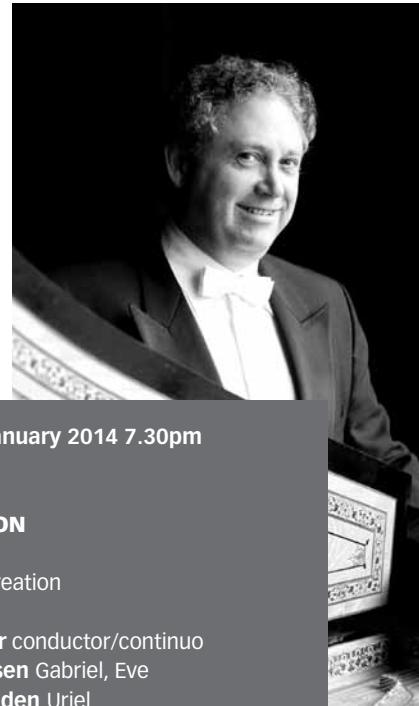


LSO

London Symphony Orchestra  
Living Music



## London's Symphony Orchestra

**barbican**

Resident  
Orchestra

Sunday 12 January 2014 7.30pm  
Barbican Hall

### THE CREATION

Haydn The Creation

Richard Egarr conductor/continuo  
Marlis Petersen Gabriel, Eve  
Jeremy Ovenden Uriel  
Gerald Finley Raphael, Adam  
London Symphony Chorus  
Simon Halsey chorus director

Broadcast live on **BBC Radio 3**

BBC  
RADIO



*Interval after Part 2  
Concert finishes approx 9.45pm*

## Welcome Kathryn McDowell



Welcome to the first LSO concert of 2014, featuring Haydn's choral masterpiece *The Creation*, a joyous celebration of the beginnings of the world. This evening's performance forms part of LSO Sing, which aims to involve as much of the London community as possible in singing, through great choral performances in the concert hall and opportunities to take part. Last Saturday we held an LSO Discovery Singing Day on *The Creation* at LSO St Luke's, led by LSO Choral Director Simon Halsey with 300 singers attending, and there will be another opportunity to learn a choral work in a day on 25 January (Rachmaninov's *All-Night Vigil*).

It's a pleasure to welcome our conductor for this evening's concert, acclaimed period specialist Richard Egarr. I would also like to extend a warm welcome to tonight's soloists Marlis Petersen, Jeremy Ovenden, Gerald Finley and the London Symphony Chorus and their Chorus Director Simon Halsey.

Thank you to our media partners BBC Radio 3 for broadcasting tonight's concert live and for their continued support of the LSO.

I hope you enjoy this evening's performance and can join us again on 21 January when Sir John Eliot Gardiner conducts a programme of Mendelssohn and Schumann, joined by pianist Maria João Pires.

A handwritten signature in black ink that reads "Kathryn McDowell".

**Kathryn McDowell CBE DL**  
Managing Director

## Living Music In Brief

### 2014/15 SEASON LAUNCH

We're delighted to announce details of the LSO's brand new season of inspiring music-making, taking place at the Barbican between September 2014 and July 2015. The concerts will be available to browse on [Iso.co.uk](http://Iso.co.uk) from 15 January; online booking will open on 10 February, with telephone booking available from 1 March. LSO Friends get priority booking, along with a range of other benefits; find out more at [Iso.co.uk/Isofriends](http://Iso.co.uk/Isofriends).

[Iso.co.uk/201415season](http://Iso.co.uk/201415season)

### 56TH ANNUAL GRAMMY AWARDS

LSO Live's recording of Berlioz's *Grande Messe des morts* has been nominated for Best Choral Performance in the 56th Annual Grammy Awards. Recorded in St Paul's Cathedral in 2012, it was the LSO and LSC's last performance with Sir Colin Davis. The results will be announced on 26 January.

[Iso.co.uk/IsoLive](http://Iso.co.uk/IsoLive)

### A WARM WELCOME TO TONIGHT'S GROUPS

The LSO offers great benefits for groups of 10+ including 20% off standard ticket prices, a dedicated booking phone line and, for bigger groups, free hot drinks and the chance of a private interval reception. At tonight's concert we are delighted to welcome **The Gerrards Cross Community Association**, **The Konzertclub** and a group from **Connecticut University**.

[Iso.co.uk/groups](http://Iso.co.uk/groups)

## Coming soon Concerts at the Barbican and LSO St Luke's



# LSO Sing Experience & join in singing this season

[Iso.co.uk/lsoosing](http://Iso.co.uk/lsoosing)

Wed 22 Jan 8pm, LSO St Luke's  
**UBS SOUNDSCAPES: ECLECTICA CONCERT  
AN EASTERN VIGIL**  
with Estonian Philharmonic Chamber Choir



Sat 25 Jan 11am–4.30pm, LSO St Luke's  
**LSO SINGING DAY: RACHMANINOV  
ALL-NIGHT VIGIL ('VESPERS')**  
Led by David Lawrence

In association with the London A Cappella Festival

Sun 22 Jun 10am–5.30pm, LSO St Luke's  
**LSO SINGING DAY: BEETHOVEN MASS**  
Open LSO rehearsal with afternoon workshop  
Led by David Lawrence

Sun 22 Jun 7.30pm, Barbican  
**BEETHOVEN MASS IN C MAJOR CONCERT**  
with Fabio Luisi conductor  
London Symphony Chorus

LSO Sing is generously supported by the  
J Paul Getty Jnr Charitable Trust

Thu 30 Jan 7.30pm  
**UBS SOUNDSCAPES:  
WALTON**

Sir Peter Maxwell Davies  
Fanfare: Her Majesty's Welcome  
**Brahms** Violin Concerto  
**Walton** Symphony No 1  
Sir Antonio Pappano conductor  
Janine Jansen violin

