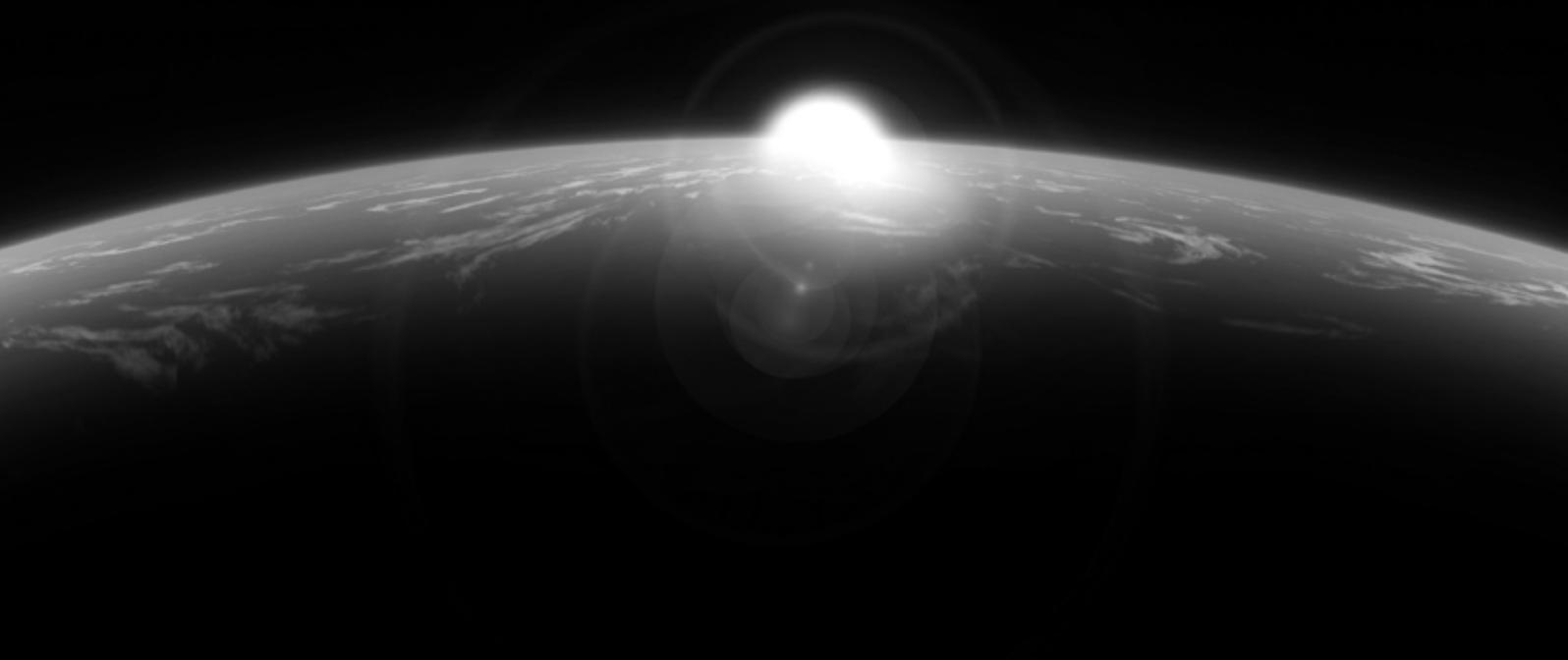


HAYDN

The Creation

Insanae et vanae curae



Saturday 17th March 2018
7:30pm
St James Church, Muswell Hill

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CAPITAL

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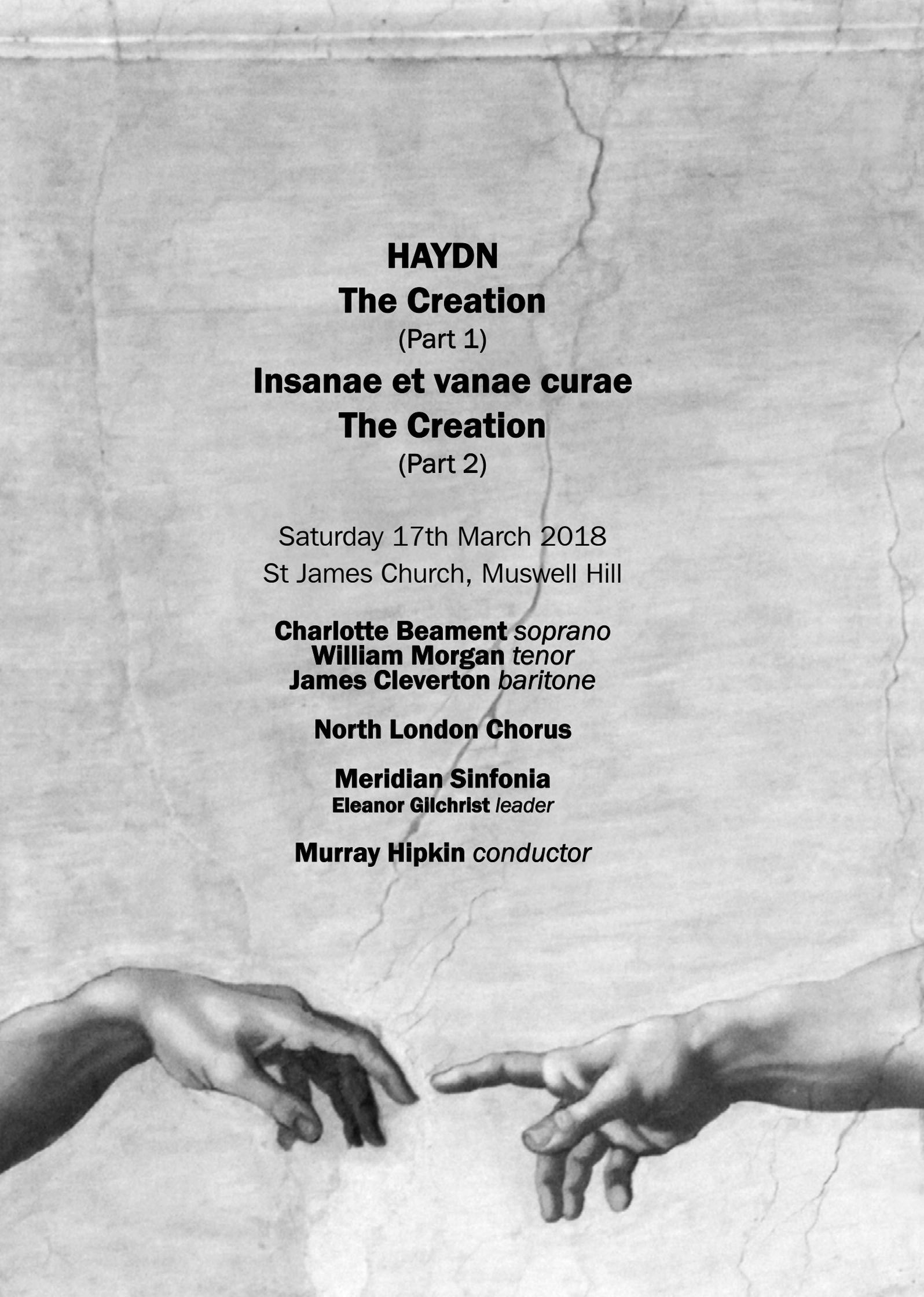
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HAYDN
The Creation
(Part 1)
Insanae et vanae curae
The Creation
(Part 2)

