

Hailsham Choral Society

The Creation

by

Franz Joseph Haydn

Saturday 23rd March 2019

7.30pm

**All Saints' Church
Eastbourne**



Haydn and The Creation

Franz Joseph Haydn (1732-1809) was born in Rohau, lower Austria, the second of twelve children. His father was an enthusiastic folk musician and singing within the family and with neighbours was common. The young boy's musical gifts were soon recognised and around the age of 5 or 6 he was sent away into the care of a relative to receive formal music training. This was not a happy time: he had to endure years of poor food and felt humiliated because of the filthy state of his clothing. The situation hardly improved when, in 1740, he moved to Vienna as a choirboy at St Stephen's Cathedral (right). Although he was better clothed, the food was still poor and the discipline could be harsh. Haydn said he was motivated to sing well by the prospect of invitations to perform at aristocratic homes, where the singers were usually given something to eat.



By 1749, Haydn's voice had broken, and following an ill-advised prank on a fellow chorister he was beaten, summarily dismissed and literally put out onto the streets. By a stroke of good fortune, he was taken in by a friend and for a few months shared a garret room with him and his family. He survived financially as a freelance musician, getting progressively better



employment until 1761, when he entered the service of the fabulously wealthy Hungarian Prince Esterházy at the Palace of Eisenstadt (left). He went there as a talented musician and minor composer, but emerged thirty years later as a famous genius who had changed the face of music.



In 1790, Haydn's role with the Princes of Esterházy came to an end. Declining an offer to become Court Composer to the King of Naples, he decided to settle in Vienna. He had a good pension and a fine house, and could have enjoyed an easy retirement, but that was not for him. Despite being what was then considered to be an 'old man' (nearly sixty!) he continued to work hard. Being in Vienna also meant he saw more of his great friend, Mozart. The two admired each other's work enormously and Haydn was the only equal Mozart ever acknowledged:

'He alone has the secret of making me smile, and touching me to the bottom of my soul.'

During the years 1791-2 and 1794-5, Haydn made two incredibly successful visits to London, writing many of his best works there and making more money than he believed possible. The above portrait by John Hoppner, artist to the rich and famous, was painted in 1791 during his first visit. Haydn was so popular that King George III tried to get him to settle in England, while Queen Charlotte attempted to lure him with the offer of an apartment at Windsor Castle.



In the summer of 1791, Haydn attended a Handel Festival at Westminster Abbey and was deeply impressed by oratorios such as *Messiah* and *Israel in Egypt*. Determined to write something of comparable weight and size, he set about studying Handel's work, confessing with typical modesty:

'[I felt] as if I had been put back to the beginning of my studies and had known nothing up to that point.'

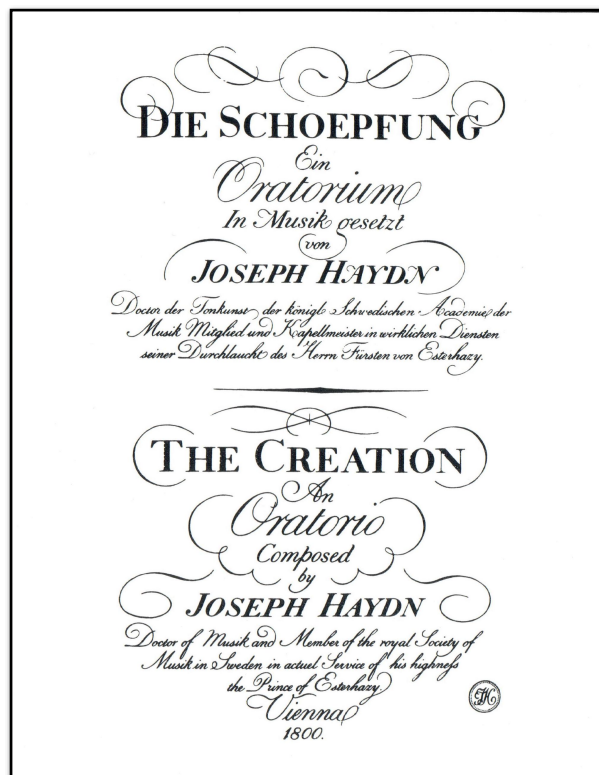
Just before Haydn left London for the last time in 1795, he received a commission to write an oratorio from Johann Salomon, the promoter of his London Concerts. Salomon gave him an English language libretto based on the creation story in the Book of Genesis, together with poetry strongly influenced by Milton's *Paradise Lost*. Although the identity of the author is uncertain, it is highly probable the text was originally intended for Handel.



