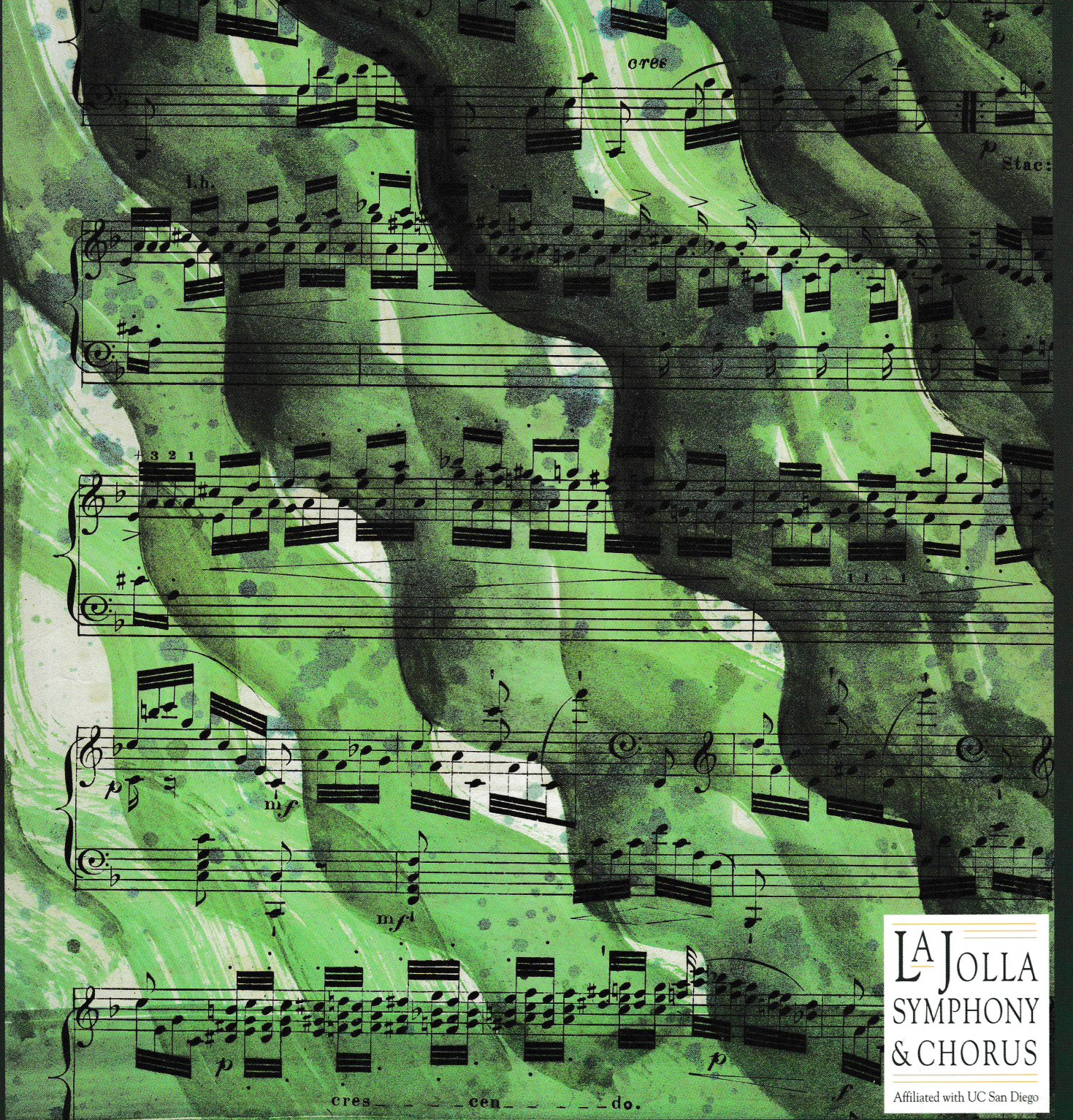


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MANDEVILLE AUDITORIUM, UCSD
 SATURDAY, JUNE 9, 2001, 8 P.M.
 SUNDAY, JUNE 10, 2001, 3 P.M.

Franz Joseph Haydn Die Schöpfung
The Creation

Part I

Part II

INTERMISSION

Part III

Raphael—Philip Larson, bass
 Uriel—John Edward, tenor
 Gabriel—Virginia Sublett, soprano
 Eva—Stacey Fraser, soprano
 Adam—Ronald Banks, bass

David Chase, conductor



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PROGRAM NOTES

by Eric Bromberger

The Creation

FRANZ JOSEPH HAYDN

Born March 31, 1732, Rohrau

Died May 31, 1809, Vienna



Wax bust of Haydn by Franz Christian Thaller, made about 1799, or at about the time of the first public performance of *The Creation*.

The discovery of Handel's music produced a concussion among the Viennese classical composers, who had grown to maturity without encountering a note of it. Mozart came to know Handel's music in the early 1780s at the Sunday gatherings of connoisseurs at the home of Baron Gottfried van Swieten in Vienna, and—encouraged by the Baron—he made new performing versions of *Messiah*, *Judas Maccabeus*, and several other large-scale works.

In his final years, Beethoven's admiration for Handel was boundless: "To him I bow the knee," he said in 1824, and two years later—just before his death—he said that "Handel is the greatest, the ablest composer that ever lived. I can still learn from him."

But it was on Haydn that the music of the earlier master had its most profound effect. In June 1791, during the first months of his first English visit, Haydn heard excerpts from *Israel in Egypt*, *Messiah*, *Esther*, *Deborah*, and other works performed in Westminster Abbey. He was overwhelmed by the dramatic force of Handel's oratorios, the magnificence of his writing for chorus, and the opulent sound of massed performers. To a friend he confided that he felt "as if I had been put back to the beginning of my studies and had known nothing up to that point," and he resolved to try something similar of his own. That opportunity came quickly when J.P. Salomon, the impresario who had brought Haydn to London, offered the composer a rough draft of a text for an oratorio about the creation of the universe. This text (its authorship has never been established) had been assembled from the books of Genesis and Psalms and from Milton's *Paradise Lost* and had reputedly been offered to Handel, who never set it.

Haydn took the text back to Vienna, where Baron van Swieten sharpened the text and translated it into German. At the same time Swieten re-translated the text back into English in such a way that its meter matched the German, so that Haydn's oratorio can be sung in either language (the English version, having been taken through several translations, is a little awkward in spots, and *The Creation* is usually sung in German, as it is at these concerts). The composition of the music took a long time—Haydn began work late in 1796, when he was 62, and completed it in the spring of 1798. There is no question that the subject was close to its composer's heart: Haydn said that he was "never so devout as during that time when I was working on *The Creation*; every day I fell on my knees and asked God to give me strength to enable me to pursue the work to its successful completion." The first performances, at private concerts on April 29-30, 1798 in the

Schwarzenberg palace in Vienna, were such successes that the first public performance the following year became a tremendous spectacle, with 180 performers and thunderous applause. Few works have become such instant successes: *The Creation* swept across Europe, with immediate performances in London, Paris, St. Petersburg, Stockholm, and other cities; the first American performance (of excerpts only) took place in 1810, only a year after Haydn's death.

