

New Dominion Chorale  
Thomas Beveridge, Artistic Director  
**Twenty-fourth Concert Season, 2014-2015**

*Sunday, October 26, 2014, at 4:00 p.m.*

***Acis and Galatea***

G.F. Handel

Featuring finalists of the Washington International Vocal Competition:

Abigail Mitchell, Soprano — Allan Palacios Chan, Tenor

Matthew Hill, Tenor — Jeffrey Tarr, Bass

with orchestra

*Sunday, December 7, 2014, at 4:00 p.m.*

***Welcome, Yule!***

Benjamin Britten: Ceremony of Carols

Thomas Beveridge: Welcome, Lord! — Advent

Cantata

Laura Strickling, Soprano — Linda Maguire, Mezzo-soprano

Issachah Savage, Tenor — Jason Rylander, Tenor  
David Brundage, Bass

Thomas Pandolfi, Piano

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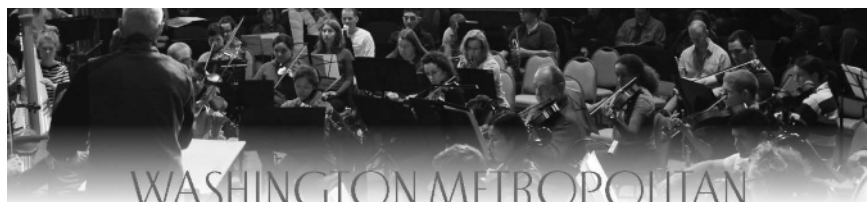
Tracy Olivera, Soprano

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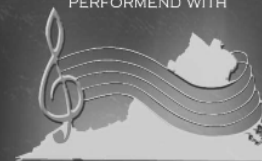
ZACHARY BURGESS

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Haydn's

The Creation

PERFORMED WITH



VIRGINIA CHAMBER  
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**MARCH 14, 2015 AT 8 P.M.**

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# *The Creation*

Joseph Haydn  
(1732-1809)

**Alexandria Choral Society**  
**Virginia Chamber Orchestra**

Brian Gendron, *conductor*

Robin Beckman, *harpsichord*

with

Samantha Anthony, *soprano* (Gabriel, Eve)

Brian Thorsett, *tenor* (Uriel)

Zachary Burgess, *baritone* (Raphael, Adam)

## Part One

1. Introduction (Representation of Chaos)  
Recitative (Raphael, Uriel) and Chorus  
In the beginning God created the heaven and the earth
2. Air (Uriel) with Chorus  
Now vanish before the holy beams
3. Recitative (Raphael)  
And God made the firmament
4. Solo (Gabriel) and Chorus  
The marv'ulous work beholds amazed
5. Recitative (Raphael)  
And God said, Let the waters under the heaven
6. Air (Raphael)  
Rolling in foaming billows
7. Recitative (Gabriel)  
And God said, Let the earth bring forth grass
8. Air (Gabriel)  
With verdure clad the fields appear
9. Recitative (Uriel)  
And the heavenly host proclaimed the third day
10. Chorus  
Awake the harp, the lyre awake
11. Recitative (Uriel)  
And God said, Let there be lights in the firmament
12. Recitative (Uriel)  
In splendour bright is rising now
13. Chorus with Soli (Gabriel, Uriel, Raphael)  
The heavens are telling the glory of God

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**Part Two**

14. **Recitative (Gabriel)**  
And God said, let the waters bring forth
15. **Air (Gabriel)**  
On mighty pens uplifted soars
16. **Recitative (Raphael)**  
And God created great whales
17. **Recitative (Raphael)**  
And the angels struck their immortal harps
18. **Trio (Gabriel, Uriel, Raphael)**  
Most beautiful appear
19. **Trio (Gabriel, Uriel, Raphael) and Chorus**  
The Lord is great
20. **Recitative (Raphael)**  
And God said, Let the earth bring forth living creature
21. **Recitative (Raphael)**  
Straight opening her fertile womb
22. **Air (Raphael)**  
Now heav'n in all her glory shines
23. **Recitative (Uriel)**  
So God created man in his own image
24. **Air (Uriel)**  
In native worth and honour clad
25. **Recitative (Raphael)**  
And God saw ev'ry thing that he had made
26. **Chorus**  
Achievèd is the glorious work
27. **Trio (Gabriel, Uriel, Raphael)**  
On thee each living soul awaits
28. **Chorus**  
Achievèd is the glorious work