Not long after Haydn's return to Vienna, he asked the Director of the Imperial Library, Gottfried van Swieten (left), to adapt and translate the libretto into German, but in a way that fitted the English text in rhythm, word order and literal meaning. Haydn would then set this to music, thinking the result would also serve for an English version. Swieten produced an excellent German libretto and the resulting *Die Schoepfung* (1798) was a triumph. Before Haydn's death in 1809, it was performed over 40 times in Vienna alone.

The English version proved to be more problematic. It soon became apparent that simply replacing the words of Haydn's German setting with the original English text wasn't going to work, and van Swieten found himself faced with a number of very complex linguistic issues. For example, many of the rhythms and accents of Haydn's music simply didn't fit the original English text, so 'alternative' words were needed. Unfortunately, van Swieten's understanding of the English language was not fully equal to the task and many of his 'alternatives' sound really strange, even bizarre, to English ears.

Despite the difficulties, Haydn had *Die Schoepfung/The Creation* printed in 1800, in a bi-lingual edition with both German and English texts. Nothing like this had been attempted before and it made publishing history.



The first English language performances took place in London during 1800, and although the music was very well received, critics soon homed-in on the textual shortcomings. Subsequent performances incorporated 'improvements', and over the years various editors and performers have attempted to make the language more idiomatic. In a strange twist of history, many textual oddities that were so disparaged in the past have, in some quarters at least, now become, 'quaintly charming'. This viewpoint does not concern itself with 'improving' anything, but sees the likes of 'ye finny tribes' and 'the flexible tyger' as enjoyably quirky and all part of the character of the English version of Haydn's masterpiece.

The Setting

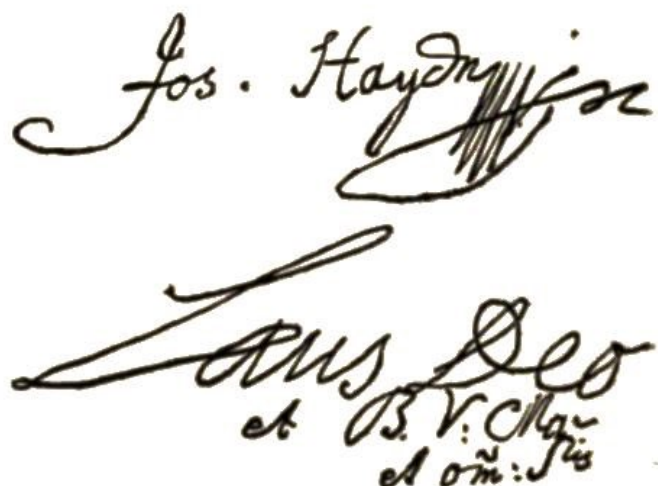
The Creation is scored for three soloists, chorus and (by the standards of the day) a large orchestra. There can be little doubt that Haydn wanted a wide variety of orchestral colour, as well as a 'big sound'. The orchestra often plays alone, above all in episodes of *tone painting*, where the music reflects the literal meaning of the words. This is seen in passages depicting the appearance of the sun, the creation of various animals and most famously in the *Representation of Chaos*, which opens the work and is arguably the most daringly original music of its time.

The work is divided into three sections. In Parts I and II, the soloists represent archangels who narrate and comment on the six days of creation. The choir, sometimes joined by soloists, sings choruses to celebrate the end of each day. In Part III, the soprano and bass soloists change roles and become Adam and Eve, enjoying creation and their love for each other. The choir joins them in choruses praising God for the newly created world.

Laus Deo

Haydn was a devout Catholic who began most of his music manuscripts with the words 'In nomine Domini' (*In the name of the Lord*) and ended with 'Laus Deo' (*Praise be to God*).

The example here shows Haydn's signature, *Laus Deo*, and abbreviations standing for 'et Beatae Virgini Mariae et omnibus sanctis' (*to the Blessed Virgin Mary and all the saints*).



The image shows two handwritten examples in cursive. The top one is a signature that reads 'Jos. Haydn' followed by a stylized flourish. The bottom one reads 'Laus Deo' in a large, sweeping script, with 'et B. V. Mariae' and 'et om: sctis' written in smaller script below it.