Saturday 17th March 2018
St James Church, Muswell Hill

Charlotte Beament *soprano*
William Morgan *tenor*
James Cleverton *baritone*

North London Chorus

Meridian Sinfonia
Eleanor Gilchrist *leader*

Murray Hipkin *conductor*

CHICKENSHED

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Thank you.

The Chicken Shed Theatre Trust is a Registered Charity No. 1012369



Please remember to switch off all pagers, mobile phones and digital watch alarms.

The use of video cameras or other unauthorised recording devices is prohibited. Thank you for your cooperation.

THE CREATION

FRANZ JOSEPH HAYDN

Franz Joseph Haydn (1732–1809): *The Creation* (1798)

‘Haydn, that genius of vulgar music who induces an inordinate thirst for beer.’

Mily Balakirev (1860)

‘From several contemporary comments, we can infer that Haydn would not, perhaps, have been the first to buy his round in the pub.’

Richard Wigmore (2009)

‘Haydn, inspired after the death of Mozart by the latter’s genius, becomes the real predecessor of Beethoven; rich and yet so finely worked orchestration, everything ‘speaks’, everything is inspiration...’

Cosima Wagner (1873)

During his first visit to London, in 1791, Haydn attended a performance of Handel’s *Messiah* in Westminster Abbey. At the conclusion of the ‘Hallelujah’ chorus, as the audience stood, applauding, he is reported to have burst into tears, crying out ‘He is the greatest of us all!’ The experience seems to have renewed Haydn’s interest in oratorio, which he had neglected since his initial venture into the form, almost twenty years earlier with *Il ritorno di Tobia*, written for the Viennese Tonkünstler-Sozietät and first performed under its auspices in 1775. He was in London at the instigation of a German violinist, Johann Salomon, for a series of subscription-based Professional Concerts and had experienced immediate success as composer



and conductor with the performance of a number of his symphonies, the slow movements of which were frequently encored. He returned to London in 1794, again at the invitation of Salomon who, by this time, had become successful enough to organise his own series of subscription concerts. Among the many souvenirs from this second visit, with which Haydn returned to Vienna, was an oratorio text of rather mysterious provenance. It consisted

of an account of the divine creation, drawn from Milton’s *Paradise Lost* and the Book of Genesis and sections of the *Psalms* in the King James version of the Bible, and had allegedly been prepared by Salomon initially for Handel, some years earlier, apparently at the request of Thomas Linley, a director of oratorio concerts in London and authored originally, it now seems possible, by Handel’s *Messiah* librettist, Charles Jennens.



Haydn's renewed success in Vienna attracted the patronage of the Austrian diplomat, Baron Gottfried van Swieten, a Handel enthusiast who organised regular concerts given by a society of titled Viennese musical amateurs, the Gesellschaft der Assoziierten. In 1796, Haydn showed van Swieten the libretto that Salomon had given him and spoke of his desire to return to oratorio composition, whilst admitting to being uncertain of his ability to compose to an English text. Such self-doubt was appropriate in Haydn, whose command of English was never strong, but was not part of van Swieten's character; fancying himself something of a poet as well

as a translator, he produced a German version and persuaded the wealthier aristocrats in his music society to guarantee the costs of the first performance, as well as an honorarium of 500 ducats for Haydn. But the German version of the text that van Swieten produced has since given rise to continuing problems with the libretto in performances of the work. The score of *The Creation* was the first of a major choral work to be published in two languages. Haydn wanted to publish an authoritative version in English which followed the English libretto, but which would be hampered inevitably by his difficulties with

English pronunciation. This problem may have been compounded by van Swieten's attempts to translate back into English from his initial translation of the English text into German! It certainly provides one explanation for the syntactical awkwardness at some points (for example, in the chorus, No 4 'The marv'lous work beholds amaz'd the glorious hierarchy of heav'n.')

Whilst Haydn and van Swieten would surely have wanted the words of the text to be understood by English audiences, it remains the case that every performance of the work in English, in order to make the meaning clear, presents conductors with syntactical problems, especially of accent and pronunciation in relation to the rhythms of the music. This lack of clarity has led to a license, taken by some editors, for attempts at complete re-translation. In Michael Pilkington's (1999) New Novello Choral Edition, which will be sung this evening, it has resulted in the inclusion of the original score, together with variations and appendices from several other editions.

Nevertheless, by the end of 1796, with funding secured and performance guaranteed through a formal commission from van Swieten's Gesellschaft der Assortziieren, Haydn had begun work on *The Creation* in a mood which he later described as 'so devout...I fell on my knees each day and begged God to give me strength to accomplish the work successfully.'

Whether or not in answer to his prayers, he was able, on 6th April 1798, to announce its completion to Prince Schwarzenberg, whose palace in the Neuer Markt was to be the site of the first, semi-private performance. Rehearsals commenced immediately and continued intensively for three weeks, until the premiere on the last

day of the same month. With the composer Salieri at the piano, Haydn himself conducted to a rapturous reception, of which he was aware throughout the performance: 'One moment I was cold as ice all over, the next I was on fire, more than once I was afraid I would suddenly have a stroke.' This was not lost on the largely aristocratic audience, who were similarly overwhelmed: a Swedish diplomat, Frederik Silverstolpe, who was present reported that 'in the moment when Light broke forth for the first time, one would have said that light-rays darted from the composer's blazing eyes. The enchantment of the electrified Viennese was so profound that the performers could not continue for several minutes.' Two more performances followed, by demand, within a fortnight, and in the following year, Haydn conducted it at the Tonkünstler-Sozietät's two annual Christmas concerts, then twice more during the following Easter, and in 1800 at a performance for the Archduke himself. The grandly scaled first public performance in Vienna's Burgtheater on 19 March 1799 induced in one member of the packed audience an ecstasy comparable to Haydn's own at the premiere: 'In my whole life I will not hear another piece of music as beautiful; and even if it had lasted three hours longer, and even if the stink and sweat-bath had been much worse, I would not have minded...I never left a theatre more contented, and all night I dreamed of the creation of the world.'