Sun 2 Feb 7.30pm  
**SIR PETER MAXWELL  
DAVIES: TENTH SYMPHONY**

Elgar In The South ('Alassio')  
**Britten** Violin Concerto  
Sir Peter Maxwell Davies  
Symphony No 10  
(world premiere, LSO commission)  
Sir Antonio Pappano conductor  
Maxim Vengerov violin  
London Symphony Chorus

Sun 30 Mar 7.30pm  
**GERGIEV'S SCRIBABIN**

Scriabin Symphony No 1  
**Liszt** Piano Concerto No 2  
**Scriabin** Symphony No 4  
(The Poem of Ecstasy)  
Valery Gergiev conductor  
Denis Matsuev piano  
London Symphony Chorus

Sun 27 Apr 7.30pm  
**MAHLER SYMPHONY NO 7**

Mahler Symphony No 7  
Daniele Gatti conductor

020 7638 8891  
[Iso.co.uk](http://Iso.co.uk)

Joseph Haydn (1732–1809)

## The Creation (1796–98)

**RICHARD EGARR** CONDUCTOR/CONTINUO

**MARLIS PETERSEN** GABRIEL, EVE (SOPRANO)

**SALLY DODDS** MEZZO-SOPRANO

**JEREMY OVENDEN** URIEL (TENOR)

**GERALD FINLEY** RAPHAEL, ADAM (BASS-BARITONE)

**LONDON SYMPHONY CHORUS**

**SIMON HALSEY** CHORUS DIRECTOR

*The Creation* was not Haydn's first oratorio, but it has no real precedent in his work. Completed in 1798, when the composer was in his mid-60s, it was an inspired response to the stimulus of Handelian oratorio, which he had encountered for the first time during his two visits to London earlier in the decade. Triumphant though those visits had been, and notwithstanding the fact that his symphonies and chamber music had excited almost universal admiration, the large-scale biblical oratorio was one genre in which the English public remained confident that they were already well enough served; it had, after all, been practically invented here by Handel himself six decades earlier, succeeding where rarefied Italian opera had failed thanks to its broad appeal to middle-class audiences and its sympathy with the increasing assurance and sense of identity of a growing empire.

### The inspiration of Handel

After Handel's death in 1759, his oratorios continued to be performed throughout the country, embedding themselves in the national consciousness and increasingly acquiring the air of ritual celebration. In 1784, the (erroneously calculated) centenary of the composer's birth was marked in London by a festival of his music, including some of the oratorios performed by over 500 people in Westminster Abbey. The success of the occasion was followed up in subsequent years by further massive Handel

festivals, and it was at one of these, in 1791, when performances of *Israel in Egypt* and *Messiah* were given by over 100 singers and players, that Haydn first heard them. Their impact was immense: one of Haydn's early biographers recalls that 'he was struck as if he had been put back to the beginning of his studies and had known nothing up to that moment'. Another report tells us of a remark to a friend that he would like to compose something similar, but was stuck for a subject, whereupon the friend took up a Bible and said, 'There, take that and begin at the beginning!'. No doubt there was a little more to it than that, but it is certainly true that by the time Haydn left for Vienna after his second London visit in 1794–95, he had an English libretto in his hands, and the subject of that libretto was the Creation.

### The libretto

'Such an exalted subject would give Haydn the opportunity to express the full power of his inexhaustible genius.'

*Baron Gottfried van Swieten*

The origins of the text are obscure. It has not survived in its original form, nor is it known who its author was, but it does seem reasonable to accept the commonly-made assertion that it was first intended for Handel. It derives from two sources: the Bible (Genesis of course, but also the Psalms) and Milton's *Paradise Lost*, whose style and imagery are reworked and imitated by the unknown librettist.

When Haydn got back to Vienna he showed it to the court librarian, Baron Gottfried van Swieten, an amateur music enthusiast who through his

English poet John Milton's

**PARADISE LOST**, an epic poem, was first published in 1667. Its subject is the Biblical story of Adam and Eve and their temptation by the fallen angel Satan.

aristocratic concert society, the Gesellschaft der Associierten, had himself sponsored private performances of Handel oratorios during the 1780s. Swieten tells us that, when he saw *The Creation's* libretto, he 'recognised at once that such an exalted subject would give Haydn the opportunity I had long desired, to show the whole compass of his profound accomplishments and to express the full power of his inexhaustible genius: I therefore encouraged him to take the work in hand.'

'I was never so devout as when I was at work on *The Creation*; I fell on my knees each day and begged God to give me the strength to finish the work.'

*Haydn on composing The Creation*

But Swieten's encouragement did not end there. At Haydn's request he translated the text into German (though from the start Haydn ensured that the work existed in parallel German and English versions), as well as revising it and making a number of suggestions as to how certain passages could be treated musically. In several cases Haydn seems to have been perfectly happy to act on these suggestions. And, for good measure, it was the Gesellschaft der Associierten who formally commissioned *The Creation* and mounted its first private performance at the Schwarzenberg Palace in Vienna on 30 April 1798.

The work's success was immediate. Further private performances were arranged, and in March 1799 *The Creation* had its first keenly anticipated public airing, given by about 180 singers and players in the Burgtheater in Vienna. One member of the

tightly-packed audience was overwhelmed: '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. For the life of me I would not have believed that human lungs and sheep gut and calf's skin could create such miracles. The music all by itself described thunder and lightning, and then you would have heard the rain falling and the water rushing and the birds really singing and the lion roaring, and you could even hear the worms crawling along the ground. In short, I never left a theatre more contented, and all night I dreamed of the creation of the world.'