The Creation

Solo roles

Soprano - Gabriel, Eve

Bass - Raphael, Adam

Tenor - Uriel

PART ONE - the first four days

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

PART TWO - the fifth and sixth days

- | | | |
|-----|------------------------------|------------------|
| 14. | And God said, Let the waters | Gabriel |
| 15. | On mighty pens | Gabriel |
| 16. | And God created great whales | Raphael |
| 17. | And the angels | Raphael |
| 18. | Most beautiful appear | Soloists |
| 19. | The Lord is great | Chorus, Soloists |

INTERVAL

20. And God said, Let the earth	Raphael
21. Straight opening her fertile womb	Raphael
22. Now heaven in all her glory shines	Raphael
23. So God created Man	Uriel
24. In native worth	Uriel
25. And God saw every thing	Raphael
26. Achieved is the glorious work	Chorus
27. On Thee each living soul	Soloists
28. Achieved is the glorious work	Chorus

PART THREE - Adam and Eve, love and the new creation

29. In rosy mantle	Uriel
30. By Thee with bliss	Adam, Eve, Chorus
Of stars the fairest	Adam, Eve, Chorus
Hail bounteous Lord	Chorus
31. Our duty we have now performed	Adam
32. Graceful consort	Adam, Eve
The dew-dropping morn	Adam, Eve
33. O happy pair	Uriel
34. Sing the Lord	Chorus, Soloists

Often, as I struggled with obstacles of every kind opposed to my works - often, as my physical and mental powers sank and I had difficulty in keeping my chosen course - an inner voice whispered to me: 'There are so few happy and contented men here below - on every hand care and sorrow pursue them - perhaps your work may someday be a source from which men laden with anxieties and burdened with affairs may derive a few moments of rest and refreshment.' This, then, was a powerful motive to persevere, this is the reason why I can even now look back with profound satisfaction on what I have accomplished.

Haydn, writing about The Creation in 1802.

Soloists

Rhiannon Llewellyn - Soprano

Award winning soprano, Rhiannon Llewellyn, studied at the Royal Academy of Music with Lillian Watson and Jonathan Papp. Operatic highlights include Sandman *Hänsel und Gretel*, Lace Seller *Death in Venice*, Anna (cover) *Intermezzo* (all Garsington Opera), Frantik *The Cunning Little Vixen* (Glyndebourne Festival Opera), Countess *The Marriage of Figaro* (Merry Opera), Dalinda *Ariodante*, Anne Truelove *The Rake's Progress* (both Royal Academy Opera), Armida *Rinaldo* (Longborough Festival Opera), Cesare *Catone in Utica*



(Dartington), and Dalinda (cover) *Ariodante* (Scottish Opera). Recent and future engagements include Lady Kingston *The Last Days of Anne Boleyn* (Tower of London), Aunt Norris *Mansfield Park* (Opera South) and Titania *The Fairy Queen* (Waterperry Opera).

Rhiannon has an extensive oratorio and song repertoire and has appeared as a soloist in venues such as the Royal Albert Hall, Royal Festival Hall, Royal Opera House Crush Room, Purcell Room and Wigmore Hall in repertoire ranging from Bach to Britten and beyond.

Rhiannon, a Vicar's wife, lives in Putney with her husband, Brutus, 5 month old son, Oberon, and rescue greyhound named Zarziyr.

Paul Austin Kelly - Tenor



Paul Austin Kelly has performed many leading operatic tenor roles in venues as diverse as the New York Metropolitan Opera, the Royal Opera, Glyndebourne Festival and Milan's La Scala. Originally a specialist in the Rossini repertoire, he sang on numerous occasions at the Pesaro Festival and recorded many CDs and several operas with the Opera Rara label.

On the concert platform, Paul has performed throughout the world at venues as far apart as the Théâtre des Champs-Élysées in Paris, and the Kennedy and Lincoln Centres in the USA.

As a recitalist, Paul has performed with pianist Martin Isepp; and with his wife, pianist Carol Kelly, gave a recital in 2016 as part of the Nicholas Yonge Society Chamber Music Series.

In 2003, Paul founded the award-winning children's music label, *Walking Oliver*, writing and recording a catalogue of twelve CDs for children. His collection of songs supporting UNICEF'S Rights Respecting Charter is used in Primary Schools throughout the UK.

Paul has been a resident of Lewes for the last nineteen years and maintains a busy teaching studio, for both voice and trumpet. He and his wife enjoy their proximity to the South Coast, to the Weald and to the Downs for walking their dog.

Daniel Jordan - Baritone



Daniel was educated at Wells Cathedral School and as a choral scholar at St John's College, Cambridge. He then won a choral scholarship to the Royal Academy of Music where he was supported by both the Academy and a Star Award from the Countess of Munster Trust.

Graduating with distinction from the opera course, he worked with conductors such as Sir John Eliot Gardiner, Trevor Pinnock, Edward Gardiner, Daniel Harding and Kurt Masur, singing as a soloist with the English Concert, Monteverdi Choir and Florilegium.