The popularity of the work sealed its place at the heart of the choral repertoire, despite a ban imposed on its performance in places of worship by the Catholic church, which deemed it secular in expression and amoral in tone, and a brief fall from favour during the mid-nineteenth

century which, by ironic contrast, may have been related indirectly to the publication of Darwin's anti-creationist ideas on phylogenetic evolution. An early mark of the work's enduring popularity was that it soon became customary for audiences to stand and applaud at the end of the opening chorus, on the cry of 'Light' – an echo of the audience response to the 'Hallelujah' chorus in *Messiah* that must have gratified Haydn. When this occurred at the last performance Haydn was able to attend in his lifetime, conducted by Salieri at the University of Vienna in March, 1808, and attended by Beethoven, he was heard to respond quietly: 'not from me; it all comes from above.' Haydn was too frail to stay for the entire performance and left at the interval. As he did so, Beethoven knelt to kiss his forehead and hands. The French, despite being at war with Austria, decorated Haydn for his achievement, chivalrously sending sentries to guard the door of his house in Vienna, where he lay dying in 1809, as their invading armies bombarded the city. One young officer, Sulemy, with a quite extraordinary sense of occasion, called at the house, asking to be allowed to sing to Haydn, and rendered in Italian translation the archangel Uriel's aria from part two: 'In native worth and honour clad...' with a beauty that moved the composer to tears!

The Creation opens with an atonal orchestral prelude, representing universal chaos, which has been described as 59 of the most famous bars in all music and which caused a sensation at the first performance. Using entirely musical resources, it belies its implied tonality with a series of contradictory harmonies, whilst retaining a clear sense of design and inner unity as an extraordinarily

daring piece of orchestral painting. Not surprisingly it has been widely echoed in later works, not only among Haydn's younger contemporaries – Beethoven's sixth symphony represents one clear legacy – but more recently, for example, in John Adams' enigmatic hymn *Christian Zeal and Activity* (1973).

Like Handel's oratorios, *The Creation* is divided into three parts, scored for chorus and three soloists who represent the Archangels Gabriel (soprano), Uriel (tenor) and Raphael (bass) for the first two parts. For the third part, the bass and soprano take the roles of Adam and Eve, and an alto soloist is added for the final movement, a chorus interspersed with contributions from all four soloists. Part one describes the act of creation over six days, concluding with the majestic chorus of 'The heavens are telling'; the second part tells of the creation of living things, again concluded by a sublime chorus: 'Achieved is the glorious work', while part three relates the wonder of Adam and Eve at the natural beauty of the physical world on the first morning, concluding with chorus and soloists united in 'Sing the Lord, ye voices all'. This evening's performance will be of Parts One and Two only.

One reason for Haydn's difficulties with the oratorio form may have been that audiences in Europe in the later eighteenth century, increasingly influenced by the secular rationalism of enlightenment thought, had become unsympathetic to the roots of the genre in the rhetorical dramatisation of Judaeo-Christian theology. Haydn's solution to this was through an inspired return to an effectively secular idiom drawn from Handel's

Messiah – that of the pastoral, in which Handel couches the first part of his masterpiece. The theme which Haydn uses to link the narrative structure of his oratorio is that of the divine creation of the *natural* world and the *physical* phenomena that constitute it. This ingenious solution seems to have owed something to van Swieten also, who was deliberate to the point of pedantry in his suggestions to Haydn about the opening of the work. As the prelude ends, Raphael's faint, sonorous bass recitative echoes distantly the 'darkness...on the face of the deep', as if from the formless void itself, whereupon the chorus enters, *sotto voce*, to describe 'the Spirit of God...on the face of the waters' moving to a slow, pulsating orchestral rhythm towards the originary blaze of light. "The darkness", van Swieten proposed, 'could gradually disperse during the chorus, but so that enough of the darkness remains for the instantaneous transition to light to be felt very strongly. 'And there is light' is to be said only once.' And once only is quite sufficient for Haydn to create a hair-raising thrill as the chorus suddenly leaps, *fortissimo*, into the word 'light' on the orchestra's huge C major chord.

Uriel's clear tenor takes up the narrative of the separation of light from the endless night of darkness, and the banishment of 'hell's spirits black in throngs' to the abyss, as order is established over chaos. The chorus sees them on their way, with a quick, triumphant fugue, as 'despairing, cursing rage attends their rapid fall', then glides softly into the lovely, light, almost dance-like syncopation that celebrates the 'new created world' which 'springs up' to replace them. Raphael resumes the narrative of the work of dividing the firmament from the waters

and establishing the seasons, until Gabriel leads the chorus, at the end of the second day, into a glorious celebration of the 'marv'lous work'.

Subsequent choruses of praise follow descriptions by the solo Archangels of each day's divine work of creation. At the end of the third day, on which Gabriel gently recounts, with a soft, pastoral calm, the creation of botanical life ('With verdure clad the fields appear...Here vent their fumes the fragrant herbs, here shoots the healing plant'), Uriel calls upon the chorus to invoke music itself in a hymn of praise ('Awake the harp, the lyre awake! In shout and joy your voices raise!'), before embarking on a lively fugue to celebrate the 'stately dress' in which heaven and earth are now clothed. Uriel's recitative then announces the birth of diurnal light, on the fourth day, as a burgeoning wave of orchestral sound recalls the prelude in a syntactically awkward description of how 'In splendour bright is rising now the sun and darts his rays...'. The chorus proclaims the fourth day joyously 'in song divine' with its initial statement of 'The heavens are telling'. Interspersed with a detailed trio from the soloists, this moves to a sustained fugal elaboration, underpinned as it reaches its conclusion, and that of the first part of the work, by twelve bars of a gloriously sustained rising crescendo from the basses on 'the wonder of his works', before all parts close the movement in a final repetition of 'displays the firmament'.