Haydn scores *The Creation* for five soloists. Three take the part of Milton's archangels: Gabriel (soprano), Uriel (tenor), and Raphael (bass); Adam (bass) and Eve (soprano) appear only in the final section. Drawing its structure from the book of Genesis, *The Creation* details the events of the first seven days of the universe. This is the grandest subject possible, and it should be noted from the start that there are no villains here, no conflict, no climax and resolution. Instead, this is music of continuously unfolding grandeur as Haydn moves from the formless void of the beginning through the creation of the earth and eventually—in God's own image—of man and woman. Haydn divides *The Creation* into three large sections. Part I (about forty minutes long) depicts the events of the first four days: the void, the creation of light, and the creation of the earth itself, the mountains and seas, and the surrounding heavens. Part II (also about forty minutes long) tells of the creations of the fifth and sixth days: the creatures of the sea, land, and air. Part III (about half an hour long) tells of the creation of Adam and Eve and concludes with a great hymn of praise. Haydn employs some of the procedures that had worked so well for Handel: the recitatives (these can be both spoken and sung) narrate the events, while the arias (both solo and in combination) expand this narrative with wonderful music and detail. The chorus sings in gratitude and praise of these unfolding events.

Haydn did not particularly like writing pictorial music, but faced here with that inevitable task he embraced the challenge happily and obviously wrote with relish. There are so many wonderful moments in this music that to point out several for special mention is inevitably to neglect other worthy examples. However, a few: the opening *Representation of Chaos* is in dark C minor, with muted strings and oblique dissonances, but this darkness gives way to radiant C major at the chorus' words "Let there be light" in No. 2. This is a glorious moment in performance, and one of Haydn's friends left an impression of the composer as he conducted the premiere: "I think I see his face even now, as this part sounded in the orchestra. Haydn had the expression of someone who is thinking of biting his lips, either to hide his embarrassment or to conceal a secret. And in that moment when light broke out for the first time, one would have said that rays darted from the composer's burning eyes. The enchantment of the electrified Viennese was so general that the orchestra could not proceed for some minutes." Other favorites include No. 9, Uriel's aria "With verdure clad," about the greening of the planet; the magnificent chorus "The Heavens Are Telling" (No. 14) that concludes Part I; the ensemble of low strings that accompanies Raphael's recitative "And God created great whales" (No. 17); the depiction of the various animals in Raphael's "Straight opening her fertile womb"—the leaping tiger, the running stag, the meek sheep, swarming insects, and even the slow worm; and the final chorus (No. 32) with its magnificent fugue in praise of Jehovah.

In *The Creation* Haydn expands the classical orchestra with some telling additions. A third flute, contrabassoon, and three trombones are all used to impressive effect, and Haydn's attention to enriched orchestral color looks ahead to the expansion of the orchestra over the next few decades. At the same time, the presence of the harpsichord continuo in the recitatives looks back to Handel and the music of the eighteenth century.

A grand performance of *The Creation* conducted by Antonio Salieri on March 27, 1808, was the occasion of Haydn's final public appearance in Vienna. Extremely frail at 76, he had not been told in advance about the performance and was carried on a chair into the hall to the sound of trumpet fanfares and a huge ovation. Haydn was so weak that his doctor insisted that he be taken home at the end of Part I, and as his chair was borne out, Beethoven (who had just completed his *Fifth Symphony*) pressed through the crowd to kiss his former teacher's hand repeatedly. And then Haydn was carried off into the night. This was the last performance of his music Haydn was able to attend—he died fourteen months later, in May 1809. ☒



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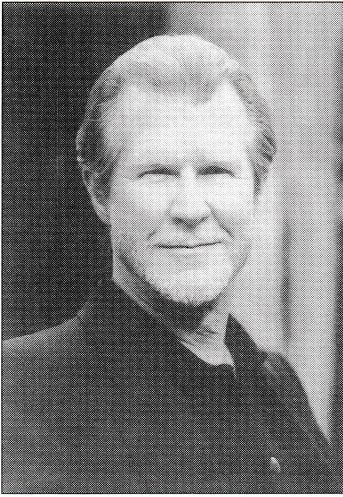
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PHILIP LARSON

Philip Larson has been a member of the New Music Choral Ensemble, Group for New Music, Pomerium Musicae, and the Extended Vocal Techniques Ensemble, as well as a frequent soloist with the La Jolla Symphony & Chorus and SONOR, the UCSD contemporary music ensemble. A professor of

performance, contemporary music, choral and vocal instruction, and extended vocal techniques, he teaches at the University of California, San Diego Music Department. Larson received his Masters Degree from the University of Illinois. He tours Europe with the Early Music Ensemble and appears with Edwin Harkins in [THE] (performance/composing duo) at major music festivals throughout the world. A frequent performer in regional opera in the United States, Larson has been recording since 1968; his latest recordings include Voicespace by Roger Reynolds on Lovely Records and Sierra by Robert Erickson on CRI.



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JOHN EDWARD

Tenor John Edward joins the La Jolla Symphony & Chorus for the first time as a soloist in Haydn's *Creation*, then he travels to Finland as 4th Jew in *Salome* with the Los Angeles Opera's summer tour in Europe. In March he made his solo debut at San Diego Opera as Rufus Buford and as Luther, two characters in Carlisle Floyd's new opera *Cold Sassy Tree*, after appearing there last season as First Noble in *Lohengrin*.

The Minnesota native who continues doctoral studies at UCLA has a long string of credits in motion picture and television work in Los Angeles, most recently as the voice of the alien holographic doctor in the popular television series *Star Trek: Voyager*. His voice appears on soundtracks for such films as "Air Force One," "Outbreak," "Water World" and "Star Trek: Next Generation." He also can be heard on CDs of songs by David Ward Steinman, one-act operas by German composer Eberhard Schöner and recordings with the Hollywood Bowl orchestra.

With Cairo Opera in Egypt he sang Alfredo in *La Traviata*, he was a soloist on the Americas Concert in Yerevan, Armenia and he was a finalist in the Chicago Lyric Opera auditions of 1998. With UCLA Opera he has sung Fenton in *Falstaff*, Tom Rakewell in *The Rake's Progress*, Don Basilio in *Le nozze di Figaro*, Dorville in Rossini's *La scala di seta*, Tamino in *Die Zauberflöte* and Vasilli in Stravinsky's *Mauvra*.

With Camarada of San Diego he was the Court Jester in Celius Dougherty's one act *Many Moons* and with San Diego Comic Opera he was a member of the quartet for *Berlin To Broadway*, a Kurt Weill revue. With Los Angeles Opera he covered Bardolfo in *Falstaff*.

As a concert soloist he has sung a number of standard choral works such as Beethoven's *Mass in C*, Bach's *St. John Passion*, *Stabat Maters* by Rossini and Dvorak, Mozart's *Solemn Vespers*, Handel's *Messiah* and Haydn's *Lord Nelson Mass*. He has been awarded grants from the Liberace Foundation, Pasadena Opera Guild and LA Opera Buffs.

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VIRGINIA SUBLETT

Soprano Virginia Sublett returns to San Diego Comic Opera this coming weekend as soloist in Bach's *Coffee Cantata* and in Clerambault's comic motet *The Muse of the Opera*, which she has translated, for a program called "Fun with Early Music." She last appeared there as Flamina in *The World on the Moon*. In December she'll sing solos in Handel's *Messiah* with the San Diego Symphony and in 2002 she'll solo in the Brahms *Requiem*, also with the symphony.

