

UPCOMING EVENTS

Virtuoso Series Concert: The Mendelssohn Trio

Barbara Thiem, *Cello*; Eric Peterson, *Violin* & Theodor Lichtmann, *Piano*

3/11 • Organ Recital Hall • 7:30 p.m.

Virtuoso Series Concert: CSU Faculty Copper Ferreira, Clarinet & Friends

With CSU Faculty Michelle Stanley, *Flute*; Susan Hochmiller, *Soprano*; Margaret Miller, *Viola*;

John McGuire, *Horn* & David McArthur, *Piano*

3/24 • Organ Recital Hall • 7:30 p.m.

Opera: Cendrillon (Cinderella) by Jules Massenet

Presented by the Charles & Reta Ralph Opera Center

Directed by Tiffany Blake & Conducted by Wes Kenney

3/29, 4/4&5 • Griffin Concert Hall • 7:30 p.m.

3/30 • Griffin Concert Hall • 2:00 p.m.

Virtuoso Series Concert: The Contemporary Clarinet

CSU Faculty Wesley Ferreira, *Clarinet*

3/31 • Organ Recital Hall • 7:30 p.m.

event calendar • e-newsletter registration

www.uca.colostate.edu

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CSU CHOIRS AND SINFONIA CONCERT

HAYDN'S *THE CREATION*

March 6 & 7, 2014

GRIFFIN CONCERT HALL • UNIVERSITY CENTER FOR THE ARTS

PROGRAM

The Creation

Joseph Haydn (1732 - 1809)

PART ONE

- 1a. **Introduction** The Representation of Chaos
- 1b. **Aria** (Uriel) Now vanish before the holy beams
- 2a. **Recitativo** (Raphael) And God made the firmament
- 2b. **Chorus** The marv'ulous work beholds amaz'd
- 3a. **Recitativo** (Gabriel) And God said: Let the waters
- 3b. **Aria** (Raphael) Rolling in foaming billows
- 4a. **Recitativo** (Gabriel) And God said: Let the earth bring forth grass
- 4b. **Aria** (Gabriel) With verdure clad the fields appear
- 5a. **Recitativo** (Uriel) And the heavenly host
- 5b. **Chorus** Awake the harp
- 6a. **Recitativo** (Uriel) And God said: Let there be lights
- 6b. **Recitativo** (Recitativo) In splendor bright is rising now
- 6c. **Chorus** (Gabriel, Uriel, Raphael) The heavens are telling

INTERMISSION

PART TWO

- 7a. **Recitativo** (Gabriel) And God said: Let the waters bring forth
- 7b. **Aria** (Gabriel) On mighty pens uplifted soars
- 8a. **Recitativo** (Raphael) And God created great whales
- 8b. **Terzetto** (Gabriel, Uriel, Raphael) Most beautiful appear
- 8c. **Chorus** The Lord is great, and great his might
- 9a. **Recitativo** (Raphael) And God said: Let the earth bring forth
- 9b. **Recitativo** (Raphael) Strait opening her fertile womb
- 9c. **Aria** (Raphael) Now heav'n in fullest glory shone
- 10a. **Recitativo** (Uriel) And God created man
- 10b. **Aria** (Uriel) In native worth and honour clad
- 11a. **Recitativo** (Raphael) And God saw ev'ry thing
- 11b. **Chorus** (Gabriel, Uriel, Raphael) Achieved is the glorious work

PART THREE

- 12a. **Recitativo** (Uriel) In rosy mantle appears
- 12b. **Chorus** (Adam, Eve) By thee with bliss, o bounteous Lord
- 14a. **Recitativo** (Uriel) O happy pair
- 14b. **Chorus** Sing the Lord ye voices all!

PROGRAM NOTES

Franz Joseph Haydn's

The Creation marked yet another musical achievement in Haydn's long and prodigious musical career. By the time it premiered in 1798, Haydn was enjoying unparalleled international fame, success, and a long life that afforded him the luxury to experiment and perfect a form outside the symphonies and string quartets for which he is known—namely the oratorio. *The Creation* appeared at a major turning point in Vienna's musical history, a time when music making shifted from a private, aristocratically supported enterprise to a more public endeavor. *The Creation* was not funded and premiered for the highest social strata, but by the Society of Associates, a conglomeration of the ever increasing upper middle class.

The Creation

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Though not his first oratorio, *The Creation* is considered by many to be Haydn's greatest, and is perhaps one of the greatest masterworks in all of Western Music. The oratorio (or sacred opera) developed in Italy centuries before but experienced perhaps its greatest flourishing and popularity in England. The growing influence of English fashions and literature, such as Milton's *Paradise Lost*, surely influenced Haydn in his desire to compose *The Creation*. Furthermore, Haydn spent considerable time in the musical scene of London in his later years, and was exposed to the popularity and power of the English oratorio. Upon experiencing the awe-inspiring grandeur of a production of Handel's *Messiah* in the famed Westminster Abbey, Haydn told a musician friend that he wished to compose something similarly powerful. Tradition has it that his friend replied by taking out his bible and saying, "there you are, take it, and start at the beginning."