The second part opens with Gabriel's announcement of the work of the fifth day, the creation of birds and fishes, followed by celebratory arias from all the soloists, and concluding with the trio 'Most beautiful appear...', which opens with an almost Mozartian orchestral *cantabile*. With a vivid

musical presence, Gabriel depicts lyrically 'the gently sloping hills', whose 'narrow sinuous veins distil in crystal drops the fountain fresh and bright' to be joined, in the same painterly mode, by Uriel and Raphael who sing of the birds and fishes. The trio concludes, in a soaring harmony of wonder at 'How many are thy works, O God! Who may their numbers tell?'. The movement itself ends with soloists and choir joined in a chorus of praise: 'The Lord is great and great his might, his glory lasts for evermore' in which the permanence of creation is suggested strongly by both soloists and chorus through alternating runs on and sustained invocations of 'evermore'.

The sixth and last day begins with Raphael's recitative reporting the divine command to 'bring forth the living creature'. Haydn here offers brilliant, brief orchestral sketches preceding the announcement of the different species: first, *presto*, the 'cheerful roaring...tawny lion', the leaps of 'the flexible tiger', the 'branching head' of 'the nimble stag', the 'flying mane and fiery look' of 'the sprightly steed'. Similarly introduced, but in a pastoral *andante*, are the herds of cattle, 'the fleecy, meek and bleating flock' and, to a sound of quiet industry, 'un-numbr'd as the sands in whirl...the host of insects'. Finally, 'in long dimensions', *adagio*, 'creeps with sinuous trace the worm'. Haydn continues this orchestral sound painting, *maestoso*, in Raphael's aria celebrating the 'peopling' of the air with birds, the swelling of the sea with shoals of fish and the treading of the ground by heavy beasts. But, as Raphael notes, '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' – humankind itself. Thus,

Uriel's recitative relates how the completion is accomplished, through the creation of man and woman as living souls in the divine image, moving into the beautiful *bel canto* tenor aria 'In native worth...', which had so moved the composer on his deathbed. Here, Haydn offers not only a divine image of humankind, but one suited also to enlightenment humanism, describing the first man as 'erect and tall...the Lord and King of nature all. The large and arched front sublime of wisdom deep declares the seat' – an image that Neumann's vocal score of 1832 re-words mundanely, if less equivocally as: 'his lofty and expanded brow bespeaks the power of intellect'. In comparably naturalistic terms, the first woman's 'softly smiling virgin looks, of flow'ry spring the mirror, bespeak him love and joy and bliss'.

A glorious trio and chorus celebrate the conclusion of the final work of creation: 'Achieved is the glorious work...'. This consists of two versions of the chorus linked by a trio, and, in vocal terms, is structurally the most complex part of the work. After the announcement of 'Achieved...' by all parts, the first chorus breaks immediately into a fugue, led by altos and basses, with 'the Lord beholds...'. Basses lead the next section of the fugue, on 'In lofty strains...', followed by tenors, altos and sopranos, until the tenors, followed by altos, sopranos and basses, begin a third section on 'Our song let be...' until all parts reunite for repetitions of 'In lofty strains...'. The trio, 'On thee each living soul...' begins with Gabriel and Raphael singing of the dependence of all living things on the gift of divine providence. Raphael then enters with a sombre warning, prescient of the fall, that when God is hidden from the world, the gift is withdrawn, and life vanishes

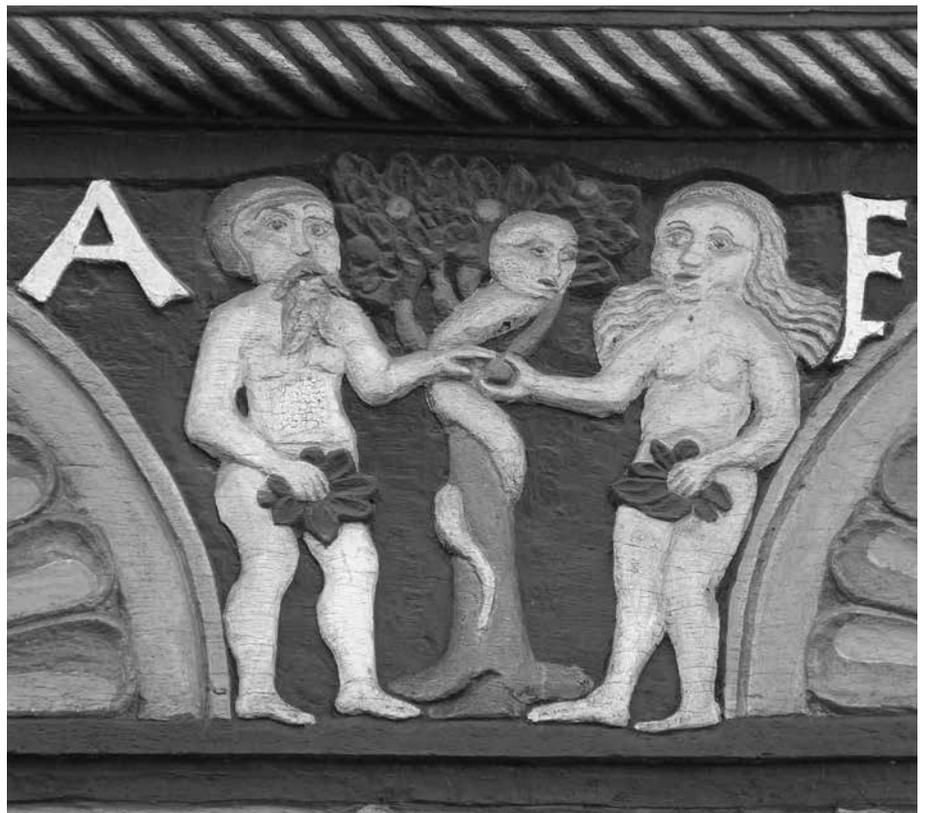
'into dust'. Following this, the darkest moment in the oratorio, all three soloists join in the reassertion of life 'with vigour fresh', harmonising delightful runs on 'revived earth unfolds new force and new delights'. The chorus resumes with a still more complex double fugue, again after all parts announce together: 'Achieved is the glorious work'. The libretto now turns to a paean of praise, led by altos and basses with 'Our song let be the praise of God'. Basses then begin moving towards the conclusion of part two, as they intone 'Glory to his name for ever, he sole on high exalted reigns, alleluia!' Tenors enter, at 'ever', but with the counter-subject, 'He sole on high...', and this interruptive overlay structures the chorus, as all parts, urged on by the orchestra in full flow, take responsibility for initiating successive rounds of the fugue until the final chanting of 'alleluia, alleluia!' brings

it to a resounding close above a roll of timpani.

It is not difficult to see why *The Creation* remains one of the great achievements of the choral repertoire. The inspired harmonic simplicity of the choruses combines imaginatively both with the depth and richness of the solo parts and the rhythmic alternations of the recitatives. The complex tone colouring of the orchestration provides a musical setting to Haydn and van Swieten's adaptation of the narrative which sets the work alongside the greatest oratorios of Handel, which had inspired him initially to undertake it.

