



SUNDAY EVENING, FEBRUARY 8, 1976, AT 7:30 P.M.
DOROTHY CHANDLER PAVILION

LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA

ROGER WAGNER, Music Director

THE CREATION

Joseph Haydn (1732-1809)

Characters Represented Gabriel, Soprano
 Raphael, Bass Eve, Soprano
 Uriel, Tenor Adam, Bass

Roger Wagner,
Conductor

Brenda Quilling,
Soprano

Byron Wright,
Tenor

Michael Li-Paz,
Bass

Dorothy Wade,
Concertmistress

Robert Hunter,
Harpsichordist

PART I

INTRODUCTION

Representation of Chaos

THE FIRST DAY

Recitative (*Raphael*)

In the beginning

Chorus

And the Spirit of God

Recitative (*Uriel*)

And God saw the light

Air (*Uriel*) and Chorus

Now vanish before the holy beams

THE SECOND DAY

Recitative (*Raphael*)

And God made the firmament

Solo (*Gabriel*) and Chorus

The marv'lous work

THE THIRD DAY

Recitative (*Raphael*)

And God said, Let the waters under the heaven

Air (*Raphael*)

Rolling in foaming billows

Recitative (*Gabriel*)

And God said, Let the earth

Air (*Gabriel*)

With verdure clad

Recitative (*Uriel*)

And the heavenly host

Chorus

Awake the harp

THE FOURTH DAY

Recitative (*Uriel*)

And God said, Let there be lights

Recitative (*Uriel*)

In splendour bright

Chorus and Trio

The heavens are telling

PART II

THE FIFTH DAY

Recitative (*Gabriel*)

And God said, Let the waters bring forth

Air (*Gabriel*)

On mighty pens

Recitative (*Raphael*)

And God created great whales

Recitative (*Raphael*)

And the angels struck their immortal harps

Terzet (*Gabriel, Uriel, Raphael*)

Most beautiful appear

Trio and Chorus

The Lord is great

INTERMISSION

THE SIXTH DAY

Recitative (*Raphael*)

And God said, Let the earth bring forth

Recitative (*Raphael*)

Straight opening her fertile womb

Air (*Raphael*)

Now heav'n in fullest glory shone

Recitative (*Uriel*)

And God created man

Air (*Uriel*)

In native worth

Recitative (*Raphael*)

And God saw everything that He had made

Chorus

Achieved is the glorious work

Terzet (*Gabriel, Uriel, Raphael*)

On Thee each living soul awaits

Chorus

Achieved is the glorious work

PART III

THE SEVENTH DAY

Recitative (*Uriel*)

In rosy mantle appears

Duet (*Eve, Adam*) and Chorus

By Thee with bliss

Duet (*Adam, Eve*) and Chorus

Of stars the fairest

Recitative (*Adam, Eve*)

Our duty we have now perform'd

Duet (*Adam, Eve*)

Graceful consort

Recitative (*Uriel*)

O happy pair

Chorus with Quartet

Sing the Lord, ye voices all

Josef Haydn (1732-1809) began composing *The Creation* in the fall of 1796 and finished it in the spring of 1798. Conscious that he was writing for posterity, he worked at it during those many months with an intensity and painstaking care for detail that made it his crowning masterpiece. The idea of writing such an oratorio and of choosing so grandiose a subject harked back to his two English sojourns. During the first he heard Handel's *Messiah* performed in Westminster Abbey on June 1, 1791, and was moved to tears. Several subsequent hearings of other oratorios as well as *Messiah* convinced him that Handel was "master of us all." Even when he heard mere excerpts from *Joshua* during his second London visit he listened with "rapturous astonishment." During this second visit, 1794-1795, the impresario J. P. Salomon (1745-1815), who had first enticed him to London, gave him the *Creation* libretto — which he said had been arranged from Milton for Handel's use.

On returning to Vienna in the summer of 1795, Haydn gave this libretto to the Imperial Court Librarian who was also a diplomat and musician, Baron Gottfried van Swieten (1734-1803). Not only did van Swieten translate the now lost English libretto into German, but also he gave Haydn various hints on how to set the text, some of them shrewd. Best of all, however, he gathered the patrons who underwrote the entire costs of the first performances on April 29-30, 1798, in the Schwarzenberg palace at Vienna, and who in addition gave Haydn 500 ducats for composing the work.