Large-scale performances of *The Creation* soon followed in London, Paris, St Petersburg, Stockholm and Budapest, while smaller ones took place in cities all over Europe. In Vienna it was heard over 40 times in the next decade alone, and indeed the work seems never to have lost its special place of affection among German-speaking audiences. If Haydn's intention had been to appeal to as wide and as receptive a national public as Handel had done with *Messiah*, he could hardly have succeeded better.

### The music

*The Creation* is divided, à la Handel, into three parts. Parts 1 and 2 present, through the narrations of the archangels Gabriel, Uriel and Raphael, an account of the six days of the Creation itself: the first four days, in which heaven, earth, land, sea, plant life and the celestial bodies are made, are described in Part 1, while Part 2 witnesses the appearance on the fifth and sixth days of birds, beasts, fish and, finally, man and woman. The end of each day is marked by a climactic chorus of praise, music that provides the most exalted and overtly Handelian moments in

Handel composed his oratorio **MESSIAH** in 1741. Telling the story of Jesus as the Messiah through a libretto based on biblical texts, it quickly gained widespread popularity, with numerous performances in England and throughout Europe.

## Joseph Haydn The Creation (continued)

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the score. The shorter Part 3 introduces us to Adam and Eve as they enjoy the delights of Eden. Here the musical style is deliberately less high-flown; these are not angels singing but a mortal man and woman, and Haydn provides them with music which is more popular, more *Magic Flute*-like, in style. The final chorus, however, as befits the climax of the entire work, is an even more splendid exultation of praise.

Except in the fugal choruses, Haydn's music for *The Creation* does not actually sound like Handel, of course. After more than 60 years on this earth, the composer was picturing the world as he had seen it and, in doing so, used the musical language of Classicism that he himself had done so much to forge. It is one he found particularly congenial to his descriptive purpose, and the vivid way in which, in Part 2, the various beasts are brought to life and the birds given voice are among the work's most immediate charms. Here, in Raphael's accompanied recitative for the sixth day, we hear the roaring lion evoked by blaring brass; the leaping tiger, lightfooted stag and prancing horse, each depicted in an appropriate string figure; docile cattle and sheep represented by music in traditional pastoral mode; swarms of insects in fidgety string tremolandos; and the slow-creeping worm in music suitably low-to-the-ground. In each case, in defiance of expectation, Haydn places his musical description before the verbal one. Similar resourcefulness colours Raphael's account of the storms of the second day, with its succession of wind, thunder, rain, hail and snow.

But it is not just in the recitatives that Haydn shows off his descriptive skill: Gabriel's Part 1 aria 'With verdure clad the fields appear' is luxuriant with evocative pastoralisms, from the lilting rhythms to the clarinet ornaments like wisps of birdsong. Birds feature in more concrete musical imagery

in Gabriel's aria in Part 2, 'On mighty pens uplifted soars'; initially it is the eagle who soars aloft, but soon we are also introduced to the respective vocal qualities of the lark, dove and nightingale.

Perhaps the most memorable passages of all, however, are the mysterious, harmonically daring 'Representation of Chaos' which opens the oratorio, the superb orchestral sunrise of the fourth day, and the awe-inspiring depiction of the creation of light which bursts in on the work's very first chorus. According to one contemporary report, the composer kept this passage back at the work's first rehearsals in order to make a bigger impact: 'Haydn had the expression of someone who is thinking of biting his lip, either to conceal embarrassment or to conceal a secret. And in that moment when light broke out for the first time, one would have to say that rays darted from the composer's burning eyes'.

In the end, though, the most lasting impression left by *The Creation* is of its composer's uncomplicated joy in the world. Even at 66, Haydn shows a wide-eyed wonder at the beauties and variety of creation, and a straightforward belief in the God who lay behind it, which inspire only the warmest affection for the man. Today, we may be more ready to acknowledge this great composer's towering musical intellect than our predecessors were, but it is not hard to see what the great Romantic songwriter Hugo Wolf was responding to when he exclaimed, 'What a spirit of childlike faith speaks from the heavenly pure tones of Haydn's music! Sheer nature, artlessness, perception and sensitivity!'.

### Programme Note © Lindsay Kemp

Lindsay Kemp is a senior producer for BBC Radio 3, Artistic Director of the Lufthansa Festival of Baroque Music, and a regular contributor to *Gramophone* magazine.

# Joseph Haydn

## The Creation: Libretto

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### PART ONE

#### 1 Introduction: The Representation of Chaos

##### THE FIRST DAY

#### 2 Recitative and 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.  
(*Genesis 1: 1–4*)

#### 3 Aria and Chorus

##### 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 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.

### THE SECOND DAY

#### 4 Accompanied 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.  
(*Genesis 1: 7*)

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 steams ascend  
reviving showers of rain,  
the dreary wasteful hail,  
the light and flaky snow.

#### 5 Solo with Chorus

##### Gabriel

The marvellous work beholds amazed  
the glorious hierarchy of heaven  
and to the ethereal vaults resound  
the praise of God,  
and of the second day.

##### Chorus

And to the ethereal vaults resound, etc.

## Joseph Haydn

# The Creation: Libretto (continued)

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### THE THIRD DAY

#### 6 Recitative

##### Raphael

And God said: Let the waters under the heaven  
be gathered together unto one place,  
and let the dry land appear; and it was so.

And God called the dry land earth,  
and the gathering of waters called he seas;  
and God saw that it was good.

*(Genesis 1: 9–10)*

#### 7 Aria

##### Raphael

Rolling in foaming billows  
uplifted roars the boisterous sea.