Paul Filmer

February 2018



INSANAE ET VANAE CURAE

FRANZ JOSEPH HAYDN

Franz Joseph Haydn (1732–1809): *Insanae et vanae curae* (1797–8)



Haydn's sacred motet for chorus and orchestra, although originating in much earlier work, prefigures some of the distinctive features of both *The Creation* and *The Seasons*, the later oratorios considered to be his choral masterpieces. Its original formulation comes in his first oratorio, *Il ritorno di Tobia*, which is the least well-known of all his major works. Composed during the autumn and winter of 1774-5 for one of the biannual performances organised by the prestigious Viennese Tonkünstler-Sozietät for the benefit of widows and orphans of its members, it recounts the story of Tobias from the Apocryphal *Book of Tobit*. Set

in the fashionable Neapolitan *opera seria* style of the time and consisting primarily of arias in the grand manner, leavened by only three choruses, the characteristically lively music is compromised by a leaden, lengthy libretto – the work of Giovanni Boccherini, the composer Luigi's brother. Haydn conducted the first two performances early in April, 1775 at the Kartnertortheater, receiving from one reviewer the acclamation that, 'the choruses, especially, glowed with a fire found otherwise only in Handel'. Almost a decade later, in March 1784, Haydn revived the work for two Lenten concerts at the Burgtheater, again for the

Tonkünstler-Sozietät, having pruned, at their request, the lengthier arias and added two new choruses to provide greater musical variety.

It was from this revised version that Haydn reworked a chorus into the sacred motet that is *Insanae et vanae curae*. At a climactic moment in the second part of the oratorio, Anna, Tobit's wife and Tobias's mother, sings of the terror of her demonic dreams (*Come in sogno – As in a dream*) that have resulted from her husband's blindness and which she likens to a storm at sea. The final section of Anna's aria is transformed into a chorus (*Svanisce in un momento*

– Vanished in a moment) which Haydn later uses as the basis for the tempest music in *The Seasons* and for his first setting in 1792 of an English text, the so-called ‘madrigal’, *The Storm*, for large orchestra and chorus. Described as ‘a very wonderful composition... in which he combined the strongest effects of his art, horror and pity’, it made his reputation in England as a choral composer and led indirectly to composition of *The Creation*. With minimal musical changes, and preserving the same mood of dramatic pathos, Haydn set the same score five years later for this sacred motet.

The structure of the work is quite simple and dictated by the representational meanings of the text, which alternate the storm-like

fury of the frantic and futile anxieties (‘insanae et vanae curae’) which invade our minds (‘invadunt mentes nostras’) with the challenge: what is the use of striving after earthly things (‘quid prodest...conari pro mundanis’) if you neglect heaven (‘si coelos negligas’). The chorus enters stridently over the last passage of the orchestral introduction which sets the forceful tempo and dynamic of frenzied angst, sustaining it as accompaniment to the choir’s repeated elaboration of madness that often fills the heart robbed of hope (‘saepe furore replent corda private spe’). After almost 80 bars, the storm blows itself out with a furious orchestral flourish. The music changes dramatically to a calm lyricism, marked *dolce* on the score, as the chorus quietly voice the challenging question to mortals of the

value of mundane pursuits without awareness of the divine, answering it rhetorically by the confident assurance that with divine support, all things are favourable (‘sunt fausta tibi cuncta, si Deus ist pro te’). Once more, at an increased tempo, the storm resumes before calm finally returns, reinvoking the earlier rhetorical challenge, and the motet concludes with the softest repetitions of ‘si Deus ist pro te’.

Paul Filmer,

February 2018

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THE CREATION

Part One

1 Introduction

The Representation of Chaos

1a Recitative with 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.

Uriel

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

2 Aria with Chorus

Uriel

Now vanish before the holy beams the gloomy dismal shades of dark; the first of days appears. Disorder yields to order the fair place. Affrighted fled 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.

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.

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

4 Chorus with Soprano Solo

Gabriel

The marv'lous work beholds amaz'd the glorious hierarchy of Heav'n; and to th' ethereal vaults resound 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.

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.

6 Aria

Raphael

Rolling in foaming billows uplifted roars the boist'rous sea. Mountains and rocks now emerge; their tops into the clouds ascend. Thro' th' open plains outstretching wide in serpent error rivers flow. Softly purling glides on thro' silent vales the limpid brook.

7 Recitative

Gabriel

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

8 Aria

Gabriel

With verdure clad the fields appear delightful to the ravish'd sense; by flowers sweet and gay enhanced is the charming sight. Here vent their fumes the fragrant herbs; here shoots the healing plant. By loads of fruit th' expanded boughs are press'd; to shady vaults are bent the tufty groves; the mountain's brow is crown'd with closed wood.

9 Recitative*Uriel*

And the heav'nly host proclaimed the third day,
praising God and saying:

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.

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.

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 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 power:

13 Chorus with Soloists*Chorus*

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

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 wonder of works displays the firmament.

Gabriel, Uriel, Raphael

In all the land resounds the word,
never unperceived, ever understood.

Chorus

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

INTERVAL

During the 20-minute interval, members of the audience are requested not to enter the performing area.

INSANAE ET VANAE CURAE

Insanae et vanae curae invadunt mentes nostras,
saepe furore replent corda, privata spe,
Quid prodest O mortalis conari pro mundanis,
si coelos negligas,
Sunt fausta tibi cuncta, si Deus est pro te.

Frantic and futile anxieties invade our minds; they often
fill our hearts with madness, depriving them of hope.
What is the use, O mortal man, of striving after earthly things,
if you neglect heaven?
All things turn out well for you, if God is on your side.

THE CREATION

Part Two

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.

15 Aria

Gabriel

On mighty pens uplifted soars the eagle aloft, and cleaves the air 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 tun'd her soft enchanting lays.

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 multiply'd 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!

17 Recitative

Raphael

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

18 Trio

Gabriel

Most beautiful appear, with verdure young adorn'd, the gently sloping hills. Their narrow sinuous veins distill in crystal drops the fountain fresh and bright.

Uriel

In lofty circles play and hover thro' the sky the

cheerful host of birds. And in the flying whirl, the glitt'ring plumes are died, as rainbows, by the sun.

Raphael

See flashing thro' the wet in thronged swarms the fry on thousand ways around. Upheaved from the deep, th' 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?

18a Chorus with Solos

Gabriel, Uriel, Raphael

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

Chorus

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

19 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.

