



St Matthew's Choir  
— & —  
St Matthew's Concert Orchestra

Conductor: Phiroz Dalal

HAYDN

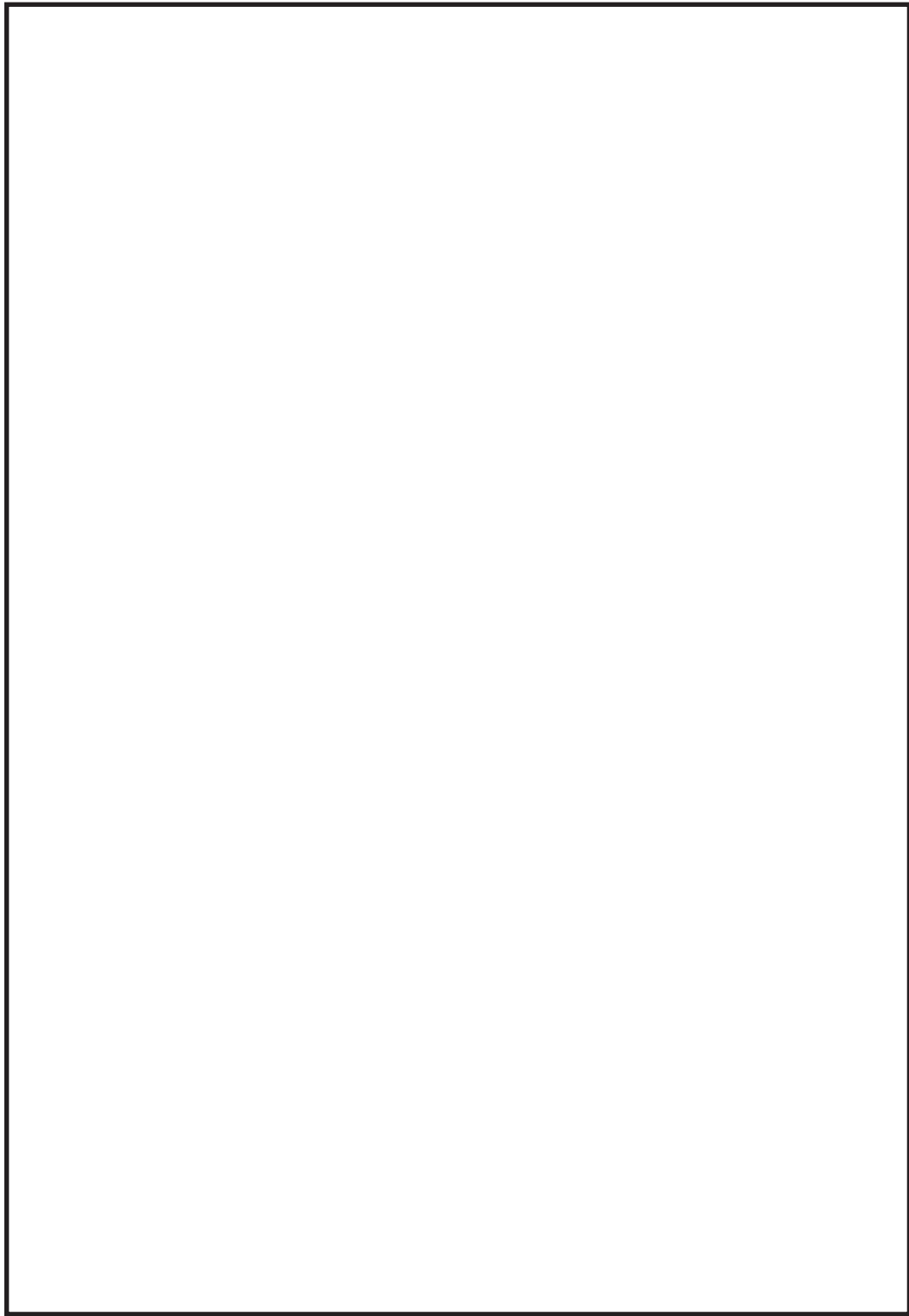
The  
Creation

Saturday 20th March 2010  
7.30pm

St Matthew's Church, North Common Road, Ealing, W5 2QA

Programme: £1







# THE CREATION

## Franz Joseph Haydn (1732–1809)

When, on his first visit to London in 1791, Haydn heard Handel's Messiah, he was '*struck as if he had been put back to the beginning of his studies and had known nothing up to that moment. He meditated on every note and drew from those most learned scores the essence of true musical grandeur*'. During his second London visit the impresario Johann Peter Salomon handed him an English libretto on the creation of the universe, based on the accounts in Genesis and Milton's *Paradise Lost*. There were claims that this manuscript was meant for Handel, but Haydn immediately saw the potential. On his return to Vienna he showed it to the Imperial Court Librarian and Handel enthusiast Baron Gottfried van Swieten, who produced a German version. After completing his German text, he produced a parallel English version that, for all its intermittent absurdities (the Baron's English was less perfect than he liked to think), retains a fair amount of Milton and the St James Bible. The libretto was ready towards the end of 1796, by which time Haydn had started on the 'representation of Chaos'. Haydn spent most of 1797 working on the work, and the debut was held on in front of an invited audience on 30 April 1798. Public performances followed, many on a grand scale, and the work was already hailed a huge success by its English premiere in May 1800.

The work is very simply laid out. Parts One and Two deal with the creation of the universe in six days; Part Three is an evocation of the Garden of Eden on the seventh day, the day of rest. The story is told through five soloists, archangels Gabriel (soprano) Uriel (tenor) and Raphael (bass) in Parts One and Two, and Adam (bass) and Eve (soprano) in Part Three. Each Day starts with a recit (mostly with the words 'and God said') and ends with a full chorus of praise to God. Part One opens with the *Representation of Chaos*, a remarkable evocation of void. Without form, light and heavy textures alternate, and harmonic