

1881.

XI.

1882.

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—*HAYDN'S ORATORIO*OF—

“THE CREATION”

C. B. CADY, Conductor.

GIVEN BY THE

THE CHORAL UNION,

WITH THE ASSISTANCE OF THE

YPSILANTI MUSICAL SOCIETY,

AND THE FOLLOWING DISTINGUISHED SOLOISTS:

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MR. FRANZ REMMERTZ, NEW YORK, - BASS.

MR. RECHAB TANDY, BUFFALO, - TENOR.



ORIN B. CADY, ACCOMPANIST.

FRIDAY, DECEMBER 9, 1881, AT 8 O'CLOCK P. M.

IN UNIVERSITY HALL.

THE CREATION

By JOSEPH HAYDN.

ANALYSIS.

JOSEPH HAYDN, the third in order of time of the great classical composers, was born in Rohrau, Austria, in 1732, and died at Vienna in 1809. After struggling bravely and cheerfully for several years with poverty and obscurity, he finally secured the position of private organist to Prince Esterhazy, and from this time his life was singularly peaceful and fortunate. He left an immense amount of music behind him, chiefly instrumental, symphonies, sonatas, and especially quartettes and quintettes for stringed instruments; indeed, he may be considered as the founder of chamber music. But he also left several masses, and two oratorios: *The Creation*, and *the Seasons*.

The Creation was inspired by hearing several of Handel's oratorios while on a visit to England in the latter part of the 18th century. The author worked on it for more than a year, and it is said that he never sat down to write without first kneeling and asking divine help. Nowhere else are Haydn's peculiar excellencies more apparent, and the libretto is exceedingly well chosen to display them. His sunny nature was not well fitted for the representation of the majesty and terror of the divine name, as represented by Handel in the wonderful chorus of Israel in Egypt, nor on the other hand would he have reached the profound pity and tenderness of some of the choruses in *The Messiah*. The goodness of God and the praise and thanks which his goodness causes to spring up in the hearts of his creatures, give the prevailing character to the music.

The oratorio is divided into three parts, the first, embracing the creation up to the close of the fourth day, the second, up to the close of the sixth day, and the third, representing the seventh day, the Sabbath.

FIRST PART.—After an introduction representing chaos, and a short recitative, the chorus announces the creation of light. The air and chorus which follow, depict the departure of the evil spirit of chaos and darkness, and the upspring of a new created world into beauty and light; the two principal themes are contrasted with great skill and beauty. After a recitative announcing the work of the 2d day, the angels (Gabriel at their head) break out in amazement at the marvelous work of God. Then a fine bass solo announces in two admirably contrasted movements, the creation of the waters under the heaven; the music itself suggests the tumult of the sea and the murmur of the brook. An exquisite soprano follows, in which are all the freshness and peace of tree and flower, of meadow and grove. Then the chorus sounds forth the praise of him who hath "clothed both heaven and earth in stately dress." After a recital announcing the creation of the heavenly bodies, the first part closes with the well-known and inspiring chorus, "The Heavens are telling," the adoration grows more and more fervent with every measure, until the majestic close.

SECOND PART.—A soprano solo, "On Mighty Pens," describes the creation of the birds; the eagle, the lark, the dove, the nightingale, each has its appropriate strain, conceived with wonderful truth and delicacy. After a recitative announcing the creation of the fishes, comes a trio with chorus, "the Lord is great, his glory lasts forever," a noble composition, full of the ardor of praise. A bass recitative follows, announcing, in passages of great descriptive power, the creation of animals, the flexible tiger, the patient cattle, the nimble stag, the sinuous worm, appear upon the earth. But it is announced in a fine bass solo that something is yet wanting to complete the work, a soul to admire and adore. The tenor solo which follows proclaims in fit strains the appearance of Him who is the Lord and King of nature, the breath and image of his God. The trio which follows sings of the dependence of every thing which breathes upon the Lord, who imparts life and strength to all. The second part concludes with a grand chorus in praise of Him who alone reigns on high.

