave'. Within the year *The Creation* had been performed throughout Europe.

The Creation is considered to be one of Haydn's greatest works, coming, as it did, at a time when he had mastered vocal writing in his operas and masses, orchestral writing in his symphonies, and was able to fuse these with the traditions of the Viennese mass and the Handelian oratorio. It is written for a large orchestra of three flutes, two oboes, two clarinets, two bassoons, contrabassoon, two horn, two trumpets, three trombones, timpani, strings and basso continuo, with four part chorus and three soloists. It is in three parts; Part 1 deals with the first four days of creation, the creation of day and night, the sun, moon and stars; Part 2 deals with days five and six, with the creation of birds, fish, beasts and mankind; and Part 3 deals with Adam and Eve in the garden of Eden, ending before the serpent arrives. Each 'day' is represented in a structured way, beginning with a narrative (usually a recitative) from Genesis, then there is a descriptive commentary (usually a solo aria) from Milton or the psalms, ending with a chorus.

Part 1.

The introduction to the work is 'The Representation of Chaos', about which Haydn remarked 'you have certainly noticed how I avoided the resolutions that you would most readily expect. The reason is there is no form in anything yet'. It begins with a fortissimo chord in C major, spread out throughout the orchestra, representing the void. From there the music attempts to escape from the void with lots of chromatic melodic lines, delayed harmonic resolutions and false or interrupted cadences. Although Haydn uses Classical sonata form in this movement, it sounds as though it was written by a Romantic or Post-Romantic composer; there is even an anticipation of Wagner's famous 'Tristan' chord in bar 6. Raphael (bass) announces the creation of the world in a recitative incorporating fragments from the introduction. It is not until the hushed chorus enters that diatonic harmony of E flat is finally established. We turn to C minor for the simple, but effective depiction of the creation of light. Uriel's aria (tenor) with chorus celebrates the establishment of order. The first day is brought to a close with a choral fugue depicting the banishment of the 'ghastly ghosts of hell' to the abyss. Day 2 opens with the Raphael announcing the creation of the firmament and the separation of the waters. It starts as an unaccompanied recitative, but the orchestra enters to depict the storm, wind and rain. The Archangel Gabriel (soprano) celebrates the second day, soon being joined by the chorus. The third day starts with the division of the waters from the land with a recitative and aria from Raphael, with lots of scope for word painting on the "Rolling in foaming billows". Then Gabriel announces the creation of the fields and plants with a recitative and one of the works most famous arias "With verdure clad" with its pastoral 6/8 rhythm and rustic clarinet and bassoon accompaniment. After a brief recitative from Uriel, the third day is brought to a close with a grand chorus of praise. It is the most Handelian chorus leading to a fugue in which Haydn uses all the learned tricks of augmentation (stretching the tune out in long notes) and stretto (introducing the fugue theme earlier than expected). The recitative from Uriel introducing the fourth day announces the creation of lights in the firmament, with a majestic, magical depiction of the first sunrise and moonrise. The fourth day is crowned by the wonderful, and justly famous, chorus "The heavens are telling".

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Part 2.

The fifth day starts with a recitative from Gabriel announcing of the creation of the birds. The following aria provides plenty of opportunity for world painting to depict soaring eagles, merry larks, cooing doves and nightingales singing delightfully. A recitative from Raphael relates the creation of the "great whales, and every living creature that moveth" with an affecting accompaniment of lower strings, divided violas, divided cellos, and double basses. In the trio that follows, the three angels take turns to sing in celebration of creation, of the hills adorned in verdure, of the cheerful host of birds and of the immense leviathan from the deep. They end the fifth day by joining together with the chorus in praise of the greatness of the Lord. In the recitative opening the sixth day, Raphael announces that the earth will now bring forth all living things. Haydn is given the opportunity to illustrate the various animals and insects that teem on the earth, from lions and tigers, stags, cattle and sheep to a host of insects and worms. Haydn was probably remembering a similar passage in Handel's *Israel in Egypt* where the plagues are illustrated in music. The aria that follows continues this theme, but points out that there is still something missing from Creation. Uriel announces the creation of man in the next recitative, following it up with a bel canto aria introducing Adam and Eve. The sixth day is concluded with choral hymn of praise, which is interrupted by the trio for the angels with a woodwind accompaniment that is reminiscent of Mozart's *The Magic Flute*. Finally the choral hymn of praise returns, concluding with a double-fugue.