Last year with the San Diego Symphony she was a soloist in Beethoven's *Ninth Symphony*, and with symphony players at the Salk Institute in La Jolla she sang Mozart's solo motet *Exsultate Jubilate*. In May she was soloist in Handel's *Coronation Mass* at St. Paul's Cathedral.

Miss Sublett is particularly at home in music of the 17th and 18th centuries and she has appeared with numerous period instrument ensembles, among them LA Baroque, Concert Royal and the New York Baroque Dance Company, and the Handel and Haydn Society of Boston. She also is in demand as a soloist in repertoire of the 20th Century and often has been featured in concerts of new music. She is an Artist in Residence at the bina-tional San Diego-Tijuana New Music Festival and she appears on the premiere recording of Hilda Paredes' chamber opera *The Seventh Pip*.


A principal artist with opera companies such as the New York City Opera, Los Angeles Opera and L'Opéra de Nice (France), Miss Sublett appears frequently as a guest soloist with orchestras, oratorio societies and chamber music ensembles throughout the U.S., Canada and Mexico. Other recent performances have included concerts with the Pasadena symphony, Los Angeles Chamber Orchestra, Illinois Symphony and two tours of Mexico with chamber groups drawn from San Diego's Mainly Mozart Festival orchestra.

Miss Sublett made her New York debut in 1987 with the New York City Opera as Queen of the Night in *Magic Flute*, a role she subsequently sang at Central City Opera and San Diego Opera. She returned to New York City Opera in 1990 for a new production of Ravel's *L'Enfant et les Sortilèges*. Her European debut in 1991 was with L'Opéra de Nice as Ismene in *Mitridate*; she returned as Servilia in *La Clemenza di Tito*. Appearances with Los Angeles Opera have included Nannetta in *Falstaff*, Tytania in *A Midsummer Night's Dream* and Oberto in *Alcina*.



STACEY FRASER

Canadian soprano Stacey Fraser received her Master of Music degree in Performance from the Manhattan School of Music and her Bachelor of Music degree from the University of Toronto. Her solo performance credits include Alice Tully Hall at Lincoln Center, Manhattan School of Music, the La Mama the-ater in New York, the Tanglewood Music Center and the Banff Centre for the Arts. Oratorio and operatic credits include Vivaldi's *Gloria*, Schubert's *Mass in G*, the Bach *Magnificat*, Mendelssohn's *Elijah*, Beethoven's *Mass in C*, the Messenger in *L'Orfeo* and Handel's *Messiah* with the Vancouver Symphony. Stacey has received critical acclaim from the *NEW YORK TIMES* for her rendition of Luciano Berio's *Sequenza III* and for her portrayal in Maurice O'hana's *Trois Contes de l'honorable fleur*. Recent engagements have included Varese's *Offrandes* with SONOR, the resident artist ensemble at the University of California, San Diego for which she received critical acclaim from the *SAN DIEGO UNION TRIBUNE*. Stacey was also one of the recent winners at the 2000-2001 San Diego District Metropolitan Opera Auditions. She is currently an Associate in Voice and a doctoral student at the University of California San Diego. In addition to her solo credits, Stacey has been a contract artist with the San Diego Opera Chorus for the past two seasons.



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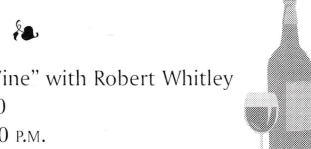
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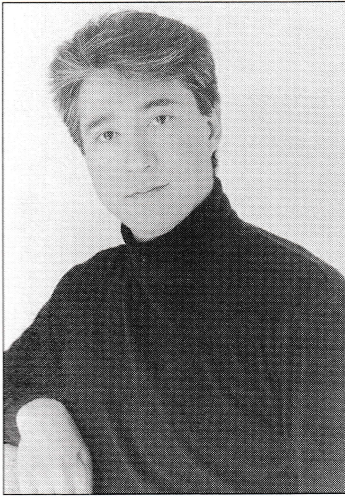
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RONALD BANKS

Bass-baritone Ronald Banks opens this coming Friday at San Diego Comic Opera as Uberto in Pergolesi's comic intermezzo *The Maid as Mistress* and in Bach's *Coffee Cantata* after a run as Voltaire in *Candide* with Townsend Opera Players in Modesto. Most recently at the comic opera last September he led the cast as Voltaire/Pangloss/Cacambo in a different edition of *Candide*.

Coming up in August with a new opera company in Tijuana he'll sing Dr. Bartolo in *Il Barbiere di Siviglia*. With Pacific Repertory Opera in San Luis Obispo in March he sang the title role in *Rigoletto*, a role he sang previously with the Valley Symphony Orchestra, and he returns to PRO in October as Baron Zeta in *The Merry Widow*. The San Luis Obispo Tribune said his *Rigoletto* "was performed masterfully... every gesture and movement convinced the audience to feel deep emotions, suspend reality and believe."

With the San Diego Symphony last year he was bass soloist in Beethoven's *Ninth Symphony* and a "Valentine Pops" concert. Equally at home in musical theater, he was seen most as the King of Siam in *The King and I* at Cities of South Bay Civic Light Opera in Redondo Beach and at the Lawrence Welk Resort Theatre in Escondido, and he toured nationally in *Evita*.

A favorite with San Diego Comic Opera audiences, he has twice appeared as the Pirate King in *The Pirates of Penzance*, as Dick Deadeye in *H.M.S. Pinafore* and Count Carl-Magnus in *A Little Night Music*. For Los Angeles Opera Outreach he has twice been Bullwinkle in *Les Moose*. For South Bay Opera he was Sharpless in *Madama Butterfly*, and with Pacific Repertory Opera in previous seasons he has portrayed Don Fernando in *Fidelio*, the Bonze in *Madama Butterfly*, Angelotti in *Tosca* and Fiorello in *The Barber of Seville*.

The Costa Mesa resident last appeared with the La Jolla Symphony & Chorus as soloist in the Brahms *Requiem*. He last sang Raphael in *The Creation* with Palomar College where he has been a frequent oratorio soloist. He has been bass soloist in Handel's *Messiah* with First United Methodist Church of San Diego where he is bass section leader. After training with the San Diego Opera Ensemble he was a semifinalist in the Loren I. Zachary competition in Los Angeles, a regional winner in the MacAllister Awards western region and a finalist in the Opera Guild of Southern California competition.