Mountains and rocks now emerge  
their tops into the clouds ascend.

Through th' open plains outstretching wide  
in serpent error rivers flow.

Softly purling glides on  
through silent vales the limpid brook

#### Recitative

##### Gabriel

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

*(Genesis 1: 11)*

#### 9 Aria

##### 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.

By load of fruits the expanded boughs are pressed;

to shady vaults are bent the tufty groves;  
the mountain's brow is crowned with closed wood.

#### 10 Recitative

##### Uriel

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

#### 11 Chorus

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

### THE FOURTH DAY

#### 12 Recitative

##### Uriel

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

*(Genesis 1: 14–16)*

#### 13 Accompanied Recitative

##### Uriel

In splendour bright is rising now  
the sun and darts his rays;  
an amorous, joyful, happy spouse,  
a giant proud and glad  
to run his measured course.

With softer beams and milder light steps on  
the silver moon through silent night.

The space immense of the azure sky innumerable host of  
radiant orbs adorns, and the sons of God announced the fourth  
day in song divine, proclaiming thus his power:

**14 Chorus with Trio****Chorus**

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

**Gabriel, Uriel and Raphael**

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

**All**

The heavens are telling, *etc.*

**Gabriel, Uriel and Raphael**

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

**All**

The heavens are telling, *etc.*

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**PART TWO****THE FIFTH DAY****15 Recitative****Gabriel**

And God said: Let the waters bring forth abundantly  
the moving creature that hath life, and fowl that may fly above  
the earth in the open firmament of heaven.  
(*Genesis 1: 20*)

**16 Aria****Gabriel**

On mighty pens uplifted  
soars the eagle aloft, and cleaves the sky  
in swiftest flight to the blazing sun.  
His welcome bids to morn the merry lark,  
and cooing calls the tender dove his mate.  
From every 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.

**17 Accompanied Recitative****Raphael**

And God created great whales,  
and every living creature that moveth,  
and God blessed them, saying:  
(*Genesis 1: 21–2*)

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

**18 Recitative****Raphael**

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

**19 Trio and Chorus****Gabriel**

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

**Uriel**

In lofty circles plays  
and hovers through the sky  
the cheerful host of birds.  
And in the flying whirl,

## Joseph Haydn

### The Creation: Libretto (continued)

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the glittering plumes are dyed,  
as rainbows, by the sun.

#### Raphael

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

#### Gabriel, Uriel and Raphael

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

#### Gabriel, Uriel, Raphael and Chorus

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

### THE SIXTH DAY

#### 20 Recitative

##### Raphael

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

#### 21 Accompanied Recitative

##### Raphael

Straight opening her fertile womb,  
the earth obeyed the word, and teemed  
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 field and meadows green.  
And o'er the ground, as plants, are spread  
the fleecy, meek and bleating flock.  
Unnumbered as the sands  
in whirl arose the host of insects.  
In long dimensions creeps  
with sinuous trace the worm.

#### 22 Aria

##### Raphael

Now heaven in fullest glory shone;  
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 wonderous being  
that grateful should God's power admire,  
with heart and voice his goodness praise.

#### 23 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.  
(*Genesis 1: 27; 2: 7*)

#### 24 Aria

##### Uriel

In native worth and honour clad,  
with beauty, courage, strength adorned,

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to heaven 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  
the partner for him formed,  
a woman fair and graceful spouse.

Her softly smiling virgin looks,  
of flowery spring the mirror,  
bespeak him love, and joy, and bliss.

## 25 Recitative

### Raphael

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

## 26 Chorus and Trio

### Chorus

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

### Gabriel and Uriel

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

### Raphael

But as to them thy face is hid,  
with sudden terror they are struck.  
Thou takest their breath away;  
they vanish into dust.

### Gabriel, Uriel and Raphael

Thou lettest thy breath go forth again,  
and life with vigour fresh returns.  
Revived earth unfolds  
new force and new delights.

### Chorus

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

### INTERVAL – 20 minutes

There are bars on all levels of the Concert Hall; ice cream can be bought at the stands on Stalls and Circle level. The Barbican shop will also be open.

Why not tweet us your thoughts on the first half of the performance  
[@londonsymphony](#), or come and talk to LSO staff at the Information Desk  
on the Circle level.

## Joseph Haydn

# The Creation: Libretto (continued)

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### **PART THREE: ADAM AND EVE IN EDEN**

#### **27 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!

#### **28 Duet with Chorus (Hymn)**

##### **Adam and Eve**

By thee with bliss, O bounteous Lord,  
 the heaven and earth are stored.  
 This world, so great, so wonderful,  
 thy mighty hand has framed.

##### **Chorus**

For ever blessed be his power!  
 His name be ever magnified!

##### **Adam**

Of stars the fairest, O how sweet  
 thy smile at dawning morn!  
 How brightenest thou, O sun, the day,  
 thou eye and soul of all!

##### **Chorus**

Proclaim in your extended course  
 the almighty power and praise of God!

##### **Eve**

And thou that rules the silent night,  
 and all ye starry host,  
 spread wide and everywhere his praise  
 in choral songs about!

##### **Adam**

Ye strong and cumberous elements,  
 who ceaseless changes make,  
 ye dusky mists and dewy steams,  
 who rise and fall through the air:

##### **Adam, Eve and Chorus**

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

##### **Eve**

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

##### **Adam**

Ye that on mountains stately tread,  
 and ye, that lowly creep,  
 ye birds that sing at heaven's gate,  
 and ye, that swim the stream,

##### **Adam, Eve and Chorus**

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

##### **Adam and Eve**

Ye valleys, hills, and shady woods,  
 our raptured notes ye heard;  
 from morn to even you shall repeat  
 our grateful hymns of praise.