Part 3.

The seventh day begins with an orchestral depiction of the beauty of morning in Eden. Uriel joins in with a description of the morning, and introduces Adam and Eve, the blissful pair walking through Eden hand in hand, praising God. The next movement is labelled HYMN in the English edition, and is structured as such, with Adam (bass) and Eve (soprano) singing the verses and the chorus joining in for the refrain. Whilst Adam and Eve recap the whole creation process, giving thanks for everything in creation, the music makes its way through an elaborate harmonic circle leading to the choral coda with fugato elements. Next we have a brief recitative from Uriel, which hints at the disaster that may befall Adam and Eve. However this is forgotten in the final chorus, a wonderful double fugue with the four soloists (there is now a part for an alto soloist) singing a coloratura countersubject.

Programme notes courtesy of Paul Chambers

THE CREATION

Part One

THE FIRST DAY

Overture: The representation of Chaos

No. 1

Accompanied Recitative (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.

Accompanied Recitative (URIEL)

And God saw the light, that it was good: and God divided the Light from the darkness.
(Genesis I: 1-4)

No. 2

Air (URIEL)

Now vanish before the holy beams
The gloomy dismal shades of dark:
The first of days appears.
Disorder yields to order fair the place;
Affrighted flee hell's spirits, black in throngs;
Down they sink in the deep of abyss
To endless night.

CHORUS

Despairing cursing rage
Attends their rapid fall.
A new created world
Springs up at God's command.

THE SECOND DAY

No. 3

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.

Accompanied

Outrageous storms now dreadful arise;
As chaff by the winds are impellèd the clouds.
By heaven's fire the sky is enflamed,
And awful rolled the thunders on high.

Now from the floods in steams ascend
Reviving showers of rain,
The dreary, wasteful hail,
The light and flaky snow.

No. 4

Solo (GABRIEL)

The mar'vous work beholds amazed
The glorious hierarchy of heav'n,
And to th' ethereal vaults resounds
The praise of God,
And of the second day.

CHORUS

And to th' ethereal vaults resound,
The praise of God,
And of the second day.
(Genesis I: 7)

THE THIRD DAY

No. 5

Recitative (RAPHAEL)

And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so. And God called the dry land earth, and the gathering of waters called he Seas: and God saw that it was good.
(Genesis I: 9-10)

No. 6

Aria (RAPHAEL)

Rolling in foaming billows
Uplifted roars the boist'rous sea.
Mountains and rocks now emerge:
Their tops into the clouds ascend.
Through open plains outstretching wide,
In serpent error rivers flow.
Softly purling glides on
through silent vales the limpid brook,

No. 7

Recitative (GABRIEL)

And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself upon the earth: and it was so.
(Genesis I: 11)

No. 8**Aria (GABRIEL)**

With verdure clad the fields appear
 Delightful to the ravished sense;
 By flowers sweet and gay
 Enhancèd is the charming sight.
 Here vent their fumes the fragrant herbs:
 Here shoots the healing plant.
 By load of fruits th' expanded boughs are pressed;
 To shady vaults are bent the tufty groves;
 The mountain's brow is crowned with closèd wood.

No. 9**Recitative (URIEL)**

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

No. 10**CHORUS**

Awake the harp, the lyre awake!
 In shout and joy your voices raise!
 In triumph sing the mighty Lord!
 For he the heavens and earth
 has clothed in stately dress.

