

NANTWICH CHORAL SOCIETY

FORTHCOMING CONCERTS

21st ANNIVERSARY SEASON

Saturday 4th December 1993
Handel - Messiah

Saturday 18th December 1993
Carols For Choir And Audience

Saturday 29th January 1994
Faure - Requiem
Vaughan Williams - Dona Nobis Pacem
Vaughan Williams - An Oxford Elegy

Saturday 26th March 1994
Brahms - A German Requiem

Saturday 18th June 1994
Bach - Mass in B Minor

Nantwich Choral Society is supported by
Crewe and Nantwich Borough Council
Nantwich Town Council
The National Federation of Music Societies
North West Arts
The Wellcome Foundation
Rolls Royce

Nantwich Choral Society is a registered charity No. 516572

Nantwich Choral Society

21st Anniversary Season

HAYDN *THE CREATION*



SATURDAY 13th NOVEMBER 1993
The Parish Church of St. Mary Nantwich
at 7.30pm.

NANTWICH CHORAL SOCIETY

NANTWICH SINFONIA

(Leader: Andrew Long)

Catrin Ley, *soprano*

Robin Green, *tenor*

Philip Ravenscroft, *bass*

Joy Roberts, *harpsichord*

Conducted by
Stephen Buckman



— THE CREATION —

PART ONE

1. Representation of Chaos
2. In the beginning
3. Now vanish before the holy beams
4. And God made the firmament
5. The marvellous work
6. And God said, "Let the waters"
7. Rolling in foaming billows
8. And God said, "Let the earth"
9. With verdure clad
10. And the heavenly host
11. Awake the harp
12. And God said, "Let there be lights"
13. In splendour bright
14. The heavens are telling

Bass
Tenor & Chorus
Bass
Soprano & Chorus
Bass
Bass
Soprano
Soprano
Tenor
Chorus
Tenor
Tenor
Chorus

INTERVAL

PART TWO

15. And God said, "Let the waters"
16. On mighty pens
17. And God created great whales
18. And the angels struck their immortal harps
19. Most beautiful appear
20. The Lord is great
21. And God said, "Let the earth bring forth"
22. Straight opening her fertile womb
23. Now heaven in fullest glory shone
24. And God created man
25. In native worth
26. And God saw everything that he had made
27. Achieved is the glorious work
- On thee each living soul awaits
- Achieved is the glorious work

Soprano
Soprano
Bass
Bass
Trio
Trio & Chorus
Bass
Bass
Bass
Tenor
Tenor
Bass
Chorus
Trio
Chorus

PART THREE

28. In rosy mantle appears
29. By thee with bliss
30. Our duty we have now performed
31. Graceful consort
32. O happy pair
33. Sing the Lord, ye voices all

Tenor
Duet & Chorus
Soprano & Bass
Soprano & Bass
Tenor
Chorus

While Haydn was visiting London in 1794, he was given the text of an oratorio libretto based on parts of Milton's 'Paradise Lost' and telling the story of God's creation of the world. The libretto had originally been compiled for Handel but had never been used. Haydn, however, was so inspired by his experiences of Handel's music in England that he decided to take the libretto with him back to Vienna and write a large-scale oratorio himself.

The Baron von Swieten, a patron of the arts and an admirer of Handel, adapted the libretto and translated it into German. Haydn began composition in December 1796. "I was never so devout," he later said, "as when I was at work on 'The Creation'. I fell on my knees each day and begged God to give me strength to accomplish the work successfully."

The biblical story of the creation is simply and directly told by three soloists who between them represent the angels Gabriel, Uriel and Raphael (soprano, tenor and bass), as well as the first humans, Adam and Eve (bass and soprano), while the chief task of the chorus (representing the heavenly host) is to sing praises to the Creator for the achievements of each successive day.

PART ONE - THE FIRST DAY

The sombre mood of the orchestral "Representation of Chaos" continues through Raphael's description of the creation of Heaven and Earth, but is shattered by Haydn's famous depiction of "Light". Uriel and the heavenly host announce the new day and describe the scattering of the spirits of Hell.

THE SECOND DAY

Raphael tells how God divided the waters above and beneath the firmament, and Gabriel makes a thrilling appearance in the first great chorus of praise.

THE THIRD DAY

The creation of earth and sea, and then of plant life, is recounted by Raphael and Gabriel respectively, before the heavenly host call upon the harp and lyre to join them in praise of God.

THE FOURTH DAY

Uriel sings of the creation of the sun, moon and stars before the best known piece in the whole work, the chorus "The Heavens are Telling", bringing Part One to a suitably grand conclusion.

PART TWO - THE FIFTH DAY

The world is now complete and ready to be inhabited. First to appear are the birds and fish, and appropriately enough, it is the ethereal Gabriel who describes the bird life, while the creatures of the deep are allotted to Raphael. Uriel joins them in celebrating the diversity of nature, and then all the performers are heard together (for the first time in the oratorio) in the most magnificent chorus of praise so far, during which the three angelic soloists provide a dazzling display of coloratura.

THE SIXTH DAY

Raphael announces the creation of animal life and, beginning with the lion, each new creature is colourfully portrayed in music before being named by the angel. Finally God crowns His work by making man, and in the aria "In Native Worth" Uriel describes the characteristics of the first man and woman. With creation now complete, the heavenly host needs three whole movements to voice its praise in two jubilant choruses (ending with an impressive fugue) separated by the contemplative trio for Gabriel, Uriel and Raphael.

PART THREE

An orchestral introduction depicts morning in the Garden of Eden. Uriel, seeing Adam and Eve, invites the heavenly host to join the couple in a sublime hymn in which they call upon every element of creation to praise God. After this, Adam and Eve sing of their love for each other in music that becomes less exalted and more expressive of simple human joy. In a brief epilogue, Uriel observes that the pair's eternal happiness is dependent upon their continued innocence, and then, in the final glorious chorus, the singers all leave their earlier characters to praise God on their own - and our - behalf.

Colin Bromelow