**Adam, Eve and Chorus**

Hail, bounteous Lord! Almighty, hail!  
Thy word called forth this wonderous frame.  
Thy power adore the heaven and earth:  
we praise thee now and evermore.

**29 Recitative****Adam**

Our duty we performed now,  
in offering up to God our thanks.  
Now follow me, dear partner of my life!  
Thy guide I'll be, and every step  
pours new delights into our breast,  
shews wonders everywhere.  
Then may'st 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.

**30 Duet****Adam**

Graceful consort! At thy side  
softly fly the golden hours.  
Every moment brings new rapture,  
every care is put to rest.

**Eve**

Spouse adored! At thy side  
purest joys overflow 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 even,  
O how she all restores!

**Adam**

How grateful is  
of fruit the savour sweet!

**Eve**

How pleasing is  
of fragrant bloom the smell!

**Adam and Eve**

But without thee, what is to me,

**Adam**

the morning dew,

**Eve**

the breath of even,

**Adam**

the savoury fruit,

**Eve**

the fragrant bloom?

## Joseph Haydn The Creation: Libretto (continued)

### Adam and Eve

With thee is every joy enhanced,  
with thee delight is ever new;  
with thee is life incessant bliss;  
thine it whole shall be.

### 31 Recitative

#### Uriel

O happy pair, and always happy yet,  
if not misled by false conceit,  
ye strive at more as granted is,  
and more to know as know ye should!

### 32 Chorus

Sing the Lord, ye voices all!  
Utter thanks, ye all his works!  
Celebrate his power and glory!  
Let his name resound on high!  
The Lord is great; his praise shall last for aye.  
Amen.

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

### THE CREATION ON LSO LIVE



LSO Live is offering ticket-holders for tonight's concert a special offer on the LSO's critically acclaimed recording of *The Creation*, conducted by Sir Colin Davis and featuring soloists Sally Matthews, Ian Bostridge and Dietrich Henschel.

To purchase a CD for the special price of £9.99 (usually £12.99), visit [iso.co.uk/Isolive](http://iso.co.uk/Isolive) and enter the discount code 'CREATION' when prompted.

## Joseph Haydn Composer Profile



Most general histories of music emphasise Joseph Haydn's achievements as a composer of instrumental works, a pioneer of the string quartet and the so-called 'father of the symphony' – in short, one of the most versatile and influential composers of his age. After early training as a choirboy in Vienna and a period as a freelance musician, Haydn became Kapellmeister to Count Morzin in Vienna and subsequently to the music-loving and wealthy Esterházy family at their magnificent but isolated estate at Eszterháza.

Here he wrote a vast number of solo instrumental and chamber pieces, symphonies, concertos, sacred compositions and stage works.

In old age Haydn fashioned several of his greatest works, including the oratorios *The Creation* and *The Seasons*, his six Op 76 String Quartets and his so-called 'London Symphonies'. 'I am forced to remain at home ... It is indeed sad always to be a slave, but Providence wills it thus,' he wrote in June 1790. Haydn was by now tired of the routine of being a musician in service. He envied his young friend Mozart's apparent freedom in Vienna, but was resigned to remaining at Eszterháza Castle. The death of Prince Nikolaus prompted unexpected and rapid changes in Haydn's circumstances. His son and heir, Prince Anton, cared little for what he regarded as the extravagant indulgence of music. He dismissed all but a few instrumentalists and retained the nominal services of Haydn, who became a free agent again and returned to Vienna.

Haydn was enticed to England by the impresario Johann Peter Salomon, attracting considerable newspaper coverage and enthusiastic audiences to hear his new works for London. Back in Vienna, Haydn, the son of a master wheelwright, was fêted by society and honoured by the imperial city's musical institutions.

Composer Profile © Andrew Stewart

## Richard Egarr

### Conductor/Continuo



#### Music Director

Academy of Ancient Music

#### Principal Guest Conductor

The Hague Philharmonic

#### Associate Artist

Scottish Chamber Orchestra

Richard Egarr brings a joyful sense of adventure and a keen, enquiring mind to all his music-making. He is equally happy conducting, directing from the keyboard or playing concertos (on organ, harpsichord, fortepiano or modern piano), giving solo recitals, playing chamber music, and indeed talking about music at every opportunity.

Music Director of the Academy of Ancient Music since 2006, Egarr has renewed his contract to 2017. AAM began a new relationship in September 2012 as Associate Ensemble at the Barbican Centre, where plans include a cycle of Monteverdi operas. Early in his tenure, Egarr established the Choir of the AAM, and operas and oratorios lie at the heart of his repertoire; in 2010 he conducted Mozart's opera *La Finta Giardiniera* in concert at the Barbican and the Théâtre des Champs-Élysées, and he made his Glyndebourne debut in 2007 conducting a staged version of J S Bach's *St Matthew Passion*.

Egarr is a lasting inspiration to young musicians, maintaining regular relationships at the Amsterdam Conservatoire, Britten-Pears Foundation and the Netherlands Opera Academy (where he has conducted *La clemenza di Tito*, *The Marriage of Figaro* and Rossini's *Il Signor Bruschino*). He is a Visiting Artist at the Juilliard School in New York.

Last April Egarr was announced as Principal Guest Conductor of The Hague Philharmonic, having regularly guest-conducted the orchestra in recent years. As of September last year, he will conduct three projects each season, with a brief to further explore 18th- and 19th-century performance practice.

Egarr has a flourishing career as a guest conductor with orchestras ranging from Boston's Handel and Haydn Society where he is an annual guest, to the Royal Concertgebouw and Philadelphia orchestras. In 2011 he was appointed Associate Artist of the Scottish Chamber Orchestra in recognition of his growing relationship with the ensemble.