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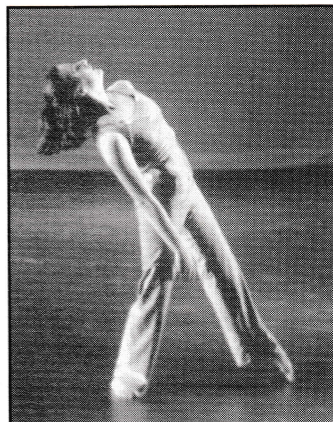
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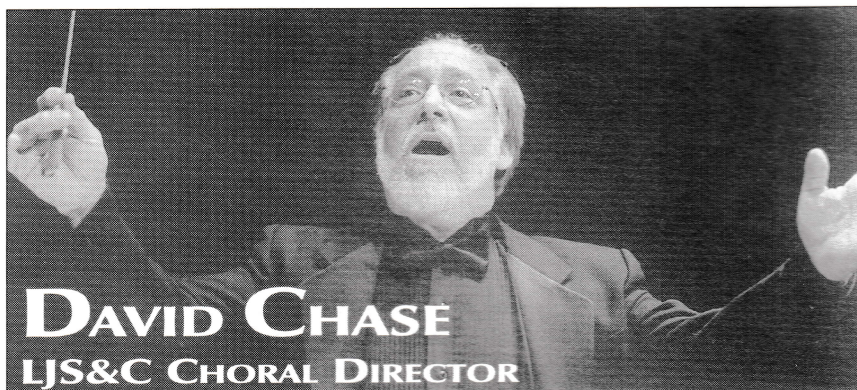


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DAVID CHASE
LJS&C CHORAL DIRECTOR

Vision Statement 2000

Now in my third decade of working with the La Jolla Symphony Chorus, I have stronger feelings than ever about its future as a cultural symbol as well as a vehicle for great music. If, in the future, music is to remain the province of the community and of the individuals in the community, rather than a product that is packaged and sold to consumers, community choruses like the La Jolla Symphony Chorus will be an important force. In order for that force to be strong and positive, we must not only maintain the strengths of the choral tradition—its egalitarian access to art music, its communal bonding, its direct relationship to both traditions and trends in literary arts—but we must also develop new repertoire and a new audience. I see the LJS&C as an exemplary vehicle for these developments.

Above all, the Chorus must continue to grow musically. To do this, we will continue to use professional musicians to train and inspire the non-professionals who will always be the heart of our ensemble. And we will challenge those singers with repertoire, both new and traditional, that they will not experience elsewhere in our area. Because this is a community organization, all development within the ensemble is also an investment in the community's vision and understanding of the art.

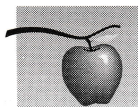
Our programming and performance techniques will continue to seek new ways to engage our audiences. Unlike the choirs that are appended to religious or patriotic organizations, our repertoire and performance style are not circumscribed by a function within a larger community tradition and should not be limited in that way. We, therefore, will continue to experiment with programming and presentation, seeking to reinvigorate the choral art. This will include the commissioning of new works to extend the repertoire, the formation of new chamber vocal ensembles to provide flexibility and variety in programming, and experimenting with aspects of theatricality in order to more actively engage the audience in the performance.

The ultimate goal of these concerns is to make our choral music relevant and exciting to a broader, more secular and diverse community, while consciously and conscientiously extending what has been an important cultural tradition for more than five hundred years.

Conductor of the La Jolla Symphony Chorus since 1973, Dr. Chase serves as a lecturer in the UCSD Music Department. Under his leadership the 130-voice ensemble performs a mixture of musical styles that combine standard repertoire with new or unusual works. Major projects have included the world premiere and CRI recording of Henry Brant's *Western Springs*; a KPBS-TV broadcast of Bach's *Mass in B Minor*, and the American premiere of the musical-theatre piece, *Boojum!* by Australian composer Martin Wesley-Smith. Dr. Chase and members of the chorus have made three European tours, including festival performances in southern France; and concerts in Germany, Austria and Italy. They have represented the United States at the Kathaumixw International Choral Festival in Canada. They will tour in the Czech Republic and Poland next month. David Chase is a graduate of the Ohio State University, and received his doctorate at the University of Michigan. While living in Ann Arbor, he served as conductor of the Grand Rapids Symphonic Choir, the choral arm of the Grand Rapids Symphony, then conducted by Semyon Bichkov. Dr. Chase has been on the music faculty at Palomar College, San Marcos since 1973, where he teaches theory, music history and conducts a choral chamber ensemble.

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Die Schöpfung
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1. Die Vorstellung des Chaos

Rezitativ: Raphael (bass)

Im Anfange schuf Gott Himmel und Erde,
und die Erde war ohne Form und leer;
und Finsternis war auf der Fläche der Tiefe.

Chor

Und der Geist Gottes schwebte auf der Fläche der Wasser,
Und Gott sprach: Es werde Licht!
Und es ward Licht.

Uriel (tenor)

Und Gott sah das Licht, dass es gut war,
und Gott schied das Licht von der Finsternis.

2. Arie: Uriel und Chor

Uriel

Nun schwanden vor dem heiligen Strahle
Des schwarzen Dunkels gräuliche Schatten:
Der erste Tag entstand.
Virwirrung weicht, und Ordnung keimt empor.
Erstarrt entflieht der Höllengeister Schar In des Abgrunds Tiefen
hinap Zur ewigen Nacht.

Chor

Verzweiflung, Wut und Schrecken Begleiten ihren Sturz,
Und eine neue Welt
Entspringt auf Gottes Wort.

3. Rezitativ: Raphael

Und Gott machte das Firmament und teilte die
Wasser, die unter dem Firmament waren, von den
Gewässern, die ober dem Firmament waren, und
es ward so. Da tobten brausend heftige Stürme; wie Spreu vor
dem Winde, so flogen die Wolken, die Luft durch-
schnitten feurige Blitze und schrecklich rollten die
Donner umher. Der Flut ensteig auf sein Geheiss der
allerquickende Regen, der allverheerende Schauer,
der leichte, flockige Schnee.

4. Solo: Gabriel (soprano) mit Chor

Mit Staunen sieht das Wunderwerk der Himmelsbürger frohe
Schar, und laut ertönt aus ihren Kehlen Des Schöpfers Lob,
Das Lob des zweiten Tags.

5. Rezitativ: Raphael

Und Gott sprach: Es sammle sich das Wasser unter dem
Himmel zusammen an einem Platz und es erscheine das trockne
Land; und es ward so. Und Gott nannte das trockne Land
"Erde" und die Sammlung der Wasser nannte er "Meer"; und
Gott sah, dass es gut war.

6. Arie: Raphael

Rollend in schäumenden Wellen Bewegt sich
ungestüm das Meer. Hügel und Felsen erscheinen,
Der Berge Gipfel steigt empor. Die Fläche, weit gedehnt,
Durchläuft der breite Strom in mancher Krümme.
Leise rauschend gleitet fort im stillen Tal der helle Bach.

7. Rezitativ: Gabriel

Und Gott sprach: Es bringe die Erde Gras hervor.
Kräuter, die Samen geben, und Obstbäume, die
Früchte bringen ihrer Art gemäss, die ihren Samen
in sich selbst haben auf der Erde; und es ward so.

The Creation
Part I

1. Introduction (Representation of Chaos)

Recitative: Raphael (bass)

In the beginning, God made heaven and earth;
and the earth was without form and void;
and darkness was upon the face of the deep.

Chorus

In the spirit, God moved upon the face of the waters;
and God said: "Let there be light",
and there was light.

Recitative: Uriel (tenor)

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

2. Aria: Uriel with Chorus

Uriel

Now vanished by the holy beams the ancient,
ghostly, shuddering blackness.
The first of days appears. Confusion yields,
and order, and order shines most fair.
Aghast, the fiends of hell confounded fly,
Down they sink in the deep abyss to endless night.

Chorus

Convulsion, rage and terror engulf their
monstrous fall. A new created world springs
forth at God's command.

3. 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. Then howling raged the blast of
the tempest, the clouds then were driven like chaff
in the wind, the lightnings slashed the heavens
asunder, and crashing thunder resounded on high.
From waters rose at His command the all refreshing
rain, the devastating hail, the light and flaky snow.