Rarely in music history has such a towering monument as *The Creation* been so enthusiastically received at first hearing. On May 7 and 10 the work had to be repeated at the Schwarzenberg palace, again under Haydn's direction and with the most select musicians in Vienna as perform-

ers. Again on March 2 and 4, 1799 he conducted what were still private performances in the Schwarzenberg palace, before the official public premiere March 17, 1799. The public premiere was so eagerly anticipated that already a month earlier every box in the Hoftheater was sold. Again van Swieten's Gesellschaft der Associirten paid all costs, leaving the entire proceeds of 4088 fl. 30 kr., an amount never before collected in a Viennese theater, to Haydn. Frequent repeat performances had to be given during the next season to satisfy public demand. For the December 22-23, 1799, performances, sponsored by the Tonkünstler-Societät, all entry prices were doubled. Four more performances followed at Vienna in 1800, in which year Haydn himself published a subscription edition of the full score with interlinear text in both English and German — the first such double-language publication in music history. In that same year *The Creation* began its victorious circuit of the world's capitals with rival performances at Covent Garden and at the King's Theatre in London, and a premiere in French at Paris December 24. The gold medal struck in his honor at Paris to commemorate its success and that Haydn bequeathed to Prince Nicholas II Esterhazy, reached him with a memorial signed July 20, 1801, by 142 leading French musicians, calling *The Creation* the grandest work "hitherto offered an astonished Europe." The Philharmonic Society at St. Petersburg was expressly founded in 1802 for its Russian premiere.

Of the five soloists in *The Creation*, three are angels. Raphael (bass) sings of earth and sea, Gabriel (soprano) sings of birds and vegetables, and Uriel (tenor) is the angel who sings of the sun, daylight and of human creation. The chorus represents the heavenly hosts. The biblical quotations come chiefly from Genesis: I, 1, 2, 7, 9, 10, 21, 22, 24, 31 for Raphael; I, 11, 20 for Gabriel; I, 4, 14, 16, 27, and II, 7 for Uriel. Psalm XIX inspired "The Heavens are telling," the chorus that

ends Part I of the oratorio, Psalm CXLV the concluding chorus in Part II, "Achieved is the Glorious Work." The role of angels in the unfolding action is documented by Daniel VIII, 16 (Gabriel) and by Tobit III, 17 (Raphael). The roles of Adam and Eve are however developed only to the happy moment when they are in each other's arms.

The orchestral prelude to Part I depicting chaos has always been praised as one of Haydn's most proleptic strokes of genius. Van Swieten suggested the masterly way that Haydn handled the phrase, "Let there be light" that climaxes the opening number. Frequently throughout the oratorio, Haydn depicts the text instrumentally before giving it to his singers. The instrumentation itself, like every other aspect of the work, reveals the most careful and refined forethought. The orchestra consisting of paired flutes, oboes, clarinets, bassoons, a double bassoon, paired horns and trumpets, three trombones, timpani and strings, equals that for Beethoven's Symphony No. 5, composed in 1805-1807 (except for piccolo added in Beethoven's last movement).

In maturity, Haydn knew as well as any how to write learned fugues. Nonetheless, he restrains himself. His sketches for *The Creation* surviving at the National Library in Vienna show that Adam and Eve's duet with chorus in Part III, "By Thee with Bliss," originally contained imitations, and was in C minor rather than C major. He himself had the courage to discard the sketch with a wry marginal comment that the original conception was too complicated. The architecture of the three parts reveals on the broadest scale the same careful planning that informs the smallest details. His concern for telling contrasts of keys, his shapely modulations, his exact timing, and his drive toward an uplifting close for each part, all help explain the initial and enduring success of this marvelous and sublime portrayal of a now long-vanished golden age.

WHO'S WHO



BRENDA QUILLING represents the kind of superior local talent the Los Angeles Master Chorale seeks to encourage. As winner of the Metropolitan Opera National Council Western Regional Auditions Finals, she was engaged by Dr. Roger Wagner as soloist not only for *The Creation* but also for the performance of Mendelssohn's *Elijah* in April. Miss Quilling's awards also include the Gladys Turk Foundation Grant from Young Musicians Foundation, Orange County Young Artists Competition, and International Vocal Competition, s'Hertogenbosch, Holland. She received a B.M. and M.M. in Voice from University of Southern California and has performed extensively on television and radio in the United States and Austria. Her opera performances include engagements with San Francisco Opera's Western Opera Theatre, Euterpe Opera (Los Angeles), Wolf Trap Company, Kentucky Opera Association, and in Graz, Austria.