THIRD PART.—Here the scene is Paradise; a tenor recitative announces the dawning day, at whose approach Adam and Eve bless his name, and the chorus join in magnifying and exalting his power. A charming duet follows, in which our first parents express their mutual love and confidence, and the oratorio concludes with a chorus of fervent prayer and adoration. **THE LORD IS GREAT! HIS PRAISE SHALL LAST FOR AYE!**

THE CREATION.

LIBRETTO.

Part the First.

INTRODUCTION.—REPRESENTATION OF CHAOS.

RECIT.—*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.

RECIT.—*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 fled hell 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.

RECIT.—*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;
As chaff, by the winds are impelled the clouds;
By heaven's fire the sky is inflamed;
And awful thunders are rolling on high;

Now from the floods in streams ascend reviving showers of rain. The dreary wasteful hail, the light and flaky snow.

AIR.—*Gabriel.*

The marvelous work behold amazed
The glorious hierarchy of heaven;
And to th' ethereal vaults resound
The praise of God and of the second day.

CHORUS.

And to th' ethereal vaults resound
The praise of God and of the second day.

RECIT.—*Raphael.* And God said, Let the waters under the heavens be gathered together into 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 billow
Uplifted, roars the boisterous sea,
Mountains and rocks now emerge.
Their tops into the clouds ascend.

Through the open plains out-stretching wide,
In serpent error rivers flow.

Softly purling glides on

Through silent vales the limped brooks.

RECIT.—*Gabriel.* And God said, Let the earth bring forth grass, the herb yielding seed and 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 ravish'd 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.

RECIT.—*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 in the Lord, the mighty God:
For He both the heaven and the earth
Hath clothed in stately dress.

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

RECIT.—*Accompanied.*

In splendor 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 s' lent night;
The space immense of azure sky,
Innumerable hosts of radiant orbs adorn.
The sons God announce 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 has gone to following night.

CHORUS.

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

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

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

Part the Second.

RECIT.—*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 tun'd
Her soft enchanting lays.

RECIT.—*Raphael*. And God created great whales, and every living creature that moveth; and God blessed them, saying, Be fruitful and multiply,

Ye winged tribes, be multiplied,
And sing in 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 in the flying
whirl,
The glittering plumes are dyed as rainbows by
the sun.

Raphael.—See flashing through the wet in
thronged swarms
The fish on thousand ways around,
Upheaved from the deep, the immense leviathan
Sports on the foaming wave.

Gabriel, Uriel, Raphael.

How many are thy works, O God!
Who may their numbers tell?

TRIO AND CHORUS.

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

RECIT.—*Raphael*. And God said, Let the earth bring forth the living creature after his kind; cattle, and creeping thing, and beast of the earth, after his kind.

Straight opening her fertile womb,
The earth obeyed the word,
And teem'd creatures numberless,
In perfect forms, and fully grown.
Cheerful, roaring, stands the tawny lion. With sudden leap
The flexible tiger appears. The nimble stag
Bears up his branching head. With flying mane
And fiery look, impatient neighs the noble
steed.

The cattle, in herds, already seek their food
On fields and meadows green.
And o'er the ground as plants are spread
The fleecy, meek, and bleating flocks.
Unnumbered as the sands, in swarms arose
The host of insects. In long dimension
Creeps with sinuous trace the worm.

AIR.

Now heaven in fullest glory shone;
Earth smiled in all her rich attire;
The room of air by fowl is fill'd;
The water, swell'd 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.

RECIT.—*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, adorn'd,
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 form'd,
A woman, fair and graceful spouse.
Her softly smiling, virgin looks,
Of flow'ry spring the mirror,
Bespeak him love, and joy, and bliss.

RECIT.—*Raphael*. And God saw everything 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.

Raphael.

But when Thy face, O Lord, is hid,
With sudden terror they are struck.
Thou tak'st their breath away,
They vanish into dust.

Gabriel, Uriel, and Raphael.

Thou sendest forth Thy breath again,
And life with vigor 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.

RECIT.—*Uriel*.

In rosy mantle appears, by music sweet
awak'd,
The morning, young and fair;
From heaven's angelic choir
Pure harmony descends on ravish'd 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,
The heaven and earth are stor'd.
This world so great, so wonderful,
Thy mighty hand has fram'd.