***INTERMISSION*****Part Three**

29. **Recitative (Uriel)**  
In rosy mantle appears
30. **Hymn (Eve, Adam, and Chorus)**  
By thee with bliss, O bounteous Lord
31. **Recitative (Eve, Adam)**  
Our duty we have now performed
32. **Duet (Eve, Adam)**  
Graceful consort! At thy side
33. **Recitative (Uriel)**  
O happy pair, and ever happy still
34. **Chorus with Soli (Eve, Uriel, Adam and Jennifer Pachon, alto)**  
Sing the Lord, ye voices all

## ENGLISH LIBRETTO

### Part One

#### *The First Day*

##### No. 1

##### **Introduction (Representation of Chaos)**

##### **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.

##### 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 arose;  
As chaff by the winds are impelled the clouds.  
By heaven's fire the sky is enflamed,  
And awful rolled the thunders on high.

## THANK YOU FOR YOUR SUPPORT

The Alexandria Choral Society appreciates the support that makes this concert season possible. As always, the financial resources needed for concert productions go far beyond the amount raised by the prices of tickets. We encourage you to consider making a contribution to the Alexandria Choral Society. Your gift will help to ensure that the splendid works of traditional and contemporary composers continue to come to life in our community. Your contributions are tax-deductible to the extent allowed by law. Contributors will be listed in our program (unless you specify otherwise). Write to P.O. Box 406, Alexandria, VA 22313, call 703-951-7849, or visit [www.alexandriachoralsociety.org](http://www.alexandriachoralsociety.org).

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

### No. 4

#### Solo (GABRIEL)

The marv'ulous work beholds amazed  
The glorious hierarchy of heav'n;  
And to th'ethereal vaults resound  
The praise of God,  
And of the second day.

### *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.

### No. 6

#### Air (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 glideth 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.

### No. 8

#### Air (GABRIEL)

With verdure clad the fields appear  
Delightful to the ravished sense;  
By flowers sweet and gay  
Enhanced is the charming sight.  
Here vent their fumes the fragrant herbs;  
Here shoots the healing plant.

On April 12, 2015, members of Alexandria Choral Society will participate in VCO's third concert in its Music of the Presidents series, *Music in the Life of President Lincoln*.



By loads of fruit 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 clothèd  
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.

**No. 12**

**Accompanied 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 measur'd 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**

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

**Trio (GABRIEL, URIEL, RAPHAEL)**

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

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*while we follow the baton,  
you can follow us on facebook*

*find us on twitter and hear  
what we have to sing about!*



**Chorus**

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

**Trio**

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 Two**

***The Fifth Day***

**No. 14**

**Accompanied 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. 15**

**Air (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 creature that moveth. And God blessed them, saying:  
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 sung.

**No. 18**

**Trio**

**GABRIEL**

Most beautiful appear,  
With verdure young adorned,  
The gently sloping hills.  
The 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?  
Who, 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

at the Embassy of Austria. Mr. Burgess is an alumnus of the CoOPERative Program, SongFest, as well as the Crescendo Summer Institute where his portrayal of Leporello in Mozart's *Don Giovanni* was recorded and broadcast on regional Hungarian TV. Mr. Burgess was also named a 2011 National Finalist in the Classical Singer Competition in Los Angeles, and was selected to participate in representing the Eastman School of Music at the Kennedy Center as part of the Conservatory Project, which can be viewed on [www.kennedy-center.org](http://www.kennedy-center.org).

Other roles include the title role in Gilbert and Sullivan's *The Mikado*, The Boston Conservatory; Crébillon, *La Rondine*, The Boston Conservatory; Sarastro, *Die Zauberflöte*, Opera del West; Keçal, *The Bartered Bride*, Eastman Opera Theatre; Collatinus, *The Rape of Lucretia*, Eastman Opera Theatre; Zoroastro, *Orlando*, Eastman Opera Theatre; Frank Maurrant, *Street Scene*, Eastman Opera Theatre.

Equally at home with oratorio and concert repertoire, Mr. Burgess has performed as soloist in J.S. Bach's *Magnificat in D-major* with the Boston Conservatory Chorale; *Messiah*, Genesee Valley Orchestra and Chorus; bass soloist, *Szenen aus Goethes Faust*; bass soloist in Beethoven's *Missa Solemnis*; Jesus, *St. Matthew Passion*. He holds his B.M. from the Boston Conservatory and his M.M. from the Eastman School of Music.

