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ACKNOWLEDGEMENTS

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ROBERT SHAW THE CREATION

ABOUT THE CONCERT. In July, 1972 Robert Herrema, music director of the Cantata Singers of Elmira, attended a choral workshop at Westminster Choir College. The workshop was led by Robert Shaw, who had been deeply impressed by news accounts of the flooding caused by Hurricane Agnes. After hearing from Bob Herrema more details of the devastation he asked if he could help in any way with the rebuilding of the artistic life of the flooded communities. This performance of "The Creation" is the result. Finding a date, a suitable work, and sponsorship; assembling the performing forces and making the physical arrangements has taken nearly two years and the work of many dedicated people. During that time the Chemung Valley has recovered from the flood to a degree few would have thought possible. For this reason our performance today symbolizes, not only recovery, but new growth made possible by the bonds formed in a time of adversity. We hope, as you enjoy the musical experience of "The Creation" and reflect on the message it proclaims, you will also remember its special meaning for us here, today.

ROBERT SHAW began his choral conducting career with Fred Waring in 1938. In 1941 he formed the Collegiate Chorale. After the Collegiate Chorale performed with the NBC Symphony in Beethoven's Ninth Symphony, conductor Arturo Toscanini said, "In Robert Shaw, I have at last found the maestro I have been looking for."

The Collegiate Chorale was superseded by the Robert Shaw Chorale, a group of carefully selected and superbly trained professional singers, who toured forty states and twenty countries. At the same time Shaw was making a reputation as a symphonic conductor. His first posts were with the San Diego Symphony and as associate conductor of the Cleveland Orchestra under George Szell. In 1965 he was appointed Music Director of the Atlanta Symphony. Under his guidance the Symphony has grown to 87 members and the Atlanta Symphony Chorus and Chamber Chorus have been created.

THE CHEMUNG VALLEY ARTS COUNCIL

presents
members of

The CANTATA SINGERS
The CORNING PHILHARMONIC SOCIETY
The ELMIRA SYMPHONY and CHORAL SOCIETY
The BACH FESTIVAL STRINGS

and Other Chemung Valley Musicians

in

THE CREATION

by

JOSEPH HAYDN

conducted by

ROBERT SHAW

Sunday, May 12, 1974, 4:00 pm

at

Horseheads Junior High West

Rebecca Reinsmith, *soprano* Gabriel
Jean Brown, *soprano* Eve
Lester Erich, *tenor* Uriel
Roger Hartman, *baritone* Adam
James W. Hudson, *baritone* Raphael

Robert Herrema, *chorus director*
Thomas Michalak, *concertmaster*

The 1798 *Creation*, immediately popular throughout Europe, closed the century with a moment of happy cultural unity. Happier still was its message, offered to a continent about to embark on the Napoleonic cataclysm, of the beauty of nature and the brotherhood of man. "In *The Creation* angels speak and tell of God," Haydn told Emperor Francis; even the French remembered this when, having captured Vienna in 1809, they posted an honor guard at Haydn's door, and an officer entered to request permission to sing Uriel's "In native worth." Haydn and the officer embraced in peace.

The text, derived from *Genesis* and Milton's *Paradise Lost*, was offered to Haydn during his visits to England. Baron van Swieten prepared a German translation for the composer and later retranslated the German into unfortunate English. The version sung this afternoon, prepared by Robert Shaw and Alice Parker, seeks to "unite Haydn's minutely picturesque musical language with . . . understandable English."

Donald Tovey has outlined the plan of the work: "The words of the Bible are divided between three archangels, Raphael, Uriel, and Gabriel, and a chorus which . . . may be considered as that of the heavenly hosts. The list and description of created things is not distributed haphazardly among the three archangels: Uriel is distinctly the angel of the sun and of daylight; his is the tenor voice, and his is the description of Man. Raphael sings of the earth and the sea, of the beginning of all things. . . the description of the beasts, the great whales, and 'every living creature that moveth'; and it is he who reports God's blessing, 'Be fruitful and multiply.' . . . Gabriel, the soprano, leads the heavenly hosts and describes the vegetable kingdom and the world of bird life. Lastly, Adam and Eve appear and fulfill the purpose announced by Raphael while as yet 'the work was not complete; there wanted yet that wondrous being, who God's design might thankful see, and grant His goodness joyful praise.'"