20 Recitative

Raphael

Straight opening her fertile womb, the earth obey'd the word, and teem'd 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 seeks his food on fields and meadows green. And oe'r the ground, as plants, are spread the fleecy, meek and bleating flock. Unnumber'd as the sands in whirls arose the host of insects. In long dimension creeps with sinuous trace the worm.

21 Aria*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.

22 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.

23 Aria*Uriel*

In native worth and honor 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 arched front 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 a partner for him form'd, a woman fair and graceful spouse. Her softly smiling virgin looks, of flow'ry spring the mirror, bespeak him love, and joy, and bliss.

24 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.

25 Chorus

Achieved is the glorious work; the Lord beholds it and is pleas'd. In lofty strains let us rejoice! Our song let be the praise of God.

25a 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 as to 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 vigor fresh returns. Revived earth unfolds new force and new delights.

25b Chorus

Achieved is the glorious work. Our song let be the praise of God. Glory to his name forever; he sole on high exalted reigns, alleluia.

BIOGRAPHIES



CHARLOTTE BEAMENT SOPRANO

British Soprano Charlotte Beament is one of the Orchestra of the Age of Enlightenment Rising Stars. With the orchestra she has recently returned

from a trip to Shanghai performing a concert of Strauss songs and will be making her Queen Elizabeth Hall debut with the same programme in May. She also made another debut this month at Kings Place under the baton of Adam Fischer singing Haydn's *Creation*.

Charlotte's operatic roles and covers include Armilla in Porpora's *L'Agrippina* (Barber Opera), Semele *Semele* (Garsington), Mabel *The Pirates of Penzance* (ENO), Tytania *A Midsummer Night's Dream*, Serpette *La Finta Giardiniera*, Barbarina *Le Nozze di Figaro*, Lucia *The Rape of Lucretia*, Une Pastourelle *L'enfant et les Sortilèges*, La Priestess *Hippolyte et Aricie*, (GFO), Zerlina *Don Giovanni*, Michal Saul, Teresa *The Yellow Sofa*

(GTO), *Berenice Berenice*, (LHF), *Belinda Dido and Aeneas* (Brighton Festival), and Enone/Proserpine *La Descente D'Orfée Aux Enfers* (Jerwood Young Artist Scheme).

Other recent performances include *Shadow Marnie 1* in the world premiere of Nico Muhly's *Marnie* and the role of Miss Schlesen in Phillip Glass' *Satyagraha* at the Coliseum for English National Opera and an early music concert with HEMF baroque ensemble at the Hastings Music Festival. Forthcoming engagements include the cover of Tytania in Britten's *A Midsummer Night's Dream* (ENO), Haydn's *Nelson Mass* (Bath Festival) and a tour of Bach's *B Minor Mass* (Gabrieli Consort)..



WILLIAM MORGAN TENOR

William Morgan is an ENO Harewood Artist. His current and future engagements include Tom Rakewell *The Rake's Progress* with Barbara Hannigan conducting Gothenburg Symphony, Peter Quint *The Turn of the Screw* English National Opera at Regent's Park Theatre, Hot Biscuit Slim *Paul Bunyan* ENO at Wilton's Music Hall, Soloist *Opera Highlights* tour Scottish Opera, Johann Strauss Gala tour Raymond Gubbay Ltd and covering in *Lesson in Love and*

Violence Royal Opera House, Covent Garden.

He is a National Opera Studio young artist (2015-16) sponsored by English National Opera. He graduated from the Royal College of Music, and continues to study with Tim Evans-Jones.

William made his solo debut for English National Opera in 2015 in the principal role of Younger Man in Tansy Davies' *Between Worlds* at the Barbican, and he recently returned as Phaeton Jonathan Dove's *The Day After* and Florizel (cover) in Ryan Wigglesworth's *The Winter's Tale*.

Other recent opera work includes Pastore/Sprito and cover Apollo Monteverdi's *L'Orfeo* Bayerische Staatsoper, Anthony Sweeney *Todd* Longborough Festival, Spoleto *Tosca* Nevill Holt Opera, Cervantes in Johann Strauss' *The Queen's Lace Handkerchief* Opera della Luna, Wilton's Music Hall, Liam Paterson's *The 8th Door* Scottish Opera, *Hippolyte et Aricie* conducted by William Christie, Glyndebourne, Orpheus *Orpheus in the Underworld*

Opera Danube, Antonio Das *Liebesverbot* Chelsea Opera, John Darling *Peter Pan* (cover) Welsh National Opera, Nemorino Duchy Opera, Basilio/Curizio Kilden Theatre, Kristiansand, Henry Crawford *Mansfield Park* Upstairs at the Gatehouse and Alfred *Die Fledermaus* OperaUpClose. As a member of ENO's Opera Works programme, he studied Castor *Castor et Pollux*, Jupiter *Semele*, and performed *Le Comte Ory* Sadler's Wells. With the National Opera Studio, he performed Ferrando, Ramiro and Ferdinand in Ades' *The Tempest*.

An avid chamber musician, William has performed many Lieder and song recitals, including at the Oxford Lieder Festival, Royal Albert Hall's Elgar Room, and the Royal Overseas League, with repertoire including the major song cycles of Schubert, Schumann and Britten. He performs regularly in concert, and has sung at the Royal Festival Hall, The Barbican, St John's Smith Square, Canterbury Cathedral and Snape Maltings, and has been broadcast on BBC Radio 3.



JAMES CLEVERTON BARITONE

British baritone James Cleverton studied at the Royal Conservatoire of Scotland and Zürich Opera's International Opera Studio. James made his Royal Opera House, Covent Garden debut as Gregorio Roméo et Juliette and his English National Opera debut as J. Robert Oppenheimer in

John Adams' *Doctor Atomic*.