The **Virginia Chamber Orchestra** has launched its 44th season led by Music Director David Grandis, one of the most accomplished young conductors currently appearing on both sides of the Atlantic. Founded in 1971 as a professional touring orchestra which traveled by bus to present performances in areas of Virginia where live orchestral concerts were not offered, it established its base in Northern Virginia in the early 1980s. In addition, the orchestra has served a nationwide audience of millions with educational television broadcasts since 1998, and with free streaming videos on its web site for students of all ages.

Emil de Cou, Wolf Trap Festival Conductor, served as VCO Music Director for four seasons, highly recommending David Grandis as his successor. Maestro Grandis is currently Director of Orchestras at the College of William and Mary. He has guest-conducted orchestras in a number of European countries.

The orchestra is dedicated to bringing fine classical music to the widest possible audience through concerts in Northern Virginia and exceptional outreach programs that provide complimentary tickets and concerts to the underserved in our communities, including the Wounded Warriors and their families and also include teens at risk, mentally/physically challenged people, and foster children and parents.





Hailed as “a strikingly gifted tenor, with a deeply moving, unblemished voice” ([sfmusicjournal.com](http://sfmusicjournal.com)), **Brian Thorsett** (Uriel) has appeared in opera, oratorio and recital across the world. Since taking to the operatic stage in 2001, he has been seen and heard in over 100 diverse operatic roles, ranging from Monteverdi to Britten, back to Rameau and ahead again to works composed specifically for his talents. Roles in the current season include the title character in Handel's *Judas Maccabaeus*, as well as creating the Narrator and Bull in the premiere of Josheff's *Europa and the Bull*.

As a concert singer Mr. Thorsett fosters a stylistically diversified repertoire of over 250 works, which has taken him to concert halls across the US and Europe. Future engagements include a rare performance of Blitzstein's *Airborne Symphony* and the world premiere of Stacey Garrop's *Terra Nostra*.

Closely associated with expanding the vocal-chamber genre, he has been involved in premieres and commissions by a number of composers. His voice has been featured in film and commercials, being the artist for Soundiron studio's *Voice of Rapture: The Tenor*. He also makes many concert appearances with SF Opera & Ballet Principal horn Kevin Rivard. The duo will be seen in future concerts premiering *Bourne to Shelley* (Eshima), *The Jolly Hunter* (Holmes), *Perceval* (Bosc) and unearthing forgotten works for this combination of instruments.

Other projects include working with Theatre Comique, which specializes in historically informed performances of early Broadway music. Mr. Thorsett's first solo album will be released spring 2015, featuring works of Frank Tours, Idabelle Firestone, Guy d'Hardelot and their contemporaries arranged for salon orchestra. He will also contribute the *Rossetti Songs* of David Conte to a recording of that composer's music.

He is a graduate of San Francisco Opera's Merola Program, Glimmerglass Opera's Young American Artist program, American Bach Soloists' Academy, the Britten-Pears Young Artist Programme at Aldeburgh, England and he spent two summers at the Music Academy of the West. Mr. Thorsett is an Assistant Professor at Virginia Tech and previously served on faculty at Santa Clara University and University of California at Berkeley.

American bass-baritone **Zachary Burgess** (Raphael, Adam) will be returning to Boston in 2015 to take the role of Prospero in the world premiere of *The Tempest* with The Shakespeare Concerts. He has most recently been an Emerging Artist with the Green Mountain Opera Festival where he performed the role of Alidoro in Rossini's *La Cenerentola*.

Previous engagements include the 2014 inaugural season debut of D.C. Public Opera, where he portrayed Masetto and Don Giovanni; and was featured in recital



## *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.

### **No. 21**

#### **Accompanied Recitative (RAPHAEL)**

Straight opening her fertile womb,  
The earth obey'd 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 arose the host of insects.  
In long dimension creeps  
With sinuous trace the worm.

### **No. 22**

#### **Air (RAPHAEL)**

Now heav'n in fullest glory shines;  
Earth smiles in all her rich attire.  
The room of air with fowl is filled,  
The water swelled by shoals of fish;  
By heavy beasts the ground is trod.  
  
But all the work was not complete;  
There wanted yet that wondrous 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.

**No. 24****Air (URIEL)**

In native worth and honour clad,  
 With beauty, courage, strength adorned,  
 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 they are.

**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.

team for Charpentier's *David et Jonathas*, Purcell's *Dido and Aeneas*, Blow's *Venus and Adonis*, and a staged production of Handel's *Messiah*. Gendron conducted the world premiere of Sean Pflueger's *Children in the Mist* for Riverbend Opera and was Music Director for Michael Gordon's *Lightning at Our Feet*, which was co-produced by Virginia Tech Theater Arts and New York City's Ridge Theater.