Tenor **BYRON WRIGHT** was a 1975 winner in the Metropolitan Opera National Council Western Regional Auditions Finals. He has been studying in the California State University at Northridge Master's program, concentrating on vocal performance. He has been soloist at Immanuel Presbyterian Church of Los Angeles and with the Irvine Master Chorale, has performed at the Carmel Bach Festival, in opera productions at CSUN, and with the Euterpe Opera Association in Los Angeles.



MICHAEL LI-PAZ, a native of Israel, has concentrated his efforts on a vocal career after serving eight years in the Israeli Air Force. Full scholarships to the Curtis Institute and the Juilliard School of Music brought him to the United States. He is the winner of several awards, among them The America-Israel Cultural Foundation award, the Flagler Museum award, the Philadelphia Grand Opera Singers Competition award, Morton Baum award, Bagby Music Foundation and Sullivan Foundation awards.

The first native Israeli to be engaged by the New York City Opera Company, Mr. Li-Paz made his debut in the fall season of 1973 as Dr. Bartolo in *The Barber of Seville*. The most outstanding roles in his repertoire include Baron Ochs in *Der Rosenkavalier*; Leporello in *Don Giovanni*; Osmin in *The Abduction from the Seraglio*; Sar-

astro in *The Magic Flute*; Kecal in *The Bartered Bride*; Don Pasquale; Pooh-Bah in *The Mikado* and Don Basilio in *The Barber of Seville*. Mr. Li-Paz has also performed with other major opera companies including the Philadelphia Lyric and Grand Opera companies, the Chautauqua Opera, the Cincinnati Symphony Orchestra and the American Opera Center at Lincoln Center, N.Y.

During his career in the United States the versatile basso has made a reputation as a skilled recitalist on the stages of civic and cultural institutions, on radio broadcasts and on television. Mr. Li-Paz brings to his operatic roles a dramatic flair as a result of his previous training as an actor.

ROGER WAGNER, during his long and illustrious career, has received a plethora of signal honors from his city, county, the nation, and throughout the world. In 1953 Wagner and his Chorale were invited to participate at the coronation festivities of Elizabeth II in London. In 1959 and again in 1964 he and the Chorale were selected to represent the United States in concerts throughout Latin America. In 1966 the United States State Department, through its Cultural Exchange Program, again sent the Chorale on tour to the Middle East, Turkey, Yugoslavia, France, and Italy. In Rome he and the Chorale had the honor of singing for Pope Paul VI at an audience in St. Peter's Basilica — the first non-Italian choir to do so in twenty-five years. In January, 1973, Roger Wagner shared the podium with Eugene Ormandy to conduct the Philadelphia Orchestra and the Los Angeles Master Chorale at the Inaugural Concert at Kennedy Center. In May, 1973, Dr. Wagner served as guest conductor of major symphonies during a month-long tour of the major capitals of South America, and in July he conducted the Los Angeles Philharmonic and his Chorale in Bach's B Minor Mass at the Hollywood Bowl. In May, 1974, he conducted a triumphal tour of the Soviet Union with the Master Chorale, where "he made a notable impact on the Soviet musical world." Dr. Wagner holds a full professorship in the Music Department at UCLA. He has made numerous recordings and received the Grammy Award for his album *Virtuoso*.



The Los Angeles Master Chorale and Sinfonia Orchestra is now in its twelfth season of presenting great choral masterworks in the Music Center and the Hollywood Bowl. The organization, which was formed by Roger Wagner and the Los Angeles Junior Chamber of Commerce, became a resident company at the Music Center in 1964. Dr. Wagner has been music director for the Chorale and Orchestra since its formation. Each year a series of important choral programs is presented in the Dorothy Chandler Pavilion, marking Los Angeles as the only city in the country which supports its own professional resident chorus presenting an annual choral season. One hundred twenty-five of the Southland's finest singers have been admitted to the select membership in the ensemble. The sinfonia Orchestra membership is drawn from professional ranks in the Los Angeles area and is one of the finest in the United States.

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