Recent seasons' highlights include the Protector in George Benjamin's *Written on Skin* and Pablo in the UK premiere of Adès's *Exterminating Angel* at the Royal Opera House, Horemhab *Akhnaten* for ENO, Dulcamara *L'Elisir d'Amore* for Scottish Opera, Frank *Die Fledermaus* for Welsh National Opera, Papageno *Die Zauberflöte* for Theater Saint Gallen, Kyoto in Mascagni's *Iris* for Opera Holland Park, Count Asdrubale in Rossini's *La Pietra del Paragone* for Opernhaus Zürich and Opéra de Rennes, Conte *Le Nozze di Figaro*, the title role in *Don Giovanni* and Danilo in Lehar's *The Merry Widow* at the Dublin National Concert Hall for Lyric Opera Ireland, Marcello *La Bohème* and Sharpless *Madam Butterfly* both at the Royal Albert Hall for Raymond Gubbay. Other notable roles include First Officer in *The Death of Klinghoffer* and Second Apprentice Wozzeck for ENO, Chou An-lei in *Nixon*

in *China* with the RTÉ National Symphony Orchestra, John Sorel in Menotti's *Der Konsul* for Zürich Opera, the title role in Schweitzer's *Jakob von Gunten* at the Theater Saint Gallen, Ford *Falstaff* for Grange Park Opera, Silvio *I Pagliacci* for English Touring Opera, the Forester *The Cunning Little Vixen* for the Oundle International Festival and the Pirate King in *The Pirates of Penzance* for the D'Oyly Carte at the Savoy Theatre. He has also performed roles at the Salzburger Festspiele, Luzern, Hanoi, Cape Town and in Cincinnati and Baltimore in the USA.

Equally in demand on the concert platform, James regularly performs concerts and oratorios throughout the UK and internationally with future engagements including Orff's *Carmina Burana* at the Royal Albert Hall with the RPO, *Brahms Requiem* at the Symphony Hall Birmingham with the CBSO and the Raymond Gubbay Classic Spectaculars at the Royal Albert Hall.



MURRAY HIPKIN CONDUCTOR

Murray Hipkin studied at York University, the Guildhall and the National Opera Studio before joining the Music Staff of English National Opera (1983–1988) and then working for Opéra de Lyon, La Monnaie, Opera Factory, Scottish Opera and, as Musical Director, Opera Brava. Since returning to ENO in 1995, he has appeared in *Mahagonny*, *The Silver Tassie*, Leoncavallo's *La bohème*,

The Rake's Progress and *Trial by Jury*; as Senior Répétiteur his productions over 24 seasons have included Phyllida Lloyd's *Ring Cycle* and Terry Gilliam's *The Damnation of Faust*; as Assistant Conductor he worked on, most recently, *Sweeney Todd* (with Emma Thompson and Bryn Terfel), *The Barber of Seville*, *Akhnaten*, *Sunset Boulevard* (starring Glenn Close), *The Pearlfishers* and *Carousel*. In 2013 he played the solo piano in a revival of Deborah Warner's production of Britten's *Death in Venice* (available on DVD). He has conducted *La bohème* (Surrey Opera, Opera Box); Salieri *Falstaff*, Haydn *La vera costanza*, Mozart *Apollo and Hyacinth*, Gluck *Le cinesi* (Bampton Classical Opera), and for ENO, *The Pirates of Penzance*, *The Mikado*, *The Gondoliers*, *Kismet* and, in 2017, two performances of *Carousel* starring Katherine Jenkins and Alfie Boe. In July 2010 he was Associate Conductor of *The Duchess of Malfi* by Torsten Rasch (ENO/Punchdrunk). Other highlights include assisting the composer John Adams and conducting

on location for the Channel 4 film *The Death of Klinghoffer*, and *Pierrot Lunaire* with Björk at the Verbier Festival. In September 2012 he assisted John Adams once again on *Nixon in China* at the BBC Proms and the Berlin Philharmonie. In February 2009 Murray completed an eight-month sabbatical from ENO as Musical Director of *The Sound of Music* at the London Palladium, conducting over 170 performances. He has been Musical Director of NLC since January 2003 and of the Pink Singers, Europe's longest-running LGBT choir, since November 2010. He also leads ENO's Community Choir. Other recent and upcoming projects include a visit to Mumbai with the Pink Singers, working on the world premiere of Nico Muhly's *Marnie*, assisting on *Satyagraha*, and, in May, conducting three performances of *Chess*, all at ENO.

Murray Hipkin is a member of English National Opera and appears by permission.

NORTH LONDON CHORUS



We are a talented and versatile amateur choir and have established a reputation for performances of a high standard since our first concert in 1977 under the direction of the late Alan Hazeldine. Our Musical Director since 2003 has been Murray Hipkin, Senior Répétiteur at English National Opera and also Musical Director of London's longest running LGBT+ choir, The Pink Singers. Murray's considerable experience of both choral music and opera, together with his enthusiasm and skills as teacher and conductor have enabled NLC to flourish through the development of an exciting and ambitious programme of performances drawn from the choral repertoire of the 16th to 21st centuries, as well as specially commissioned work from contemporary composers. The choir benefits greatly from working with our vocal coaches Mark Oldfield and Andrea Brown, and is privileged to have as its patrons the renowned operatic soprano Janis Kelly, recently appointed Professor at the Royal College of Music, and the baroque musicologist and Handel scholar and performer Laurence Cummings. Both perform regularly with us: in 2015 we were delighted to have Janis perform with us in Benjamin Britten's *War Requiem* at Bury St Edmunds Cathedral and Laurence conduct us in a workshop and concert performance of Handel's *Acis and Galatea* in London.

We rehearse weekly on Thursday evenings from 7.45pm to 10pm at Martin School in East Finchley and on additional Wednesdays as concert dates approach. We give public concerts three times a year, usually to a full house at St James Church in Muswell Hill, though we are continuing to explore performing at larger venues in Central London after a successful performance of Brahms' *German Requiem* with the Berlin choir Cantus

Domus at Milton Court in the Barbican Centre in 2014. This reciprocal visit by Cantus Domus was the follow-up to our visit to Berlin in November 2013 to perform the *War Requiem* with them at the Berliner Konzerthaus. As a result of that very positive experience we are maintaining a triennial reciprocal touring programme with choirs in other countries. Last November (2017) we performed in concert with the Swiss choir Contrapunto at the City Church of St Jakob, Staffauer in Zurich, in celebration of their 30th anniversary. They, in turn, came to London later that month for a joint concert with us in Shoreditch Town Hall. The programme for both concerts included works by Mendelssohn and Vaughan Williams and a new composition by their artistic director, Beat Dähler.

We are a friendly choir and hold social events each year which include a fundraising quiz evening and a residential Weekend Workshop. As well as enabling us to work intensively on vocal technique and choral repertoire under expert specialist tuition, the workshop has as one of its highlights an enjoyable and relaxed Saturday evening concert of cabaret-style performances of music, song and humour displaying the considerable variety of our members' talents. As a registered charity, one of whose aims is the promotion, maintenance and improvement of the public's appreciation of choral music, we have been successful in raising funds to help subsidise our work. Through our own concerts and participation in local events we also support a number of other charities.

We welcome new members and invite singers interested in joining us to attend rehearsals prior to auditioning for membership. There are currently vacancies for tenors.