journeys that were unheard of in 1800, lead towards the big bang moment - '*and there was Light*'. The massive C major chord brings the piece to order, and the creation continues with Day Two - the firmament, the waters and the sky. The idea of heaven and earth singing together is expertly presented by the duet between Gabriel and the chorus in '*the marvellous works*'. The echoes between heaven and earth climax when Archangel soars to a top C, and the second day is closed with the ethereal vaults resounding the praise of God.

Day Three features Raphael's powerful aria *rolling in foaming billows*, presenting a stormy seascape, the creation of the mountains (Haydn's setting of the mountain tops ascending into the clouds puts the bass firmly in tenor territory) and a gentle meandering brook, a variation on the opening theme in D major. Day Four, the creation of day and night, sun, moon and stars contains a magnificent sunrise, followed by a much gentler moonrise. Part One, and Day Four close with the heavens are telling, complete with trio of angels. Part Two opens with Day Five, when all living creatures are made. Gabriel tells us of the eagle, the lark and the dove, in a perfectly set duet between her and the woodwind. The bassoons are high in their register as the dove coos, the lark is characterised by the clarinet, and the nightingale by the flute. The trio *most beautiful appear* leads into the closing song of praise *the Lord is great*. In Day Six, Raphael reflects on the creation so far, and finds that everything is as it should be - the heavens shine, the birds are in the air and the beasts are on the ground, but there is something missing. Uriel takes up the story to tell us that God created Man. *In native worth* is another aria of two halves - the majestic, 'masculine' opening section, portraying the first man, reaches a climax with an emphatic cadence in the dominant, G major; then, just as Haydn appears to be repeating the same procedure, he deflects magically to the distant key of A flat. The second section fashions softer contours from Adam's proud theme, with limpid woodwind, trumpets put away and a gorgeous lyrical obligato for cello. Day Six closes with a trio sandwiched by two choruses each proclaiming that *achieved is the glorious work*.