THE FOURTH DAY**No. 11****Recitative (URIEL)**

And God said: Let there be lights in the firmament of
 heaven to divide the day from the night, and to give
 light upon the earth; and let them be for signs and for
 seasons, and for days, and for years. He made the
 stars also.
 (Genesis I: 14–16)

No. 12**Recitative (URIEL)**

In splendour bright is rising now
 The sun and darts his rays;
 An am'rous, joyful, happy spouse,
 A giant proud and glad
 To run his measured course.
 With softer beams and milder light steps on
 The silver moon through silent night.
 The space immense of th' azure sky
 Innum'rous host of radiant orbs adorns.
 And the sons of God announced the fourth day
 In song divine, proclaiming thus his pow'r:

No. 13**Chorus and Trio****CHORUS**

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

GABRIEL, URIEL, RAPHAEL

To day that is coming speaks it the day;
 The night that is gone, to following night.

CHORUS

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

GABRIEL, URIEL, RAPHAEL

In all the land resounds the word,
 Never unperceived,
 Ever understood.

CHORUS

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

Part 2**THE FIFTH DAY****No. 14****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.
 (Genesis 1:20)

No. 15**Aria (GABRIEL)**

On mighty pens uplifted soars
 The eagle aloft, and cleaves the sky
 In swiftest flight to the blazing sun.
 His welcome bids to morn the merry lark,
 And cooing calls the tender dove his mate.
 From ev'ry bush and grove resound
 The nightingale's delightful notes;
 No grief affected yet her breast,
 Nor to a mournful tale were tuned
 Her soft enchanting lays.

No. 16**Recitative (RAPHAEL)**

And God created great whales, and ev'ry living crea-
 ture that moveth, And God blessed them, saying,
 (Genesis I 21–2)

In tempo

Be fruitful all, and multiply!
 Ye winged tribes, be multiplied,
 And sing on ev'ry tree!
 Multiply, ye finny tribes,
 And fill each wat'ry deep!
 Be fruitful, grow and multiply!
 And in your God and Lord rejoice.

No. 17**Recitative (RAPHAEL)**

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

No. 18**Trio****GABRIEL**

Most beautiful appear,
 with verdure young adorned,
 the gently sloping hills.
 Their narrow, sinuous veins
 distil in crystal drops
 the fountain fresh and bright.

URIEL

In lofty circles plays
 and hovers through the sky
 the cheerful host of birds.
 And in the flying whirl,
 the glitt'ring plumes are dyed,
 as rainbows, by the sun.

RAPHAEL

See flashing through the wet
 in throngèd swarms the fry
 on thousand ways around.
 Upheavèd from the deep,
 the immense Leviathan
 sports on the foaming wave.

GABRIEL, URIEL, RAPHAEL

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

No. 19**Trio and Chorus**

The Lord is great, and great his might;
 His glory lasts
 For ever and for evermore.

THE SIXTH DAY**No. 20****Recitative (RAPHAEL)**

And God said, Let the earth bring forth the living
 creature after his kind, cattle, and creeping thing, and
 beasts of the earth after their kind.
 (Genesis 1:24)

No. 21**Accompanied Recitative (RAPHAEL)**

Straight opening her fertile womb
 The earth obeys the word, and teem
 Creatures numberless,
 In perfect forms and fully grown.
 Cheerful, roaring, stands the tawny lion;
 In sudden leaps the flexible tiger appears;
 The nimble stag bears up his branching head.
 With flying mane and fiery look
 Impatient neighs the sprightly steed;
 The cattle in herds already seek
 Their food on fields and meadows green.
 And o'er the ground, as plants, are spread
 The fleecy, meek and bleating flocks.
 Unnumber'd as the sands
 In whirls arise the host of insects.
 In long dimensions creeps
 With sinuous trace the worm.

No. 22**Air (RAPHAEL)**

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

No. 23**Recitative (URIEL)**

So 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.
(Genesis 1:27; 2: 7)

No. 24**Aria (URIEL)**

In native worth and honour clad,
With beauty, courage, strength adorn'd,
To heav'n erect and tall, he stands
A man,
The Lord and King of nature all.

The large and archèd brow sublime
Of wisdom deep declares the seat,
And in his eyes with brightness shines
The soul,
The breath and image of his God.