He continues to play recitals across the world, returning to the Wigmore Hall this month for a solo harpsichord recital. In January 2013 he played the Bach English Suites in London and Cambridge to coincide with his latest Harmonia Mundi release. Notable amongst an impressive discography are his recordings of: Bach's *Goldberg Variations* and *Well-Tempered Clavier*; Mozart fantasias and rondos; the complete harpsichord works of Louis Couperin; and many award-winning duo recordings with Andrew Manze. His growing list of recordings directing the Academy of Ancient Music includes seven Handel discs (awarded a 2007 *Gramophone* Award, 2009 MIDEM and Edison awards), the complete Brandenburg Concertos, and *Birth of the Symphony – Handel to Haydn*, the first recording released on the AAM's own label in September 2013.

Egarr trained as a choirboy at York Minster, at Chetham's School of Music in Manchester, and as an organ scholar at Clare College Cambridge. His studies with Gustav and Marie Leonhardt further inspired his work in the field of historical performance.

## Marlis Petersen Gabriel, Eve (Soprano)



Marlis Petersen specialises in classical coloratura repertoire, but has also made a name for herself as an interpreter of contemporary music. After studying at the Conservatory in Stuttgart and with Sylvia Geszty, she began her career as a member of the ensemble of the City Stage of Nuremberg. Guest performances at this time also took her to the opera houses of Berlin, Bremen, Düsseldorf, Hannover, Munich and Frankfurt. At the start of the 1998/9 season she was engaged at the Deutsche Oper am Rhein, debuting as

Susanna in *The Marriage of Figaro* and singing a number of other roles.

Marlis Petersen gave her debut at the Vienna State Opera with *Lulu*, a role she has also sung at Hamburg, the Chicago Lyric Opera and in a new production in Athens. Other roles have included Zerbinetta (*Ariadne auf Naxos*) at Covent Garden, London; the Nightingale (in Walter Braunfels' *The Birds*); Adele (*Die Fledermaus*) at the Opéra Bastille, Paris, the Metropolitan Opera New York and the Chicago Lyric Opera; and Marguérite (Meyerbeer's *Huguenots*) in Brussels. She has appeared at the Salzburg Festival and the Aix-en-Provence Festival, and performed in a number of world premieres, including Hans Werner Henze's *Phaedra* in Berlin and Brussels, Manfred Trojahn's *La Grande Magia* at the Semper Opera in Dresden, and the title role of Ariber Reimann's *Medea* at the Vienna State Opera.

In concert, she works closely with Helmuth Rilling and the International Bach Academy Stuttgart, and with René Jacobs. She has given concerts with the orchestras of RAI Turin, Santa Cecilia in Rome, and the Boston Symphony Orchestra. She has sung a number of successful recital programmes, and received several awards for her recordings.

This season, opera appearances will take Marlis Petersen to Vienna, Essen, Munich, Zurich and New York.

## Jeremy Ovenden Uriel (Tenor)



Jeremy Ovenden studied with Norman Bailey and Neil Mackie at the Royal College of Music, London and privately with Nicolai Gedda.

Plans this season and beyond include Nerone (*L'Incoronazione di Poppea*) for Opéra National de Paris; Bajazet (Handel's *Tamerlano*) in Brussels and Amsterdam; Mozart's Mass in C Minor with RAI Orchestra, Turin and Ivor Bolton, and WDR Sinfonie Orchester and Christoph Eschenbach; Handel's *La Resurrezione* on a European

tour with René Jacobs; Britten's War Requiem with the Strasbourg Philharmonic and Danish National orchestras; Mozart's Requiem with the BBC Scottish Symphony Orchestra and Donald Runnicles; and the title role in Monteverdi's *Il ritorno di Ulisse in patria* with the Academy of Ancient Music.

He recently sang Ferrando (Mozart's *Così fan tutte*) for the Royal Opera, Covent Garden and Staatsoper, Berlin; Tigrane (Handel's *Radamisto*) at Theater an der Wien; Belfiore (Mozart's *La Finta Giardiniera*) and Jupiter (Handel's *Semele*) at La Monnaie, Brussels; Don Ottavio (Mozart's *Don Giovanni*) in Berlin with Daniel Barenboim; and several roles for Netherlands Opera. He made his debut at La Scala, Milan in 2004, and has returned to sing Don Ottavio and Oronte in Handel's *Alcina*.

Jeremy has sung in concerts with the Deutsche Symphonie Orchester and Andrew Manze; the Orchestra dell'Accademia di Santa Cecilia; the RAI Orchestra, Turin; the MDR Symphony Orchestra; the Salzburg Mozarteum Orchestra and Ivor Bolton; and the LPO and Vladimir Jurowski. He also makes regular appearances with Nikolaus Harnoncourt.

Jeremy's extensive discography includes Bach's *St Mark Passion* and *St John Passion* and Cantatas; Handel's *Saul*; Haydn's *The Seasons* and *The Creation*; and several operas by Mozart.

## Gerald Finley Raphael, Adam (Baritone)



Grammy-award winning Canadian baritone Gerald Finley performs at the world's major opera and concert venues, and has received awards for his performances and recordings on CD and DVD.