Part Three opens with Uriel introducing Adam and Eve - *Behold the blissful pair, where hand in hand they go*. One of for the only time in the work, and only for 25 bars, a third flute is required, and the most serene flute trio sets the scene of Adam and Eve in paradise. The magnificent Hymn *By thee with bliss* Haydn is showing his experience and manages to put together the strings in triplets, a beautiful oboe obligato, a love song between Adam and Eve, and the murmuring chorus praising God. Before the close, Adam and Eve takes us around the creation, praising god with the chorus for each one in turn. The loss of innocence is despatched rather swiftly, in the final recit of the work - and the closing song of praise for quartet and chorus provides a fitting finale to what is arguably Haydn's greatest single work.



# THE CREATION

*Franz Joseph Haydn (1732–1809)*

## PART THE FIRST

### INTRODUCTION

### REPRESENTATION OF CHAOS

#### DAY 1

#### RECITATIVE

##### *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.

#### RECITATIVE

##### *Uriel*

And God saw the light, that it was good: and God divided the light from the darkness.

#### AIR

Now vanish before the holy beams  
The gloomy shades of ancient night.  
The first of days appears.  
Now chaos ends, and order fair prevails.  
Affrighted fly hell's spirits black in throngs:  
Down they sink in the deep abyss  
To endless night.

#### CHORUS

Despairing cursing rage attends their rapid fall.  
A new-created world springs up at God's command.

#### RECITATIVE

#### DAY 2

##### *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.

Now furious storms tempestuous rage,  
Like chaff, by the winds impelled are the clouds,  
By sudden fire the sky is inflamed,  
And awful thunders are rolling on high.  
Now from the floods in steam ascend reviving  
showers of rain,  
The dreary wasteful hail, the light and flaky snow.

#### AIR

##### *Gabriel*

The marvellous work behold 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  
The praise of God, and of the second day.

#### RECITATIVE

#### DAY 3

##### *Raphael*

And God said, Let the waters under the  
heavens be gathered together to 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.

#### AIR

Rolling in foaming billows,  
Uplifted, roars the boisterous sea.  
Mountains and rocks now emerge,  
Their tops among the clouds ascend.  
Through the' 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.

#### AIR

With verdure clad the fields appear,  
Delightful to the ravished sense;  
By flowers sweet and gay  
Enhanced is the charming sight.  
Here fragrant herbs their odours shed;  
Here shoots the healing plant.  
With copious fruit the expanded boughs are hung;  
In leafy arches twine the shady groves;  
O'er lofty hills majestic forests wave.



## RECITATIVE

### *Uriel*

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

## CHORUS

Awake the harp, the lyre awake,  
And let your joyful song resound.  
Rejoice Ill the Lord, the mighty God;  
For he both heaven and earth  
Has clothed in stately dress.

## RECITATIVE

### DAY 4

### *Uriel*

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

## RECITATIVE

In splendour bright is rising now the sun,  
And darts his rays; a 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  
A countless host of radiant orbs adorns.  
And the sons of God announced the fourth day,  
In song divine, proclaiming thus his power:

## CHORUS

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

## TRIO

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 his work displays the firmament.

## TRIO

In all the lands resounds the word,  
Never unperceived, ever understood.

## CHORUS

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

## PART THE SECOND

## RECITATIVE

### DAY 5

### *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.

## AIR

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 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.

## RECITATIVE

### *Raphael*

And God created great whales, and every living  
creature that moveth; and God. Blessed them,  
saying, "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  
And the angels struck their immortal harps, and  
the wonders of the fifth day sung.

## TRIO

### *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 play, and hover in the air, The  
cheerful host of birds; and as they flying  
whirl their glittering plumes are dy'd as rainbows  
by the sun.

### *Raphael*

See flashing through the deep in thronging swarms  
The fish a 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 I  
Who may their number tell?

## TRIO AND CHORUS

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

## INTERVAL



**AIR****Raphael**

Now heaven in fullest glory' shone;  
Earth smiled 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 wondrous being,  
That, grateful, should God's power admire,  
With heart and voice his goodness praise.

**RECITATIVE****DAY 6****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.

**AIR**

In native worth and honour clad,  
With beauty, courage, strength, adorned,  
Erect, with front serene, he stands  
A man, the lord and king of nature all.  
His large and arched brow 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.