SOPRANO

Jean Airey	Jenny Cohen	Bernadette Gillespie	Alison Liney	Patricia Whitehead
Gloria Arthur	Heather Daniel	Anne Godwin	Alice MacKay	Andrea Whittaker
Helena Beddoe	Sheila Denby-Wood	Debbie Goldman	Ainsley McArthur	
Amy Beswick	Katherine Dixey	Amanda Horton	Sazia Samad	
Jenny Bourne Taylor	Penny Elder	Enid Hunt	Susan Segal Horn	
Michaela Carlowe	Katheryn Ferin	Marta Jansa	Jennifer Somerville	

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Anna Armbruster	Sarah Falk	Katharine Hodgkin	Kitty Nabarro	Pauline Treen
Nicola Bartlett	Vicky Faure Walker	Jo Hulme	Joan Reardon	Phyll White
Eloise Beckles	Eleanor Flaxen	Helen Jones	Alison Salisbury	Catherine Whitehead
Fiona Brown	Hélène Gordon	Susan Le Quesne	Josephine Salverda	Laura Williams
Marian Bunzl	Viv Gross	Lynne Mark	Judith Schott	
Lucy Ellis	Sue Heaney	Kathryn Metzenthin	Jane Spender	
Julia Fabricius	Katharina Herold	Judith Moser	Julia Tash	

TENOR

Gary Bilkus	Alan Chandler	Keith Maiden	Jeremy Pratt	Alan Wills
Vivienne Canter	Pasco Fearon	James Murphy	Wilhelm Skogstad	

BASS

Marcus Bartlett	Shaun Davies	Mark Evans	Dan Newman	Gershon Silins
Euan Brodie	Michael Derrick	Simon Gibeon	Harvey Ratner	Chris Siva-Prakasam
Norman Cohen	Jonathan Dykes	David Hastings	Andrea Sabbadini	David Stone
John Crouch	Andrew Elder	Yoav Landau-Pope	Tony Shelton	

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Eleanor Gilchrist

Violin 1

Andrew Harper
Gavin Rhind
Roma Tic
Ellen Gallagher

Violin 2

Emma Penfold
AnneMarie McDade
Charlotte Amherst
Tom Leate

Viola

Reiad Chibah
Lisa Bucknell
Katherine Shave

Cello

Joe Crouch
Celine Barry

Double Bass

Lucy Hare

Flute

Caroline Welsh
Laura Piras

Piccolo

Caroline Welch

Oboe

Gwenllian Davies
Rosalie Watson

Clarinet

Ruth Buxon
Rachel Bishop

Bassoon

Liz Trigg
Cat Jackson

Contrabassoon

Rachel Simms

Horn

Richard Wainwright
David Bentley

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Philip Bainbridge
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Donations to Friends of NLC will support and fund special projects, workshops, new commissions and similar activities within our charitable goals and will also enable us to provide additional support to members in need who would otherwise find it difficult to sing with the choir.

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The minimum donation for membership is £40 per year (you are welcome to give more!) and you are warmly invited to join.

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**Ann Beaton,
 Helen Brown,
 Rob Brown,
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**Vivienne Gross,
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and those who wish to remain anonymous



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PAST CONCERTS - THE LAST TEN YEARS

- 15 Mar 2008 **Haydn** *The Seven Last Words*
Rossini *Stabat Mater*
- 28 Jun 2008 **Britten** *Cantata Misericordium*
Jenkins *The Armed Man*
Tippett *Five Negro Spirituals*
- 22 Nov 2008 **Brahms** *Ein Deutsches Requiem*
Schubert *Mass in G*
- 21 Mar 2009 **Beethoven** *Missa Solemnis*
- 27 Jun 2009 **Purcell** *O Sng Unto the Lord*
Haydn *Nelson Mass*
Handel *Four Coronation Anthems*
- 28 Nov 2009 **Mendelssohn** *Elijah*
- 20 Mar 2010 **Buxtehude** *Membra Jesu Nostr*
Bach *Mass in F*
Handel *Dixit Dominus*
- 3 Jul 2010 **Mozart** *Solemn Vespers*
Bliss *Pastoral 'Lie Strewn the White Flocks'*
- 27 Nov 2010 **Orff** *Carmina Burana*
Elgar *From the Bavarian Highlands*
- 26 Mar 2011 **Mozart** *Davidde Penitente*
Beethoven *Christus am Ölberge*
- 25 Jun 2011 **Rossini** *Petite Messe Solennelle*
Lauridsen *O Magnum Mysterium*
Barber *Agnus Dei*
- 19 Nov 2011 **Britten** *Rejoice in the Lamb*
Taverner *Syati*
Durufié *Requiem*
- 24 Mar 2012 **Handel** *Israel in Egypt*
- 30 Jun 2012 **Dvorak** *Mass in D*
Howells *An English Mass*
- 15 Dec 2012 **King** *Out of the Depths* (First performance)
Mozart *Mass in C Minor*
- 20 Apr 2013 **J S Bach** *Mass in B Minor*
- 29 Jun 2013 **Various** *Summertime*
- 21 Nov 2013 **Britten** *War Requiem*
- 15 Mar 2014 **Schubert** *Mirjams Siegesgesang*
Korngold *Passover Psalm*
Mendelssohn *Hear My Prayer*
Bernstein *Chichester Psalms*
- 14 Jul 2014 **Mendelssohn** *Verleih' und Frieden*
Brahms *Nänie*
Brahms *Ein Deutsches Requiem*
- 22 Nov 2014 **Beethoven** *Mass in C*
Haydn *Te Deum*
- 21 Mar 2015 **Fauré** *Requiem Mass*
Kodály *Missa Brevis*
Liszt *Die Seligkeiten*
- 16 May 2015 **Britten** *War Requiem*
- 4 July 2015 **Handel** *Acis and Galetea*
- 28 Nov 2015 **Bach** *Magnificat*,
Christmas Oratorio Parts 1,2,3
- 12 Mar 2016 **Mendelssohn** *Elijah*
- 11 Jun 2016 **Bernstein** *Mass*
Whitacre *Five Hebrew Love songs*
Copland *Old American Songs*
- 20 Nov 2016 **Verdi** *Requiem*
- 25 Mar 2017 **Dove** *The Passing of the Year*
Brahms *Liebeslieder, Neue Liebeslieder*
- 1 Jun 2017 **Mozart** *Requiem*
King *Out of the Depths*
- 25 Nov 2017 **Mendelssohn** *Die erst Walpurgisnacht*
Vaughan Williams *In Windsor Forest*
Dähler *Byzantium*

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