4. Solo: Gabriel (soprano) with Chorus

What wonder doth his work reveal to heaven's host
in joyful throng; and loud resounds throughout the skies
the praise of God, and of the second day.

5. Recitative: Raphael

And God said, let the waters under
the heaven 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 the seas:
and God saw that it was good.

6. Aria: Raphael

Rolling in foaming billows, tumultuous swells the raging sea.
Highland and headland uplifted through clouds their towering
summits rise. Through broad and ample plains full flows the
gathering stream and winding wanderers. Lightly murmuring,
gently glides through silent glade the crystal brook.

7. Recitative: Gabriel

And God said, let all 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.

8. Arie: Gabriel

Nun beut die Flur das frische Grün
 Dem Auge zur Ergötzung dar.
 Den anmutsvollen Blick
 Erhöht der Blumen sanfter Schmuck.
 Hier duften Kräuter Balsam aus,
 Hier sprosst den Wunden Heil.
 Die Zweige Krümmt der goldenen Früchte Last;
 Hier wölbt der Hain zum Kühlen Schirme sich,
 Den steilen Berg bekrönt ein dichter Wald.

9. Rezitativ: Uriel

Und die himmlischen Heerscharen verkündigten
 den dritten Tag, Gott preisend und sprechend:

10. Chor

Stimmt an die Saiten, ergreift die Leier,
 Lasst euren Lobesang erschallen!
 Frohlocket dem Herrn, dem mächtigen Gott,
 Denn er hat Himmel und Erde
 Bekleidet in herrlicher Pracht!

11. Recitative: Uriel

Und Gott sprach: Er sei'n Lichter an der Fest des
 Himmels, um den Tag von der Nacht zu scheiden
 und Licht auf der Erde zu geben, und es seien diese
 für Zeichen und für Tage und für Jahre.
 Er machte die Sterne gleichfalls.

12. Recitative: Uriel

In vollem Glanze steigt jetzt Die Sonne strahlend auf,
 Ein wonnevoller Bräutigam, Ein Riese stolz un froh,
 Zu rennen seine Bahn. Mit leisem Gang und sanftem
 Schimmer schleicht der Mond die stille Nacht hindurch.
 Den ausgedehnten Himmelsraum zierte ohne Zahl der hellen
 Sterne Gold. Und die Söhne Gottes Verkündigten den
 vierten Tag mit himmlischem Gesang,
 seine Macht ausrufend also:

13. Chor und Terzett**Chor**

Die Himmel erzählen die Ehre Gottes,
 Und seiner Hände Werk zeigt an das Firmament.

Gabriel, Uriel, Raphael

Dem kommenden Tage sagt es der Tag,
 Die Nacht, die verschwand der folgenden Nacht:

Gabriel, Uriel, Raphael

In alle Welt ergeht das Wort, Jedem Ohre klingend,
 Keiner Zunge fremd:

Zweiter Teil**14. Rezitativ: Gabriel**

Und Gott sprach: Es bringe das Wasser in der
 Fülle hervor webende Geschöpfe, die Leben
 haben, und Vögel, die über der Erde fliegen
 mögen in dem offenen Firmamente des Himmels.

15. Arie: Gabriel

Auf starkem Fittiche schwinget sich der Adler stolz
 Und teilet die Luft im schnellsten Fluge zur Sonne hin.
 Den Morgen grüsst der Lerche frohes Lied,
 Und Liebe girrt das zarte Taubenpaar.
 Aus jedem Busch und Hain erschallt
 Der Nachtigallen süsse Kehle.
 Noch drückte Gram nicht ihre Brust,
 Noch war zur Klage nicht gestimmt
 Ihr reizender Gesang.

8. Aria: Gabriel

Now Robed in cool refreshing green,
 the fields their new enchantment wear.
 And more to charm the sight arise the
 flowers in bright array.
 Here herbs of every leaf abound,
 here dwells a healing grace.
 The burdened boughs their golden fruit afford;
 here arbors spread their vaulted restful shade,
 and lofty hills are crowned with kingly groves.

9. Recitative: Uriel

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

10. Chorus

Awake the harp, ye choirs, awaken,
 Loud let the praise of God
 Rejoice in the Lord, the Mighty God,
 surely the heavens and Earth
 has He girded with splendor and light.

11. Recitative: Uriel

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

12 Recitative: Uriel

In shining splendor radiant now the sun bestrides the sky;
 a wondrous, joyful bridegroom, a giant proud and glad,
 he runs his ordered course. With softer steps and wistful
 shimmer, steals the moon through still enshadowed night.
 The boundless vaults of Heaven's domain shine with
 un-numbered magnitude of stars. And the sons of God
 rejoiced in the fourth day in chorus divine,
 praising God's great might,
 and saying:

13. Chorus and Trio**Chorus**

The heavens are telling the glory of God,
 with wonders of his work resounds the firmament.

Gabriel, Uriel, Raphael

Revealed are His ways by day unto day,
 by night that is gone, to following night.

Gabriel, Uriel, Raphael

In every land is known the word,
 every ear will harken, never tongue be dumb.

Part II**14. Recitative: Gabriel**

And God said: Let the waters bring forth abundantly
 every moving creature that had life,
 and fowl that fly above the earth in the open
 firmament of Heaven.

15. Aria: Gabriel

On mighty wings now circling
 soars the eagle proud, and cleaves the air
 with swift exulting flight to greet the sun.
 At morn the lark his cheerful welcome sings;
 adoring, coos the tender turtle dove.
 From every bush and grove pours now
 the nightingale her sweetest carol;
 grief has ruffled yet her breast,
 nor yet to sorrow has been tuned
 her charming roundelay.

16. Rezitativ: Raphael

Und Gott schuf grosse Walfische und ein jedes
lebende Geschöpf, das sich beweget,
und Gott segnete sie, sprechend:
Seid fruchtbar alle, mehret euch,
Bewohner der Luft, vermehret euch
Und singt auf jedem Aste!
Mehret euch, ihr Flutenbewohner,
Und füllet jede Tiefe!
Seid fruchtbar, wachset, mehret euch,
Erfreuet euch in eurem Gott!

17. Rezitativ: Raphael

Und die Engel rührten ihr' unsterblichen Harfen
und sangen die Wunder des fünften Tag's.

18. Terzett**Gabriel**

In holder Anmut stehn, mit jungem Grün geschmückt,
Die wogigten Hügel da.
Aus ihren Adern quillt in fließendem Kristall
Der kühlende Bach hervor.

Uriel

In frohen Kreisen schwebt, sich wiegend in der Luft,
Der munteren Vögel Schar.
Den bunten Federglanz erhöht im Wechselflug
Das godene Sonnenlight.

Raphael

Das helle Nass durchblitz der Fisch und windet sich
Im stetem Gewühl umher. Vom tiefsten Meeresgrund
Wälzet sich Leviathan
Auf schäumender Well' empor.

Gabriel, Uriel, Raphael

Wie Viel sind deiner Werk', o Gott!
Wer fasset ihre Zahl?

19. Terzett und Chorus

Der Herr ist gross in seiner Macht,
Und ewig bleibt sein Ruhm.

20. Rezitativ: Raphael

Und Gott sprach: Es bringe die Erde hervor
lebende Geschöpfe nach ihrer Art: Vieh und
kriechendes Gewürm und Tiere der Erde nach
ihren Gattungen.