**RECITATIVE****Raphael**

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

**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.

**TRIO****Gabriel and Uriel**

On thee each living soul awaits;  
From thee, O Lord, all seek their food;  
Thou openest thy hand,

And fillest all with good.

**Raphael**

But when thy face, O Lord, is hid,  
With sudden terror they are struck;  
Thou takest their breath away,  
They vanish into dust.

**Gabriel, Uriel, and Raphael**

Thou sendest forth thy breath again,  
And life with vigour fresh returns;  
Revived earth unfolds new strength  
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.  
Hallelujah!

**PART THE THIRD****INTRODUCTION - MORNING****RECITATIVE****DAY 7****Uriel**

In rosy mantle appears, by music sweet awaked,  
The morning, young and fair.  
From heaven's angelic choir  
Pure harmony descends on ravished earth.  
Behold the blissful pair,  
Where hand in hand they go: their glowing looks  
Express the thanks that swell their grateful hearts.  
A louder praise of God their lips  
Shall utter soon; then let our voices ring,  
United with their song.

**DUET****Adam and Eve**

By thee with bliss, O bounteous Lord,  
Both 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, pledge of day,  
That crownest the smiling morn;  
And thou, bright sun, that cheerest the world,  
Thou eye and soul of all;

**CHORUS**

Proclaim in your extended course  
The' almighty power and praise of God.

**Eve**

And thou that rule's the silent night  
And all ye starry hosts,



Everywhere spread wide his praise  
In choral songs about.

**Adam**

Ye mighty elements, by his power  
Your ceaseless changes make;  
Ye dusky mists, and dewy streams,  
That rise and fall thro' the' air;

**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  
To 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;

**Eve and Adam**

Ye creatures all, extol the Lord;

**CHORUS**

Ye creatures all, extol the Lord;  
Him celebrate, him magnify.

**Eve and Adam**

Ye valleys, hills, and shady woods,  
Made vocal by our song, .  
From morn till eve you shall repeat  
Our grateful hymns of praise.

**CHORUS**

Hail! bounteous Lord! Almighty, hail I  
Thy word called forth this wondrous frame,  
The heavens and earth thy power adore;  
We praise thee now and evermore.

**RECITATIVE**

**Adam**

Our duty we have now performed,  
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 breasts,  
Shows wonders everywhere.  
Then mayst thou feel and know the high  
Of bliss the Lord allotted us, [degree  
And with devoted heart His bounties 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.

**RECITATIVE**

**Uriel**

O happy pair and happy still might be  
If not misled by false conceit.  
Ye strive at more than granted is;  
And more desire to know, than know ye should.

**CHORUS**

Sing the Lord, ye voices all,  
Magnify his name through all creation,  
Celebrate his power and glory,  
Let his name resound on high.  
Praise the Lord. Utter thanks.  
Jehovah's praise for ever shall endure.  
Amen.



## SOLOISTS

<b>Gabriel</b>	Joanna Marie Skillett
<b>Uriel</b>	Adam Crockatt
<b>Raphael</b>	Antoine Salmon
<b>Eve</b>	Aurélia Jonvaux
<b>Adam</b>	Clément Dionet



JOANNA MARIE SKILLETT studies at The Royal Academy of Music on the Masters Preparatory Opera Course. Since her concert operatic debut as Violetta in Verdi's *La Traviata*, she appears regularly as a soloist, most recently with ETO in the premiere of 'Speakout', with regular appearances in RAM Bach Cantatas and guest appearances with choral societies. She will be performing the title role of Dvořák's *Rusalka* for RAM's Summer Opera Evenings. Awarded The Freda Parry Scholarship for Singing and Essex Musician of the Year 2009, she is an active music-in-the-community supporter, and the award of the RAM Open Academy Fellowship allows her to lead music workshops in London primary schools. She is supported by RAM, The Cooper's Company, The George Heim Memorial Fund and The Freda Parry Trust.  
[www.joannamariesoprano.com](http://www.joannamariesoprano.com)