In opera, Finley has sung all the major baritone roles of Mozart, performing in New York, London, Paris, Salzburg, Munich, Rome, Vienna, Prague, Tel Aviv, Budapest, Amsterdam and Glyndebourne. Critical successes have included Tchaikovsky's *Eugene Onegin* and Golaud in Debussy's *Pelléas*

and *Mélisande* at Covent Garden; Iago in Verdi's *Otello* with Sir Colin Davis and the LSO; the title role in Verdi's *William Tell* with Accademia di Santa Cecilia and Sir Antonio Pappano; his debut as Amfortas in Wagner's *Parsifal* at the Royal Opera House, and as Hans Sachs in Wagner's *Die Meistersinger* at the Glyndebourne Festival; as well as leading roles in contemporary operas, including Mark-Anthony Turnage's *Anna Nicole* and John Adams' *Doctor Atomic*.

Recent performances included appearances with the Concertgebouw Orchestra Amsterdam, Czech Philharmonic, Los Angeles Philharmonic conducted by Esa-Pekka Salonen, and a tour of Schoenberg's *A Survivor From Warsaw* with the Bavarian Radio Symphony Orchestra. He recently sang Mozart's *Don Giovanni* at the Bavarian State Opera, Dallapiccola's *Il prigioniero* with the New York Philharmonic Orchestra and Don Alfonso in Mozart's *Così fan tutte* at the Salzburg Festival. His 2013/14 season includes performances with the Bavarian Radio Symphony Orchestra and Concertgebouw Amsterdam, a tour with the Mahler Chamber Orchestra, as well as appearances at the Vienna State Opera and Munich State Opera.

Gerald Finley, born in Montreal, began singing as a chorister in Ottawa, Canada, before completing his studies in the UK at the Royal College of Music, King's College, Cambridge, and the National Opera Studio.

## Simon Halsey Chorus Director



Simon Halsey is one of the world's leading conductors of choral repertoire, regularly conducting prestigious orchestras and choirs worldwide. Halsey holds the position of Chief Conductor of the Berlin Radio Choir, and has been Chorus Director of the CBSO Chorus for over 25 years. Since 2012 he has been Choral Director of the London Symphony Orchestra and London Symphony Chorus, working closely with LSO Principal Conductor Valery Gergiev and leading choral strategy

across the LSO's performance and education programmes. Halsey's work with the LSC has been said to have caused a 'spectacular transformation' (*Evening Standard*). Simon Halsey also holds the positions of Artistic Director of the Berlin Philharmonic's Youth Choral Programme and Director of the BBC Proms Youth Choir.

Recent projects with the Berlin Radio Choir include Mozart's *The Magic Flute* with the Berlin Philharmonic and Sir Simon Rattle in the Orchestra's new Easter residence in Baden-Baden. As Director of the BBC Proms Youth Choir, Halsey rehearsed young singers from all over the UK to perform Vaughan Williams' *A Sea Symphony* during the First Night of the 2013 BBC Proms. Recent projects with the London Symphony Chorus and Orchestra include Szymanowski's *Stabat Mater*, and *Song of the Night* with Valery Gergiev, and Brahms' Requiem.

Halsey has worked on countless major recording projects, many of which have won major awards, including several *Gramophone Awards* and *Preis der Deutschen Schallplattenkritik*. He won the Grammy Award for Best Choral Performance in 2008, 2009 and 2011. Halsey was also presented with the prestigious Bundesverdienstkreuz Erste Klasse, Germany's Order of Merit by State Cultural Secretary André Schmitz in Berlin, in recognition of outstanding services to choral music in Germany.

# London Symphony Chorus

## On stage

### President Emeritus

André Previn KBE

### Vice Presidents

Claudio Abbado  
Michael Tilson Thomas

### Patron

Simon Russell Beale

### Chorus Director

Simon Halsey

### Deputy Chorus Director & Accompanist

Roger Sayer

### Chairman

Lydia Frankenburg

### Chorus Director assisted by

Neil Ferris

### lsc.org.uk

The London Symphony Chorus was formed in 1966 to complement the work of the London Symphony Orchestra. The partnership between the LSC and LSO was developed and strengthened in 2012 with the joint appointment of Simon Halsey as Chorus Director of the LSC and Choral Director for the LSO. The LSC also partners other major orchestras and has worked internationally with the Berlin and Vienna Philharmonics, Boston Symphony and the European Union Youth Orchestra. The LSC tours extensively throughout Europe and has visited North America, Israel, Australia and South East Asia.

The Chorus has recorded extensively; recent releases include Britten's *War Requiem* with Gianandrea Noseda, Haydn's *The Seasons*, Walton's *Belshazzar's Feast*, Verdi's *Otello*, and the world premiere of James MacMillan's *St John Passion* all under the late Sir Colin Davis; and with Valery Gergiev, Mahler's Symphonies Nos 2, 3 and 8. A recent recording of Wagner's *Götterdämmerung* with the Hallé under Sir Mark Elder won a *Gramophone* award.

Last season the Chorus undertook critically acclaimed performances of Mozart's *Requiem*, Brahms' *Requiem*, Szymanowski's *Stabat Mater* and Berlioz's *Romeo and Juliet* and *The Damnation of Faust*. Forthcoming concerts this season include the world premiere of Sir Peter Maxwell Davies' *Tenth Symphony*, Beethoven's *Mass in C major* and a series of a cappella concerts including the Rachmaninov *Vespers* and Tallis' *Spem in Alium* on tour.