The oratorio is the first great work that calls upon the resources of the symphonic orchestra in connection with the Handelian choral idiom. Pictorial representation is frequently removed from the singers and given to the orchestra, a technique signaled by the darkly chromatic "representation of Chaos" opening Part I. Portrayed afterwards are the events of the first through the fourth days. Part II relates the fifth through seventh days. After the majesty of the creation, Part III offers the calm of a pastoral cantata, filled with the praises offered by Adam and Eve. The construction uses the customary division of choruses, accompanied recitatives (usually for descriptive passages), arias, and *secco* recitatives (with harpsichord and strings only). The brief *secco* portions afford the listener a rest from the vast sound of the chorus and the largest orchestra Haydn ever employed. The choruses contain passages for solo voices or for the soloists as a group, and in these portions the composer displays great variety of form. From the boundless loneliness of the introduction to Part I to the serene beauty opening Part III (depicting the morning sun first touching the "rosy" clouds), there are many high-points: the exaltation of "and there was light," with movement from whispered C minor to C major fortissimo; the sheen and brilliance of the first sunrise preceding the recitative "In shining splendor" (wherein the melody is slowly lifted stepwise, with a new instrument added each time); the hushed tones of the first moonlight; the superb "The heavens are telling" closing Part I (a melody long since a part of Protestant hymnody); and Raphael's awesome description of the mystery of birth. The oratorio excels in innumerable vignettes of nature — storm, lightning, rain, a menagerie of mammals, birds, fishes, and insects — frequently described with touches of humor. The roars of the lion, the snarls of the tiger, and the loathsome crawling serpent are present in magnificent orchestral coloration. Some of the arias are as direct and simple as folk song; others display Haydn in his best lyrical vein.

The German poet von Collin saluted Haydn's achievement: "As to the Muse's temple in this hall/Expectant happy multitudes now throng;/So will the future's sons come at the call/Of thy Creation's high and heavenly song;/So will be heard the joyous cries of all/At hallelujahs by thine angels sung."

— L. R. Crimiale

THE CREATION

PART ONE

Introduction (representation of chaos)	Orchestra
In the beginning	Raphael, Uriel, and Chorus
Now vanished by the holy beams	Uriel and Chorus
And God made the firmament	Raphael
What wonder doth his work reveal	Gabriel and Chorus
Let the waters be gathered together	Raphael
Rolling in foaming billows	Raphael
Let all the earth bring forth grass	Gabriel
Now robed in cool refreshing green	Gabriel
And the heavenly host proclaimed the third day	Uriel
Awake the harp	Chorus
Let there be lights in the firmament of Heaven	Uriel
In shining splendor the sun bestrides the sky	Uriel
The heavens are telling the glory of God	Trio and Chorus

There will be a brief pause between parts one and two.

PART TWO

Let the waters bring forth abundantly	Gabriel
On mighty wings	Gabriel
And God created great whales	Raphael
And the angels struck their immortal harps	Raphael
In fairest raiment now the rolling hills appear	Trio
The lord is great	Trio and Chorus
Let earth bring forth every living creature	Raphael
Straight opening her fertile womb	Raphael
Now shines the brightest glory of heaven	Raphael
And God created man in his own image	Uriel
In native worth and honor clad	Uriel
And God saw everything that he had made	Raphael
Fulfilled at last the glorious work	Chorus
From thee, Lord, doth all proceed	Trio
Fulfilled at last the glorious work	Chorus

Intermission

PART THREE

In rosy mantle bright awaked by sweetest tones	Uriel
By thee with grace, O bounteous Lord	Adam, Eve, Chorus
Now is our duty well fulfilled	Adam and Eve
Sweet companion, here beside thee	Adam and Eve
O happy pair	Uriel
Sing to God, ye hosts unnumbered	All

CHORUS

SOPRANOS

Alleyne Ayers
Diane Baker
Judy Bartlett
Melissa Chieppo
Joan Constanzer
R. Leslie Constanzer
Judy Costa
Laura Eastham
Stephanie Elston
Helen Esler
Cynthia Farwell
Lee Ann Garlick
Polly Groezinger
Beth Groezinger
Susan Gross
Katharine Harris
Joyce Herrema
Catherine Holtz
Dorothy Hoos
Lenora Howard
Vicki Kimball
Jean McCormick
Ellen McMahan
Patricia Mundy
Virginia Nagle
Mary Ellen Nasser
Marian Nowicki
Linda Oertel
Sr. M. Juliana O'Hara
Ann Parsons
Helen Pletsch
Carol Ransom
Anna Rice
Betsy Roll
Robin Russo
R. Eileen Schlaufman
Carla Schlichting
Ruthann Seibert
Judith Sheasley
Judy Stanton
Elizabeth Steiner
Nancy Strong
Wilma Sullivan
Suzanne Thomson
Einora Van Osdol
Judith Van Osdol
Helen Vincent
Kay Wack
Marian Wladis