Gendron earned degrees from Central Michigan University and the University of Illinois at Urbana-Champaign. He has presented interest sessions and conducted invitational performances for the American Choral Directors Association, Virginia Music Educators Association, and Virginia Music Teachers Association. Gendron currently leads the choirs at St. James Catholic Church in Falls Church, Virginia.



**Robin Beckman** enjoys a versatile career as a pianist and singer working as a soloist, chamber ensemble singer, piano teacher and accompanist. With a voice that "gently glides into heaven" (*Washington Examiner*), she has performed with the Bach Consort, the Boston Early Music Fringe Festival, Washington Master Chorale, at the National Cathedral, and in the quartet Third Practice, which got rave reviews in both the *New York Times* and the *Washington Post* for its performance of Andriessen's *La Commedia* with the Great Noise Ensemble. You can also hear her on the

Dorian Sono Luminus label singing the Bach Motets and Carissimi's *Jephte*, in which she is a soloist. As a pianist, she also accompanies Six Degree Singers, a choir based in Silver Spring, MD. She studied at Shenandoah University where she accompanied several ensembles, master classes and recitals.

A native of Fairfax, VA, soprano **Samantha Feikema Anthony** (Gabriel, Eve) earned her bachelors degree in vocal performance from the University of Texas at Austin, where she studied with Darlene Wiley. She returned to the DC Metro area for her masters degree in voice from the Peabody Conservatory in the studio of Stanley Cornett. Ms. Anthony spent numerous summers in Europe performing opera roles including Konstanze (*Die Entführung aus dem Serail*), Rosalinde (*Die Fledermaus*), Erste Dame (*Die Zauberflöte*), and La Contessa (*Le Nozze de Figaro*). Now a resident of Kensington, MD, Ms. Anthony sings professionally as a section leader and cantor in area churches as well as freelancing as a solo performer. She has also enjoyed recent musical theater productions with local community theater groups as Lily (*The Secret Garden*) and Fruma Sara (*Fiddler on the Roof*). Ms. Anthony is excited to take on her next role as Mom when she welcomes a baby girl this July.



## ABOUT THE ARTISTS

Founded in 1970, the **Alexandria Choral Society** aspires to enhance the cultural life of the city of Alexandria and surrounding communities by presenting engaging musical programs at the highest artistic level. ACS ensembles consistently offer meaningful and exciting musical experiences to both singers and audiences through diverse repertoire, education, community outreach, and performance excellence.



**Brian Gendron** serves as Artistic Director of the Alexandria Choral Society (ACS.) Since joining the organization in 2009, the choir has shared the stage with the Alexandria Symphony Orchestra for Mozart's *Requiem*, Orff's *Carmina Burana*, Verdi's *Messa da Requiem*, Holst's *The Planets*, and the world premiere of Kim Allen Kluge's *River Poem*. They have

presented Bach's *Komm, Jesu, komm*, Beethoven's *Symphony No. 9*, Brahms' *Schicksalslied*, and Pärt's *Berliner Messe*, and have led Handel's *Messiah* at the John F. Kennedy Center for the Performing Arts. Pro Coro Alexandria, a chamber choir founded in 2012 and selected from the ACS roster, premiered Truman Harris and David Teie's *...again and ever again* with Eclipse Chamber Orchestra and performed at the National Gallery of Art. Both ensembles will appear with the Virginia Chamber Orchestra this season.

With a great passion for choral-orchestral repertoire, Gendron was on the podium for Brahms' *Ein deutsches Requiem*, Beethoven's *Mass in C*, Haydn's *Lord Nelson Mass*, and Mozart's *Coronation Mass*. He prepared Stravinsky's *Symphony of Psalms* for the Roanoke Symphony Orchestra and Vaughan Williams' *Dona Nobis Pacem* for the New River Valley Symphony. Gendron conducted the Kansas City Baroque Consortium in a performance of Handel's *Dixit Dominus*, and led a series of concerts featuring the cantatas of J.S. Bach, as well as his *Mass in B minor*.

Previously, Gendron served as Artistic Director of the Grammy Award winning Maryland Boy Choir, who appeared at the Music Center at Strathmore and Clarice Smith Performing Arts Center, as well as in concert performances of Mussorgsky's *Boris Godunov* with Mariinsky Opera and Puccini's *La Bohème* with Baltimore Concert Opera. His previous teaching appointments include Conductor-in-Residence at Hollins University and Director of Choral Activities at Virginia Tech. His university ensembles appeared in Carnegie Hall, Brooklyn Academy of Music's Howard Gilman Opera Theater, and the Washington National Cathedral.