With fondness leans upon his breast
The partner for him formed,
A woman fair and graceful spouse.

Her softly smiling virgin looks,
Of flow'ry spring the mirror,
Bespeak him love, and joy, and bliss.

No. 25**Recitative (RAPHAEL)**

And God saw ev'ry thing, that he had made, and, behold, it was very good. And the heavenly choir in song divine thus closed the sixth day.

No. 26**CHORUS**

Achievèd is the glorious work;
The Lord beholds it, and is pleased.
In lofty strains let us rejoice!
Our song must be the praise of God!

No. 27**Trio****GABRIEL, URIEL**

On thee each living soul awaits;
From thee, O Lord, they beg their meat.
Thou openest thy hand,
And sated all are they.

RAPHAEL

But when from them thy face is hid,
With sudden terror they are struck.
Thou tak'st their breath away;
They vanish into dust.

GABRIEL, URIEL, RAPHAEL

Thou lett'st thy breath go forth again,
And life with vigour fresh returns.
Revivèd earth unfolds
New force and new delights.

No. 28**CHORUS**

Achievèd is the glorious work,
Our song must be the praise of God!
Glory to his name for ever!
He sole on high exalted reigns.
Alleluia.

Part 3**Adam and Eve in Eden****No. 29****Introduction (Morning) and Recitative (URIEL)**

In rosy mantle appears,
By tunes sweet awaked,
The morning young and fair.

From the celestial vaults
Pure harmony descends
On ravished earth.

Behold the blissful pair,
Where hand in hand they go!
Their flaming looks express
What feels the grateful heart.

A louder praise of God
Their lips shall utter soon.
Then let our voices ring,
United with their song!

No. 30**HYMN (ADAM, EVE)**

By thee with bliss, O bounteous Lord,
The heav'n and earth are filled.
This world, so great, so wonderful,
Thy mighty hand has framed.

CHORUS

For ever blessed be his pow'r!
His name be ever magnified!

ADAM

Of stars the fairest, O how sweet
Thy smile at dawning morn!
How bright'nest thou, O sun, the day,
Thou eye and soul of all!

CHORUS

Proclaim in your extended course
The glorious pow'r and might of God!

EVE

And thou that rul'st the silent night,
And all ye starry host,
Spread wide and ev'rywhere his praise
In choral songs about.

ADAM

Ye strong and cumbrous elements,
Who ceaseless changes make,
Ye dusky mists and dewy steams,
Who rise and fall through the air:

EVE, ADAM, CHORUS

Resound the praise of God our Lord!
Great his name, and great his might.

EVE

Ye purling fountains, tune his praise,
And wave your tops, ye pines!
Ye plants exhale, ye flowers breathe
At him your balmy scent!

ADAM

Ye that on mountains stately tread,
And ye, that lowly creep,
Ye birds that sing at heaven's gate,
Ye that through waters glide

EVE, ADAM, CHORUS

Ye living souls extol the Lord!
Him celebrate, him magnify!

EVE, ADAM

Ye valleys, hills, and shady woods,
Our raptured notes ye heard;
From morn to ev'n you shall repeat
Our grateful hymns of praise.

CHORUS

Hail, bounteous Lord! Almighty, hail!
Thy word called forth this wondrous frame.
Thy pow'r adore the heav'n and earth.
We praise thee now and evermore.

Final Scene**No. 33****Recitative (URIEL)**

O happy pair, and ever happy still,
Unless, by false conceit misled,
Ye strive at more than granted is,
And more would know than know ye should!

No. 34**Chorus and Soloists**

Sing the Lord, ye voices all!
Utter thanks, all ye his works!
Celebrate his pow'r and glory!
Let his name resound on high!
The Lord is great; his praise shall never end.
Amen.

Baron Gottfried van Swieten (1733–1803)

Anonymous English text compiled from biblical sources and from 'Paradise Lost' by John Milton (1608–74).

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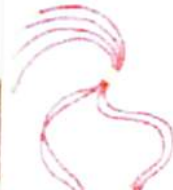
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