When Haydn returned to Vienna from London in early September 1795, he brought with him a libretto originally intended for Handel one hundred years earlier that became the basis for *The Creation*. Baron von Swieten, the librettist who adapted the story, provided precise instructions to Haydn as to how he wanted the music to represent the text. Haydn conceived an oratorio of innocence, the beauty of nature, and humanity that offered Vienna and the rest of Europe a most welcome musical escape from the harsh realities of daily life. Their resulting collaboration proved to be a great success.

Haydn's inexhaustible musical imagination is epitomized pictorially as he begins *The Creation* with an instrumental section depicting images of the cosmos thrillingly taking shape in diverse tones and orchestral timbres. The subsequent chorus provides one of the most powerful moments in the work as the dissonant and minor music of the beginning suddenly bursts into a radiant major triad at the words "and there was Light." The story that follows includes recitative on prose from Genesis, commentary set as arias or ensembles, and choral hymns of praise. The oratorio is divided into three sections. In the first section, Haydn treats the first to fourth days—namely the creation of light, land and sea, and plant life, as well as the heavenly bodies. It also depicts a dramatic descent into hell and images of a newly created world. The second section portrays the fifth and sixth days. Notably, Haydn's music dramatically paints scenes of leaping tigers, soaring birds, and creeping worms. The third and final section abandons the Bible narrative and explores the love of Adam and Eve and their unending praise of God for his beautiful creation.

— Notes by Andrew Hill

SOLOISTS

PART ONE

Gabriel - Miranda Bashore
 Uriel - Noel Houle-von Behren
 Raphael - Joshua Ooms

PART TWO

Gabriel - Lindsey Espinoza
 Uriel - Eric Botto
 Raphael - Joshua Ooms

PART THREE

Uriel - Noel Houle-von Behren
 Adam - Colin Williamson
 Eve - Shafica Kaleel
 Alto in final quartet - Talia Fischer

CSU Concert Choir

Ryan A. Olsen, *conductor*

Bryan Kettlewell, *assistant conductor*

Gloria Choi, *piano*

Sopranos

Anyaleen Bradley
Blair Carpenter
Vanessa Doss
Nina Forsyth
Angela Gesicki
Andria Hall
Ashleigh Janda
Taryn Parets
Grace Pomeleo
Marissa Rudd
Jackline Valdez

Altos

Eva Bacmeister
Miranda Bashore
Emily Budd
Adrienne Harlow
Jessica Lauer
Adelle McDaniel
Deanna Melder
Emily Morris
Kelsey Peterson
Lauren Wearsch
Sarah Soltysik

Tenors

Eric Botto
Josh Colonnieves
Jim Dernell
Andrew Hill
Sam Hodges
Carter Montag
Jonathan Riley
Alec Walsh

Basses

Charlie Boehlke
Christopher Burk
Estevan Crispin
Ryan Kent
Bryan Kettlewell
Justin Little
Zac Quesenberry
Taylor Tougaw
Schyler Vargas
Jack Wheeler

CSU Chamber Choir

James Kim, *conductor*

Andrew Hill, *assistant conductor*

Karen Stoody, *piano*

Sopranos

Gloria Choi
Ingrid Johnson
Gabriela Ocadiz
Denise Powers
Kara Shobe
Kristen Smith

Altos

Annita Alvarezn
Adreanne Brungardt
Samantha DeBey
Ashlyn Dunn
Talia Fischer
Tracey Kaiser

Tenors

Garrett Ching
Andrew Hill
Noel Houle von Behren
Westin Sorrell

Basses

Arthur Beutel
Bryan Kettlewell
Andy LoDolce
Ryan McPeek
Dean Rieger
Colin Williamson

CSU Sinfonia

Wes Kenney, *conductor*

Noelle Bauman, *assistant conductor*

First Violin

Laurel Lynch, *Concert Master*
Francisco Barradas,
Assistant Concert Master
Adrian Barrera
Elizabeth Furiuye
Royston Hunget
Lydia Oates

Second Violin

Emily Liu, *Principal*
Allison Rickel, *Assistant Principal*
Tyler Adamthwaite
Anna Marie Engelhard
Josh Steinbecker

Viola

Chealsea Bernhardt, *Principal*
Kyle Caulkins, *Assistant Principal*
Cheryl Hite

Cello

Tom Holdener, *Principal*
Michelle Sieck, *Assistant Principal*
Emily Stewart
Jaclyn Rising

Bass

Drew Miller, *Principal*
Zach Bush, *Assistant Principal*

Flute

Sierra Hayden, *Principal*
Alina Osika
Alison Sale

Oboe

Ryan Rosete, *Principal*
Stephany Rhodes

Clarinet

Emily Kerski, *Principal*
Mando Ramirez

Bassoon

Leroy Gonzalez, *Co-Principal*
Mark Thompson, *Co-Principal*
Mikayla Baker, *Contra-Bassoon*

Horn

Travis Howell, *Principal*
A.J. Williams

Trumpet

Robert Bonner, *Principal*
Chris Westphal

Trombone

Jesse Sylvester, *Principal*
Blaine Lemanski
Alex O'Leary

Percussion

John Meriwether

Keyboard

Annie McDonald