ALTOS

Susan Adsit
Fern Barker
R. Paula Bartow
Katharine Beach
Joanna Boettner

Carol Brown
Karen Campbell
Helen Clark
Patricia Clark
Mimi Cole
Tanya Cook
Belle Cullings
Barbara Cunningham
Susan Dana
Beverly Dann
Linda Day
Judith Dimmick
Kathie Dunn
Donna Earl
Judith Feitner
Claudia George
Betty Grant
Connie Gray
Janice Guile
Claudia Hamlin
Judy Harder
Linda Haring
Karen Hartman
Patricia Hauser
Irene Hickman
Barbara Kildea
Gloria Kirk
Audrey Metro
Beverly Minier
Rosemary Molloy
Jennifer Nasser
Cora Range
Joyce Reibling
Kathy Robb
Ruth Roberts
Lisa Sand
Lou Sand
Sr. Mary Sayles
Mary Scarborough
Carol Scarborough
Nancy Sheldon
Mary Stewart
Florence Suffern
Mary Jane Todd
Nancy Todd
Jean Tolman
Janet Ty
Stephanie Vuxton
Brenda West
Katherine Wilson
Winifred Worman
Evelyn Wood

TENORS

Robert Badertscher
Kent Balcom
Charles Bartow

George Boettner
Scott Bump
Keith Calkins
Norman Campbell
Joseph Crupi
Edmund Dana
David Dick
Robert Harder
Stephen Harris
Hollis Hayward
Edward Kowalski
Bud Martin
Willard Nagle
Donald Robb
Ben Scranton
Richard Sheasley
Richard Wack

BASSES

Richard Bauer
Theodore Bown
Leslie Bresee
Martin Brodsky
David Burkhardt
O. David Deitz
Donald Dennis
Art Durkin
Mark Eamer
Robert Elliott
Stuart Finch
James Grant
David Hauser
George Hemingway
William Hendrickson
James Hudson
William Hungerford
Douglas Hawk
Jack Hill
Kenneth Hill
Al Kuelling
Jack L'Amoreaux
C. Craig Johnson
Paul Lang
Michael Lynch
Michael Mucci
William Peterson
Frederick Petrie
Pierre Pratte
Sidney Reed
Walter Reibling
James Reinsmith
Royal Schaaf
Richard Schockner
Arthur Scott
Gary Scullin
Bill Spence
Harold Treu
William Wetherbee

ORCHESTRA

Violin I

Thomas Michalak, *Concertmaster*
Jon Toth, *Asst. Concertmaster*
Sanford Reuning
James Wallenberg
Skye Weaver
Joan Reuning
Pat Isham
Ray Zoeckler
Barbara Phillips
Lillian Supplee

Violin II

Teri Marcus, *Principal*
Joan Batson
Michael Cleveland
Daniel Kellar
Gary Chollet
Bonnie Williams
Helen Cowles
Charles Holland
Ubaldo Valli

Viola

David Einfeldt, *Principal*
Zelman Bokser
Dorothy Basos
Gene Semiatin
Helen Denniston
Kathleen Powers

Cello

Einar Holm, *Principal*
Janet Nepkie
Helene Shertzer
Nancy Cleveland
Craig Weaver
Elisabeth Toth
Eric Johnson
Kevin Kosty

Bass

Henry Neubert, *Principal*
Jay Blumenthal
Jule Paul
Ed Libertore

Harpsichord

Kent Hill

Flute

Margaret Payne, *Solo*
Lenee Owen
Sallie Matteson

Bassoon

Louis Papastrat, *Solo*
Herb Sprouse

Trombone

Harry Lockwood, *Solo*
Jerry Natoli, *Bass Trombone*

Oboe

Sarah Reichenthal, *Solo*
Robert Atherholt

Horn

John Covert, *Solo*
Diane Oermann

Clarinet

Michael Knight, *Solo*
Mary Andrews

Trumpet

Henry Sgrecci, *Solo*
Joe Lorini

Timpani

William Youhass

This program is made possible with support from the
New York State Council on the Arts.

Robert Shaw

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SHAW
THE
CREATION**