ADAM CROCKATT is a tenor in his fourth year of a Vocal Studies degree at Guildhall School of Music and Drama in London, under the tutelage of Adrian Thompson. Before starting in the opera field he gained a BAHons degree in Contemporary Music Performance (electric guitar) from the Academy of Contemporary Music in Surrey. Future engagements include Iain Burnside's *Lads In Their Hundreds* over May and June this year, followed by a trip to Banff in Canada to perform as Laurie in Banff's Opera As Theatre production of *Little Women*, by Mark Adamo. Adam's previous vocal work has seen him appear in the chorus of the British Youth Opera's production of *La Rondine* (Puccini), and two highly acclaimed productions by Dorset Opera, *Herodiade* (Massenet) and the British premiere of the Berio ending of Puccini's *Turandot*.





ANTOINE SALMON, bass, read New Technologies in Paris. He transferred to full-time voice training in 2004 studying with David Pollard at the Guildhall School of Music & Drama where he is currently finishing his MMus in Classical Improvisation. Operatic roles include Prince Gremin (*Eugene Onegin*) for Dartington Summer Festival 2008, Dulcamara (*Elixir of Love*) and Babilio (*Barbiere di Siviglia*). His concert repertoire includes Bach's *St. John Passion* as Jesus, Handel's *Messiah* and Mozart's *Requiem*. Recent roles include Mr. Benoît (*La Bohème*) and Doctor Grenvil (*La Traviata*). Plans include Guccio (*Gianni Schicchi*) in Bayreuth, Count Ribbing (*A Masked Ball*), the title role in *Don Pasquale* and Don Alfonso (*Così fan tutte*).



AURÉLIA JONVAUX, soprano, is currently finishing her Master I in Music Performance, studying with David Pollard at the Guildhall School of Music & Drama where she gained a First Class BMus (Hons) in 2008. Operatic roles include Pamina (*Die Zauberflöte*), Annina (*La Traviata*) and Musetta (*La Bohème*). Her concert repertoire includes Pergolesi's *Stabat Mater*, Charpentier's *Te Deum* and Handel's *Messiah*. Plans include Giannetta, the understudy of Adina (*The Elixir of Love*), Belinda (*Dido & Aeneas*) and Despina (*Così fan tutte*). Recent engagements include a series of dramatised song performances (*The Lads in their Hundreds*) devised by Iain Burnside.



CLÉMENT DIONET, baritone, studies singing at the Guildhall School of Music and Drama, London. He has taken masterclasses under, amongst others, Maciej Pikulski and Dalton Baldwin. His operatic premiere took place in a 2006 production of *Die Zauberflöte*, Mozart at the Hôtel Gouthière, Paris, where he sang the part of Papageno. He made his debut in Italy in 2008 at Sala Verdi, Milan with the part of Benoît in Puccini's *La Bohème*. His wide repertoire goes from medieval and baroque music with The Royaumont Foundation, to contemporary music with songs by Guy Sacre. In Paris, he performs regularly with pianist François-Xavier Villemain, sings with acclaimed Russian pianist Katia Nemirovitch-Dantchenko, and in Shanghai, China with pianist Zhang Liang. He has also performed as a soloist with Ut Cinqième Orchestra, Paris et Note et Bien, as well as with the Ensemble vocal du COGE and Concert Latin. He was recently invited to Osaka, Japan, to give a recital of French songs.



# ST MATTHEW'S CONCERT ORCHESTRA

## VIOLIN

Sophie Mather (Leader)  
Catherine Tarling  
Mark Johnson  
Cath Lemmon  
Saori Howse  
Eimi Howse  
Kate Faber  
Mark Robbins  
Nawzad Mohammed  
Adrian Hailstone  
Edward McCullagh  
Keiko Thiele