Gendron served as Chorus Master for Opera Roanoke productions of Handel's *Acis and Galatea*, Britten's *Noye's Fludde*, Verdi's *Macbeth* and *Otello*, and Beethoven's *Fidelio*. He also joined the American Opera Theater

## 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 Three

### No. 29

#### Accompanied 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

#### EVE, ADAM

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'ry where his praise  
In choral songs about.

**ADAM**

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

**EVE, ADAM and Chorus**

Resound the praise of God our Lord!  
Great is 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 and Chorus**

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

**EVE, ADAM**

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

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 Rocky Ebener  
 Brian Fisher  
 Greg Gloor  
 Donald Pape  
 Anne Simpson

## Chorus

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

## No. 31

### Recitative

#### ADAM

Our duty we have now performed  
 In off'ring up to God our thanks.  
 Now follow me, dear partner of my life!  
 Thy guide I'll be, and and ev'ry step  
 Pours new delights into our breast,  
 Shows wonders ev'ry where.  
 Then mayest thou feel and know  
 The high degree of bliss  
 The Lord allotted us,  
 And with devoted heart  
 His bounty celebrate.  
 Come, follow me! Thy guide I'll be.

#### EVE

O thou for whom I am!  
 My help, my shield, my all!  
 Thy will is law to me.  
 So God, our Lord, ordains,  
 And from obedience grows  
 My pride and happiness.

## No 32

### Duet

#### ADAM

Graceful consort! At thy side  
 Softly fly the golden hours.  
 Ev'ry moment brings new rapture,  
 Ev'ry care is put to rest.

#### EVE

Spouse adored! At thy side  
 Purest joys o'erflow the heart.  
 Life and all I am is thine;  
 My reward thy love shall be.

#### ADAM

The dew-dropping morn,  
 O how she quickens all!

**EVE**

The coolness of ev'n,  
O how she all restores!

**ADAM**

How grateful is  
Of fruits the savour sweet!

**EVE**

How pleasing is  
Of fragrant bloom the smell!

**EVE, ADAM**

But without thee, what is to me

**ADAM**

The morning dew,

**EVE**

The breath of ev'n,

**ADAM**

The sav'ry fruit?

**EVE**

The fragrant bloom?

**EVE, ADAM**

With thee is ev'ry joy enhanced;  
With thee, delight is ever new.  
With thee is life incessant bliss.  
Thine it whole shall be.

**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 you should!

**No. 34**

**Chorus**

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!

## **PROGRAM NOTES**

Although he is well-known as a prolific composer of symphonies, string quartets, and Masses, perhaps the crowning achievement of the long and productive life of Austrian composer **Joseph Haydn** (sometimes referred to as Franz Joseph Haydn) was his great oratorio *Der Schöpfung*, in English *The Creation*. Apparently the first musical score ever published with text in two languages, the libretto began life in English, was translated into German by Baron Gottfried von Swieten at Haydn's request, and then back into English, again by Swieten, to match the text to the music Haydn had written for the German libretto.

Of course, this led to some awkwardness, especially since it seems Swieten's knowledge of English pronunciation was not as good as it should have been. Almost from the beginning, other translators have created their own versions, though many of the awkward phrases and unfamiliar word usages remain. In particular, English speakers may be confused by the word-order inversions, such as "The lord and king of nature all" instead of "The lord and king of all nature" (No. 24) or "Thy pow'r adore the heav'n and earth" instead of "The heav'n and earth adore thy pow'r" (No. 30). There are other places where the editor of the edition used in this performance, Nicholas Temperley, changed the order, notably in No. 13, where "The wonder of his works/The firmament displays" has been changed to "The firmament displays/The wonder of his works."

In spite of Haydn's wish that English text should be used when the oratorio was performed for English-speaking audiences, many conductors prefer to perform it in German, no matter what language is spoken by the listeners. The edition the chorus is using today is notable for having only the English words. The first performance from this edition was at Westminster Abbey in 1982, just over 200 years since the first performances at Vienna's Swartzenberg Palace in 1798. The first public performance took place the following year.

Haydn's career spanned the transitional years from the High Baroque to the Classical styles in music. He was acquainted with both Leopold and Wolfgang Mozart, and he had also met Beethoven. His final public appearance at a concert in Vienna was a performance of *The Creation*, conducted by Salieri, in March 1808. A picture from the time indicated a small choir, with boys instead of women, and a very small orchestra. Our performance today also uses a reduced orchestra, but Alexandria Choral Society does boast of fine women singers!

~ Mimi Stevens

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