21. Rezitativ: Raphael

Gleich öffnet sich der Erde Schoss
Und sie gebiert auf Gottes Wort
Geschöpfe jeder Art,
In vollem Wuchs und ohne Zahl.
Vor Freude brüllend steht der Löwe da.
Hier schießt der gelenkige Tiger empor.
Das zackige Haupt erhebt der schnelle Hirsch.
Mit fliegender Mähne springt und wieh'rt
Voll Mut und Kraft das edle Ross.
Auf grünen Matten weidet schon das Rind, in Herden abgeteilt.
Die Triften deckt, als wie gesät,
Das wollenreiche, sanfte Schaf.
Wie Staub verbreitet sich in Schwarm und Wirbel
Das Heer der Insekten.
In langen Zügen kriecht am Boden das Gewürm.

16. Recitative: Raphael

And God created great whales, and every living
creature that moveth; and God blessed them, saying:
Be fruitful all, and multiply,
ye creatures of the sky,
be multiplied, and fill the air with singing;
multiply, ye creatures of the waters,
and fill each watery deep;
be fruitful, grow and multiply;
rejoice in the Lord your God!

17. Recitative: Raphael

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

18. Trio**Gabriel**

In fairest raiment now, with virgin green adorned,
the rolling hills appear.
From deep and secret springs, in fleeting crystal flow,
the cooling brook doth pour.

Uriel

In joyful garlands borne on wheeling tides of air,
upwings the feathered host.
The myriad feathers' gleam reflect in shimmering flight,
the golden sun's pure light.

Raphael

From sparkling waters leap the fish,
and twisting flash in ceaseless motion round.
From deepest ocean home waltzes up Leviathan
in foam waves to play.

Gabriel, Uriel, Raphael

How many are thy works, o God!
Who may their number tell?

19. Trio and Chorus

The Lord is great and great his might,
and ever stands his name.

20. Recitative: Raphael

And God said, let Earth bring forth
every living creature after his kind,
cattle and creeping things.
And beast of the Earth after his kind.

21. Recitative: Raphael

Straight opening her fertile womb,
the Earth brings forth at God's command
unnumbered living creatures, in perfect forms,
and fully grown.
Triumphant, roaring stands the lion there.
With a lightning leap, the tiger appears.
Bounding with branching head, the nimble stag.
With snorting and stamping, flying mane,
uprears the noble steed.
Pleasant pastures, quietly the cattle graze on meadows green.
O'er the ground as growing there
abide the fleecy, gentle sheep.
As clouds of dust arise,
in swarms assembled the host of insects.
In long dimension, creeps, with sinuous trace, the worm.

22. Arie: Raphael

Nun scheint in vollem Glanze der Himmel,
 Nun prangt in ihrem Schmucke die Erde.
 Die Luft erfüllt das leichte Gefieder,
 Die Wasser schwellt der Fische Gewimmel,
 Den Boden drückt der Tiere Last.
 Doch war noch alles nicht vollbracht.
 Dem ganzen fehlte das Geschöpf,
 Das Gottes Werke dankbar sehn,
 Des Herren Güte preisen soll.

23. Rezitativ: Uriel

Und Gott schuf den Menschen nach seinem
 Ebenbilde, nach dem Ebenbilde Gottes schuf er ihn.
 Mann und Weib erschuf er sie.
 Den Atem des Lebens haucht er in sein Angesicht,
 und der Mensch wurde zur lebendigen Seele.

24. Arie: Uriel

Mit Würd' und Hoheit angetan,
 Mit Schönheit, Stärk' und Mut begabt,
 Gen Himmel aufgerichtet steht der Mensch,
 Ein Mann und König der Natur.
 Die breit gewölbt' erhabne Stirn
 Verkündt der Weisheit tiefen Sinn,
 Und aus dem hellen Blicket strahlt
 Der Geist, des Schöpfers Hauch und Ebenbild.
 An seinem Busen schmieget sich für ihn, aus ihm geformt,
 Die Gattin, hold und anmutsvoll.
 In froher Unschuld lächelt sie,
 Des Frühlings reizend Bild,
 Ihm Liebe, Glück und Wonne zu.

25. Rezitativ: Raphael

Und Gott sah jedes Ding, was er gemacht hatte;
 und es war sehr gut. Und der himlische Chor
 feierte das Ende des sechsten Tages mit lautem
 Gesang:

26. Chor

Vollendet is das grosse Werk,
 Der Schöpfer sieht's und freuet sich.
 Auch unsre Freud' erschalle laut,
 Des Herren Lob sei unser Lied!

27. Terzett: Gabriel, Uriel, Raphael

Zu dir, o Herr, blickt alles auf.
 Um Speise fleht dich alles an.
 Du öffnest deine Hand, gesättigt werden sie.
 Du wendest ab dein Angesicht,
 Da bebet alles und erstarrt.
 Du nimmst den Odem weg,
 In Staub zerfallen sie.
 Den Odem hauchst du wieder aus,
 Und neus Leben sprosst hervor.
 Verjüngt ist die Gestalt der Erd'
 An Reiz und Kraft.

28. Chor

Vollendet is das grosse Werk,
 Des Herren Lob sei unser Lied!
 Alles lobe seinen Namen,
 Denn er allein ist hoch erhaben!
 Alleluja! Alleluja!

22. Aria: Raphael

Now shines the brightest glory of Heaven;
 now spreads the lavish attire of Earth.
 The air is filled with soaring processions,
 the water swell'd by swarming legions;
 the ground is trod by ponderous beasts.
 But all the work was not complete;
 there wanted yet that wondrous being,
 God's design might thankful see,
 and grant his goodness joyful 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.
 And God breathed into his nostrils the breath of life,
 and man became a living soul.

24. Aria: Uriel

In native worth and honor clad,
 with beauty, strength and courage formed,
 toward heaven raised uprightly,
 stands a man, the lord and king of nature all.
 His broad and arching noble brow
 proclaims of wisdom's deep abode,
 and in his eyes with brightness, shines the soul,
 the breath and image of his God.
 To his breast he softly holds one of and for him formed,
 his other self, his pure delight.
 With virgin grace so sweetly given
 as springtime's charms bestowed,
 she loves him, yields her joy and bliss.

25. Recitative: Raphael

And God saw everthing that he had made.
 And behold, it was very good, and the heavenly choir loud
 rejoicing raised their song of praise,
 and hailed the sixth day.

26. Chorus

Fulfilled at last the glorious work;
 The maker sees with sure delight.
 Let all our joy resound aloud!
 Eternal praise to him accord!

27. Trio: Gabriel, Uriel, Raphael

From thee, o Lord, doth all proceed;
 all nature must thy bounty wait;
 if open be thy hand, its fullness feedeth all.
 But if thy face be turned away,
 a ghostly terror fills the night;
 the living breath is gone, and dust turns to dust.
 Thy breath, o Lord is felt again,
 and life awakes with sweet surprise.
 Renewed is all the earth,
 refreshed is all its charm and might.
 And life awakes with sweet surprise.

28. Chorus

Fulfilled at last the glorious work;
 eternal praise to him accord!
 For he alone doth reign exalted, alleluia.
 Glorious be his name for ever,
 Alleluia! Alleluja!