## VIOLA

Ian Byrne Brito  
Hilary Potts  
Jessica Hailstone  
David Marsh

## CELLO

Becky Imgrueth  
Nadia Beard  
Andrew Pears

## BASS

Richard Hammett  
Peter Peacock

## FLUTE

Anne Allen  
Heather Loebli  
Ron Keefe

## OBOE

Vivien Karam  
Richard Partridge

## CLARINET

Andrew Keck  
James Wolfe

## BASSOON

Steve Warrington  
Erica Tugwell

## HORN

Chris Eyre  
Caroline Emery

## TRUMPET

Barry Yardley  
Steve Wycherley

## TROMBONE

Justin Waterman  
David Willis  
Fred Syed

## TIMPANI

Katherine Pears

## CONTINUO

Ken Williams

## CONDUCTOR AND MUSICAL DIRECTOR



PHIROZ DALAL's music training began at a young age when he studied piano to Grade VIII with Eileen Rowe in Ealing, and when he began singing with his school and St Matthew's Choir. While studying Civil Engineering at King's College, London, he was able to pursue his musical interests by joining various central London choirs and also acting as an accompanist for singing lessons and choirs. He started conducting in 1999 when he succeeded Tim Godfrey as Questor's Choir's Musical Director, and moved to St Matthew's in 2002, succeeding Chris Richardson. He studied Choral Education at the University of Roehampton under Dr Therees Tchack Hibbard, Professor Colin Durrant and Bob Chilcott, gaining an MA in 2008. His conducting and chorus master repertoire is extensive, from sublime 16th century motets to ridiculously complex works such as Tchaikovsky's *Eugene Onegin*. He sings with the BBC Symphony Chorus, regularly appearing in the Proms and touring with them, recently appearing in performances as diverse as Monty Python's *Not the Messiah* and Poulenc's *Figure Humaine*. As a project manager and chartered engineer he is part of the London 2012 management team.



# WITH THANKS

Musical director and chorus master	<i>Phiroz Dalal</i>
Choir manager	<i>Alison Dalal</i>
Repetiteur	<i>Ken Williams</i>
Orchestral management	<i>David Marsh</i>
Treasurer and librarian	<i>Karen Benny</i>
Rehearsal refreshments	<i>Dinah Walker, Jenny Shepherd</i>
Box office	<i>Molly Thomas</i>
Front of house	<i>Roy Burton</i>
Staging	<i>Members of the choir</i>
Technical director	<i>David Benny</i>
Sound director	<i>Ron Keefe</i>
Video director	<i>Dawn Slaughter</i>
Video controller	<i>Eleanor Britton</i>
Cameras	<i>Peter Cocup, Ali Smith, William Walker, Zubin Dalal</i>
Storyboard and video playback	<i>Richard Thomas</i>
Poster	<i>Carla Evans</i>
Programme and publicity	<i>Alison Stawarz</i>
Licensing	<i>Jane Salisbury</i>
Vocal scores	<i>Ealing Music Library</i>

Our thanks as ever to Peter Watkins, vicar of St Matthew's Church, and to the congregation for their support. Thanks also to Jenny and Alan Price for making sure we had tables and chairs.

**Easter Services:** Services of music and devotion on Good Friday at 10.30am and Easter Sunday at 10.30am.

# ABOUT ST MATTHEW'S CHOIR

St Matthew's Church has an enviable reputation for the excellence of its music, both in concert and in the services. The concert choir's recent performances include Vaughan Williams' *Mass in G Minor*, Orff's *Carmina Burana*, Bernstein's *Chichester Psalms*, and Rachmaninov's *Vespers*. The choir regularly collaborates with West London Sinfonia, and has performed Tchaikovsky's *Eugene Onegin*, Verdi's *Requiem*, and Mahler's

*Second Symphony* with them. Since 2003, St Matthew's Choir concerts have been projected on a big screen above the performers, meaning the audience is able to watch the normally unseen parts of the performance, such as pianists' or organists' fingers, and the conductor's face. The choir enjoys high musical standards and a full diary, and is always delighted to hear from anyone interested in joining.



Coming next

DURUFLÉ REQUIEM  
POULENC GLORIA

SATURDAY 19 JUNE 2010, 7.30PM

First Rehearsal: 15 April 2010

NEW MEMBERS WITH SOME SINGING EXPERIENCE ARE ASSURED A WARM WELCOME

To find out more call: 020 8998 2879 | email: [manager1@smce.org.uk](mailto:manager1@smce.org.uk) | visit: [www.smce.org.uk](http://www.smce.org.uk)