Daniel was a member of the choir of St Bride's, Fleet Street, from 1999 until 2014 and has performed as a member of Pro Cantione Antiqua, The Clerk's Group and The King's Consort. On the operatic stage, he has worked with English National Opera, Scottish Opera, Grange Park, English Touring Opera, the Opera Group, Opera North and the Festival D'Aix-en-Provence.

Daniel has been Director of Music at Eastbourne College since September 2015.

Hailsham Choral Society

Jozik Kotz

Conductor and Musical Director

Jozik was born in Oxford of Polish-Australian parents. After reading music at the University of York and singing as a lay-clerk at York Minster, he won a post-graduate scholarship to the Guildhall School of Music and Drama, where he was a finalist in the Kathleen Ferrier, Royal Overseas league and Richard Tauber competitions. In 1993, he was winner of the South East Arts competition, which led to his debut at the Wigmore Hall.



Jozik subsequently performed operatic roles with English National Opera, Glyndebourne, Opera Factory, Garsington and Grange Park; and in Paris, Vienna, Zurich, Madrid, Aix-en-Provence and Lisbon. He has appeared as a soloist at the Proms and with the BBC Symphony, London Philharmonic, Philharmonia and English Chamber orchestras. His CD recordings include baroque cantatas for Hyperion, Turnage's *The Silver Tassie* and Gavin Bryar's *Dr Ox's Experiment* for Deutsche Grammophon, and Paray's *Mass* with the Scottish National Orchestra, which was nominated for a Grammy award.

We are delighted that Jozik has been musical director of Hailsham Choral Society since 2006.

Assistant Musical Director
Rehearsal Accompanist

Barbara Edwards
Colin Hughes



@ Hailsham Choral



Hailsham Choral Society

If you are interested in singing with the choir, or 'just looking', please contact our Membership Secretary, Jan Boyes, for a friendly chat. Telephone 01323 870515, or email hcsjoin@hailshamchoral.org

Rehearsals are on Thursday evenings from 7.30-9.30 in the Community Hall, Hailsham. The choir normally performs four concerts a year.

Our grateful thanks go to Andy Anderson, All Saints' Church Events' Manager, for all his help with arrangements for this evening's concert.

CHOIR

Sopranos

Christine Baelz
Trish Brown
Kathy Castell
Rachel Chilton
Jenny Clay
Pat Collingwood
Janet Cox
Carol Deschamps

Barbara Edwards
Liz Furlong
Nancy Gillio-Terry
Hilary Hartley
Libby Harris
Jane Hickling
Val Hyland
Christina Lynn

Jennie Mansfield
Val McIntosh
Lynn Petit
Marion Ponting
Pam Powell
Lis Turner
Sally White
Nicola Williams

Altos

Jane Aldred
Helen Baldwin
Jan Boyes
Milly Clark
Pam Cornish

Fiona Dundas
Barbara Fry
Liz Hews
Doris Jung
Helen Leeds

Pam Mayhew
Wendy Pengelly
Liza Stewart
Rosalind
Taylor-Byrne

Tenors

Nigel Baelz
Mick Bridges

Paul Carter
Nick Gosman

Geoff Rowe
Robert Wicks

Basses

Alec Boniface
Shaun Clay
Ian Fry

Stan Gater
Peter Gilbert
Graham Keeley

Simon Marsden
Ken Mayhew
Chris Taylor

ORCHESTRA

Violins

Lisa Wigmore
(Leader)
Fiona Andrews
Pam White
Jan White
Brian Knights
Adrian Charlesworth

Violas

Jeanne Mann
Frances Jones

'Cellos

Kate Bielecki
Rachael Knights

Double Bass

James Cruttenden

Flutes

Sue Gregg
Anne Hodgson

Oboes

Ruth Elias
Susan Rayner

Clarinets

Phil Edwards
Ian Mitchell

Bassoons

Tanya Charlesworth
Kate Denny

Contrabassoon

Hannah Parkin

Trumpets

Andrew Baxter
Neil Bland

Horns

Cheryl Goodsell
Pip Lansdown

Trombones

Doug Logan
Phil Baxter
Phil Laybourn

Timpani

Avril Vegh

Continuo

Will Hancox

Forthcoming Events with Hailsham Choral

Olivet to Calvary

by J.H. Maunder

Good Friday 19th April 2019

7.00pm

Hailsham Parish Church

Summer Concert

Saturday 29th June 2019

7.30pm

Civic Community Hall, Hailsham

Evensong

Saturday 31st August 2019

5.30pm

Chichester Cathedral

Hailsham Choral Society: Registered Charity no. 1100408

Member of The National Federation of Music Societies

Website: www.hailshamchoral.org