29. Rezitativ: Uriel

Aus Rosenwolken bricht,
 Geweckt durch süßsen Klang,
 Der Morgen jung und schön.
 Vom himmlischen Gewölbe
 Strömt reine Harmonie zur Erde hinab.
 Seht das beglückte Parr, wie Hand in Hand es geh!
 Aus ihren Blicken strahlt des heissen Danks Gefühl.
 Bald singt in lautem Ton ihr Mund des Schöpfers Lob;
 Lasst unsre Stimme dann sich mengen in ir Lied.

30. Duett mit Chor**Eva Und Adam**

Von deiner Güt', o Herr und Gott,
 Is Erd' und Himmel voll.
 Die Welt, so gross, so wunderbar,
 Ist deiner Hände Werk.

Chor

Gesegnet sei des Herren Macht,
 Sein Lob erschall' in Ewigkeit.

Adam

Der Sterne hellster, o wie schön
 Verkündest du end Tag!
 Wie schmückst du ihn, o Sonne du,
 Des Weltalls Seel' und Aug'!

Chor

Macht kund auf eurer weiten Bahn
 Des Herren Macht und seinen Ruhm!

Eva

Und du, der Nächte Zierd' un Trost,
 Und all das strahlend' Heer,
 Verbreitet überall sein Lob
 In eurem Chorgesang.

Adam

Ihr Elemente, deren Kraft
 Stets neue Formen zeugt,
 Ihr Dünst' und Nebel,
 Die der Wind versammelt und vertreibt:

Eva, Adam und Chor

Lobsinget alle Gott, dem Herrn!
 Gross wie sein Nam' ist seine Macht!

Eva

Sanft rauschend lobt, o Quellen, ihn!
 Den Wipfel neigt, ihr Bäum'!
 Ihr Pflanzen duftet, Blumen haucht
 Ihm euern Wohlgeruch!

Adam

Ihr, deren Pfad die Höhn erklimmt,
 Und ihr, die niedrig kriecht,
 Ihr, deren Flug die Luft durchschneidt,
 Und ihr im tiefen Nass:

Eva, Adam und Chor

Ihr Tiere, preiset alle Gott!
 Ihn lobe, was nur Odem hat!

Eva und Adam

Ihr dunklen Hain', ihr Berg' und Tal,
 Ihr Zeugen unsers Danks,
 Ertönen sollt ihr früh und spät
 Von unserm Lobgesang.

Chor

Heil dir, o Gott, o Schöpfer, Heil!
 Aus deinem Wort entstand die Welt,
 Dich beten Erd' und Himmel an,
 Wir preisen dich in Ewigkeit!

29. Recitative: Uriel

In rosy mantle,
 bright awaked by sweetest tones,
 the morning young and fair.
 From heaven's vaulted realm
 streams purest harmony to earth below.
 Behold the happy pair as hand in hand they go:
 as from their eyes radiant shines the thanks they owe.
 Full soon their tongues shall tell the louder praise of God:
 Then let our voices ring united with their song!

30. Duet and Chorus**Eva and Adam**

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

Chorus

Oh, blessed be his holy might.
 His praise we sing eternally!

Adam

Thou star of morning,
 oh, how fair thy tidings of the day;
 what radiance rare, o sun, is thine,
 thou eye and soul of all.

Chorus

Proclaim, in your extended course,
 your maker's power and glory bright!

Eva

And thou, the tender queen of night,
 and all ye starry host,
 proclaim in every land,
 proclaim his praise in heaven's harmonies!

Adam

Ye mighty elements,
 by his power your endless changes make;
 ye misty vapors, which the wind doth spin
 and roll through heaven.

Eva, Adam and Chorus

Oh sing the praise of God the Lord!
 Great is his name, and great his might

Eva

Soft flowing fountains tune his praise,
 and trees adoring bow;
 Ye fragrant plants, ye flowers fair,
 with sweetness fill the air.

Adam

Ye that on highest mountains climb;
 and ye that lowly creep;
 ye whos flight doth cleave the skies;
 and ye that swim the deep

Eva, Adam and Chorus

Ye creatures of our God and King!
 Praise, praise him, all ye breathing life!

Eva and Adam

Ye shadowed woods, ye hills and vales,
 your thanks with ours unite,
 and echo loud from morn to eve
 our joyful hymn of praise,

Chorus

Hail, mighty God, creator, Hail!
 The world springs forth at thy command
 adoring, earth and heaven stand.
 We praise thy name forever more!

31. Rezitativ: Adam, Eva**Adam**

Nun ist die erste Pflicht erfüllt,
 Dem Schöpfer haben wir gedankt.
 Nun folge mir, Gefährtin meines Lebens!
 Ich leite dich, und jeder Schritt
 Weckt neue Freud' in unsrer Brust,
 Zeigt Wunder überall.
 Erkennen sollst du dann, welch
 unaussprechlich Glück der Herr uns zugehacht.
 Ihn preisen immerdar,
 Ihm weihen Herz und Sinn.
 Komm, folge mir, ich leite dich.

Eva

O du, für den ich ward,
 Mein Schirm, mein Schild, mein All!
 Dein Will' ist mir Gesetz.
 So hat's der Herr bestimmt,
 Und dir gehorchen bringst
 Mir Freude, Gluck und Ruhm.

32. Duett: Adam, Eva**Adam**

Holde Gattin!
 dir zur Seite,
 Fliessen sanft die Stunden hin.
 Jeder Augenblick ist Wonne,
 Keine Sorge trübet sie.

Eva

Teurer Gatte, dir zur Seite,
 Schwimmt in Freuden mir das Herz.
 Dir gewidmet is mein Leben,
 Deine Liebe sei mein Lohn.

Adam

Der tauende Morgen,
 O wie ermuntert er!

Eva

Die Kühle des Abends, O wie erquicket sie!

Adam

Wie labend ist Der runden Früchte Saft!

Eva

Wie reizend ist Der Blumen süsser Duft!

Eva und Adam

Doch ohne dich, was wäre mir—
 Der Morgentau, der Abendhauch,
 Der Früchte Saft, der Blumen Duft.
 Mit dir erhöht sich jede Freude
 Mit dir geniess' ich doppelt sie,
 Mit dir ist Seligkeit das Leben,
 Dir sei es ganz geweiht!

33. Rezitativ: Uriel

O glücklich Paar, und glücklich immerfort, wenn
 falscher Wahn euch nicht verführt, noch mehr zu
 wünschen als ihr habt, und mehr zu wissen als ihr sollt!

34. Schlusschor mit Soli

Singt dem Herren, alle Stimmen!
 Dankt ihm alle seine Werk!
 Lasst zu Ehren seines Namens
 Lob im Wettgesang erschallen!
 Des Herren Ruhm, er bleibt in Ewigkeit!
 Amen! Amen!

31. Recitative: Adam and Eva**Adam**

Now is our duty well fulfilled;
 our maker have we duly thanked.
 Now follow he, companion of my life!
 Thy guide I'll be;
 and every step wakes new delight within my breast,
 shows wonders everywhere.
 Then surely thou shalt know what boundless
 realms of joy the Lord hath given us,
 him we praise evermore,
 him serve with heart and mind.
 Come, follow me! Thy guide I'll be!

Eva

O thou for whom I live!
 My arm, my shield, my all!
 Thy will to me is law.
 So doth our Lord ordain:
 that I obey thee is my joy and glory

32. Duet: Adam and Eva**Adam**

Sweet companion!
 Here beside thee
 softly fly the golden hours,
 every moment is rapture,
 naught of sadness lingers near.