The 2014 tour includes:

**St David's Hall, Cardiff** 11 May

**Newbury Festival** 23 May

**The Anvil, Basingstoke** 31 May.

### SOPRANOS

Kerry Baker, Louisa Blankson, Carol Capper, Jessica Collins, Shelagh Connolly, Emma Craven, Lucy Feldman, Sarah Flower, Lorna Flowers, Joanna Gueritz, Maureen Hall, Isobel Hammond, Emily Hoffnung \*, Kuan Hon, Claire Hussey, Debbie Jones, Jessica Kirby, Helen Lawford \*, Debbie Lee, Irene McGregor, Jane Morley, Jennifer Norman, Emily Norton, Maggie Owen, Isabel Paintin, Andra Patterson, Oktawia Petronella, Carole Radford, Liz Reeve, Mikiko Ridd, Chen Shwartz, Amanda Thomas, Lizzie Webb, Becca Wheaton

### ALTOS

Hetty Boardman-Weston, Elizabeth Boyden, Jo Buchan \*, Lizzy Campbell, Rosie Chute, Liz Cole, Janette Daines, Zoe Davis, Maggie Donnelly, Diane Dwyer, Linda Evans, Lydia Frankenburg\*, Christina Gibbs, Yoko Harada, Jo Houston, Elisabeth Iles, Jill Jones, Vanessa Knapp, Gilly Lawson, Selena Lermalu \*, Belinda Liao \*, Anne Loveluck \*, Etsuko Makita, Liz McCaw, Aoife McInerney, Jane Muir, Caroline Mustill, Dorothy Nesbit, Alex O'Shea, Helen Palmer, Susannah Priede, Lucy Reay, Lis Smith, Jane Steele, Margaret Stephen, Claire Trocmé, Curzon Tussaud

### TENORS

David Aldred, Paul Allatt, Robin Anderson, John Farrington, Matt Fernando, Matt Flood, Andrew Fuller, Simon Goldman, Warwick Hood, John Marks, Alastair Mathews, John Moses \*, Daniel Owers, Stuart Packford, Chris Riley, Peter Sedgwick, Richard Street, Anthony Stutchbury, James Warbis, Brad Warburton, Robert Ward \*

### BASSES

Simon Backhouse, Bruce Boyd, Andy Chan, Steve Chevis, James Chute, Damian Day, Thomas Fea, Ian Fletcher, Robert French, Robert Garbolinski \*, John Graham, Gergo Hahn, Owen Hanmer \*, Derrick Hogermeier, Antony Howick, Alex Kidney \*, Thomas Kohut, Gregor Kowalski \*, Georges Leaver, Stefan Magier, Peter Niven, Tim Riley, Alan Rochford, Zac Smith, Rod Stevens, Gordon Thomson, Jez Wareing, Nick Weekes

\* denotes council member

### JOIN THE LSC

The LSC is currently recruiting for all voice parts for this season's programme. For further information, email [recruitment@lsc.org.uk](mailto:recruitment@lsc.org.uk) or phone 079 7078 3529.

## London Symphony Orchestra On stage

### FIRST VIOLINS

Tomo Keller *Leader*  
Lennox Mackenzie  
Nigel Broadbent  
Ginette Decuyper  
Jörg Hammann  
Claire Parfitt  
Harriet Rayfield  
Ian Rhodes  
Sylvain Vasseur  
David Worswick  
Erzsebet Racz  
Helen Paterson

### SECOND VIOLINS

David Alberman  
Sarah Quinn  
Miya Vaisanen  
David Bellesteros  
Richard Blayden  
Matthew Gardner  
Belinda McFarlane  
Iwona Muszynska  
Andrew Pollock  
Julian Gil Rodriguez

### VIOLAS

Edward Vanderspar  
Gillianne Haddow  
Malcolm Johnston  
Lander Echevarria  
Anna Green  
Robert Turner  
Heather Wallington  
Jonathan Welch

### CELLOS

Rebecca Gilliver  
Alastair Blayden  
Jennifer Brown  
Mary Bergin  
Amanda Truelove  
Eve-Marie Caravassilis

### DOUBLE BASSES

Joel Quarrington  
Colin Paris  
Nicholas Worters  
Patrick Laurence  
Thomas Goodman

### FLUTES

Adam Walker  
Fiona Paterson  
Sharon Williams

### OBOES

Celine Moinet  
Rosie Jenkins

### CLARINETS

Andrew Marriner  
Chi-Yu Mo

### BASSOONS

Daniel Jemison  
Joost Bosdijk

### CONTRA BASSOON

Dominic Morgan

### HORNS

John Thurgood  
Angela Barnes

### TRUMPETS

Christopher Deacon  
Gerald Ruddock

### TROMBONES

Peter Moore  
James Maynard

### BASS TROMBONE

Paul Milner

### TIMPANI

Nigel Thomas

## Your views Inbox



**Paul Davies** What a great concert tonight and a great open rehearsal earlier! Maestro Znaider played the Beethoven Violin Concerto so exquisitely and the band were so expressive. I can honestly say that I've never heard a more satisfying performance of it.  
*on the LSO with Nikolaj Znaider (5 Dec 2013)*



**Lisa Martin** Fabulous night with @londonsymphony at the @BarbicanCentre – loved the *Brave* suite. Happy birthday Patrick Doyle!  
*on the LSO's celebration of Patrick Doyle's 60th Birthday (1 Dec 2013)*



**John Stadden** This concert ranks in my top five concerts featuring the wonderful LSO, and friends.  
*on the LSO's celebration of Patrick Doyle's 60th Birthday (1 Dec 2013)*

### LSO STRING EXPERIENCE SCHEME

Established in 1992, the LSO String Experience Scheme enables young string players at the start of their professional careers to gain work experience by playing in rehearsals and concerts with the LSO. The scheme auditions students from the London music conservatoires, and 15 students per year are selected to participate. The musicians are treated as professional 'extra' players (additional to LSO members) and receive fees for their work in line with LSO section players.

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Details in this publication were correct at time of going to press.

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### Photography

Igor Emmerich, Kevin Leighton, Bill Robinson, Alberto Venzago, Marco Borggreve

**Print** Cantate 020 3651 1690

**Advertising** Cabbell Ltd 020 3603 7937

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