Eva

Dearest husband! Here beside thee,
 floods of joy overflow my heart:
 that thou love me is my blessing;
 thine forever is my life.

Adam

The dew-freshened morning,
 o bright awakening!

Eva

The coolness of evening sweetly restoring

Adam

How rich the taste of round and ripened fruit!

Eva

How charming the scent of gay and fragrant flower!

Eva and Adam

But without thee, what is to me
 the morning dew, the evening cool,
 the ripened fruit, the fragrant flower?
 With thee is every joy exalted,
 with thee delight is ever new;
 with thee is rapture everlasting,
 thine be my love and life!

33. Recitative: Uriel

O happy pair! And happy evermore, if false conceit
 betray ye not, the more to covet than ye have,
 and more to know than ye should.

34. Final Chorus and Soli

Sing to God, ye host's unnumbered!
 Thanks, all thanks for wonders new created.
 Praise his name in song unending,
 loud in festival rejoicing!
 The Lord is great, he reigns for evermore.
 Amen! Amen!

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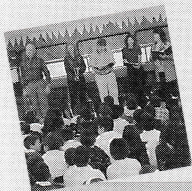
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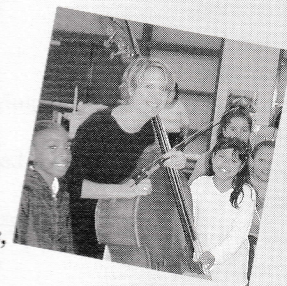
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Vicki Heins-Shaw

LA JOLLA SYMPHONY & CHORUS MUSIC LITERACY EDUCATIONAL OUTREACH PROGRAM CONCERT SEASON, 2000 - 2001



"I would teach children music, physics and philosophy; but most importantly music, for in the patterns of music and all arts are the keys to learning." - Plato



The "Residency" - An introduction to all families of music: vocal, string, woodwind, brass and percussion. Each ensemble performs a 45-minute educational program designed to complement the other "Residency" ensembles. Rates vary depending on size of ensemble and number of performances per visit (e.g. quintet, three back-to-back, 45-minute performances, \$500). **Please call for more information.**



The "Specialist" - Tailored more to small groups, this program offers a close-up look at the manner in which sound is produced and musical expression is achieved. **\$30/hr, two back-to-back programs.**

The "Trio" - Energetic, educating and interactive. The Trio is comprised of the flute, violin and cello. Experienced and entertaining players from the La Jolla Symphony have created a program of great variety and depth: *exploration of sound, creation of rhythm and an opportunity for students to compose and conduct.* **\$135/hr.**

The "Coach" - Experienced and qualified musicians provide individual or small-group instruction. This program has proven invaluable to furthering the development and success of school music programs. **\$30/hr**

Financial aid is available on a limited basis.

For more information on any of the programs listed above, please call or send an email to Victoria Eicher, Chair of Educational and Community Outreach, La Jolla Symphony & Chorus (858-695-0719 or victrola@san.rr.com).

SECTION LEADER SPONSORS

Thank you to the sponsors of our "Section Leader's Program", which supports fourteen LJS&C section leaders. Together, these musicians provide leadership for the community musicians of both our orchestra and chorus, inspiring them to hone their skills in performing the diverse and stimulating repertoire that is our unique contribution to San Diego's musical life. We are, indeed, a "community" orchestra, engaging the passions and skills of musicians from across a broad range of professions and walks of life—physicians, scientists, students, educators, the military—brought together by a burning desire to perform great music. By hiring professional musicians in key leadership and mentoring roles, we are making a significant investment in leveraging our musical "capital" to higher and higher levels of performance. This investment in our artistic infrastructure is an important reason why the La Jolla Symphony & Chorus is one of the finest "community" symphonies in the nation.

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Saturday, June 23*

The Audition Process

Vocalization: range, quality & accuracy of pitch
Sight-reading: progressing from easy to difficult choral music
Prepared song: your choice: art song, sacred, secular,
musical theatre, but no "pop" music
Written section: demonstrates understanding of music scores

Info/Appt: Beda Farrell, Mgr. 760.727.6451
email: LJChorus@ucsd.edu

*additional auditions in August & September

LA JOLLA SYMPHONY & CHORUS CLASSICS AND BEYOND 2001-2002 SEASON

Weekend in Paris

SEPTEMBER 29-30

Gershwin *American in Paris*

Poulenc *Gloria*

Debussy *Songs*

Rachmaninov *Piano Concerto No. 2*

Young Artists Competition Winner—Bernard Bayer, Piano

Bizet *Carmen Suite No. 1*

L'Allegro!

NOVEMBER 10-11

Handel *L'Allegro ed il Penseroso*

Triumphant Brahms

DECEMBER 8-9

Elliott Carter *Three Occasions*

Mendelssohn *Violin Concerto*—Navroj Mehta, violin

Brahms *Symphony No. 1 in C Minor*

The Titan

FEBRUARY 9-10

Myron Fink *Klezmer Concerto* (World Premiere)

Jude Weirmeir *LJS&C Thomas Nee Commission*
(World Premiere)

Mahler *Symphony No. 1 "The Titan"*

From the East

MARCH 16-17

Mieczyslaw Karłowicz *Lithuanian Rhapsody*

Dmitri Shostakovich *Symphony No. 1*

Karol Szymanowski *Stabat Mater*

Symphonies in C

MAY 4-5

Stravinsky *Symphony in C*

Schubert *Symphony No. 9 in C Major "The Great"*

Majestic Mozart

JUNE 8-9

Beethoven *Leonore Overture No. 3*

Chinary Ung *SAKRAVA "An Evening Song for Orchestra"*

Mozart *Mass in C Minor*

SPECIAL NON-SUBSCRIPTION CONCERTS!

Christmas Messiah Sing

DECEMBER 1, 2001

Handel *The Messiah*

Easter Messiah Sing

APRIL 7, 2002

Handel *The Messiah*

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The La Jolla Symphony & Chorus Association Board of Directors expresses its deep gratitude to the Department of Music at UC, San Diego for the generous support and assistance it continues to provide. The association would also like to acknowledge the generosity of its Chief Benefactress Therese Hurst, who upon her death in 1985 left her estate to the association providing an endowment.

The Board of Directors also wishes to thank the following individuals, foundations, and organizations for their contributions in support of the 2000-2001 season.

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THE CREATION
An Oratorio
By Joseph Haydn

Excerpts

EXAMPLE ONE: Part I, No. 1 “Representation of Chaos” (orchestra alone)

EXAMPLE TWO: Part I, No. 2 “In the beginning”

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.
**[And the spirit of God moved upon the face of the waters;
and God said, Let there be light: and there was LIGHT.]**
And God saw the light, that it was good;
And God divided the light from the darkness.

EXAMPLE THREE: Part I, No. 3:

Soloist:

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.]**

EXAMPLE FOUR: Part I: No. 14

Chorus

**The heavens are telling the glory of God,
The wonder of His work displays the firmament;**

Trio

**Today that is coming speaks it the day,
The night that is gone to following night.**

Chorus repeats

Trio

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

Chorus repeats

EXAMPLE FIVE: Part II: No. 20

Trio and Chorus

**The Lord is great, and great His might,
His GLORY lasts for ever and FOREVERMORE**