CHORUS.

Forever blessed be His power,
His Name be ever magnified.

RECIT.—*Adam.*

Our duty we have now perform'd,
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 delight into our breasts,
Shows wonders everywhere.
Then may'st thou feel and know the high
degree
Of bliss the Lord allotted us,
And with devoted heart His bounties celebrate.
Come, follow me, thy guide I'll be,
So God our Lord ordains, and from obedience
Grows my pride and happiness.

DUET.—*Adam and Eve.*

Adam. Graceful consort, at thy side
Softly fly the golden hours;
Ev'ry moment brings new rapture;
Ev'ry care is lull'd to rest.

Eve. Spouse adored, at thy side,
Purest joys o'erflow the heart:
Life and all I have is thine,
My reward thy love shall be.

Both. The dew-dropping morn, O how she
quickens all!

The coolness of ev'n, O how she all re-
stores!
How grateful is of fruits the savour
sweet!
How pleasing is of fragrant bloom the
smell!
But, without thee, what is to me
The morning dew,—the breath of ev'n—
The sav'ry fruit,—fragrant bloom?
With thee is every joy enhanced,
With thee is life incessant bliss,
Thine, thine it all shall be.

RECIT.—*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 thro' all creation
Celebrate His power and glory,
Let His name resound on high,
Jehovah's praise for ever shall endure.
Amen.



PRESS NOTICES.

"Mr. Remmertz kindly made good the vacancy in the cast (Mehpistopheles) caused by the temporary indisposition of Mr. M. W. Whitney, and in him the absence was forgotten, as Mr. Remmertz gave an interpretation of the Mephistopheles role that could hardly be improved upon."—*Boston Herald*.

Of Mr. Remmertz's performance in the Creation as presented by the Choral Union in June last, the musical critic of *The Amphion* says: "Our very conceptions of the personal majesty of the arch angel were completely fitted by the basso's towering figure; and when that unequaled depth, power and sonority of voice opened the sublime theme with the lofty words which begin the biblical story of creation, it certainly seemed as if all the elements of the performance had been created for each other. The first three notes thrilled to the inmost soul of the hearer, and made a complete and permanent conquest of him for the evening. * * * His voice is sublime; and for the demands of this occasion nothing could be conceived more appropriate than his whole personality."

In the soprano solo from Rossini's *Stabat Mater*, Miss Heckle's splendid vocal development, her pure and true organ and her honest method of using it came to the front very conspicuously. Her forte is evidently dramatic and oratorio singing. The public owe the Society thanks for the privilege of hearing Miss Heckle. * * * Her efforts in the *Acis and Galatea*, by Handel, were also keenly appreciated and quite deserved the enthusiastic manifestations of pleasure on the part of the audience.—*Detroit Free Press*, in notice of Concert of November 30, 1881.

Miss Heckle sang her solo with excellent effect. Her voice rung out full and clear, filling the immense hall with perfect ease. No applause of the evening was more fully deserved than that which followed Miss Heckle's rendering of her short solo.—*Cincinnati Commercial*.

Miss Emma Heckle, of Cincinnati, the soprano soloist, gave an aria from Weber's "Der Freischütz" with admirable voice. She came here with high commendations from other and grander fests and from pleased audiences in the Old World; she showed by her first selection that she deserved them, and was warmly applauded, compelled to bow acknowledgments instead of giving an encore. In her second number, "Dost thou know that sweet land," from Mignon, she won even greater favor. It is a beautiful solo, one of the finest Ambroise Thomas ever wrote, and she caught the full spirit of the composer. She reached high C perfectly, and yet there was a mellowness and richness of tone not usually found with such power in the high notes. She is an important factor in the pleasures of the fest.—*Grand Rapids Democrat*.

Herr Remmertz's solo, "Oh, thou Fair Evening Star," from Marquie's Tannhauser, gave his noble voice a fine opportunity which was admirably utilized.—*Grand Rapids Democrat*.

From the *New Dominion*: But the gem of the evening, artistically speaking, was the recitative and aria, from the Messiah, "Comfort Ye My people," and "Every Valley," by Mr. Rechab Tandy, which, although not of a character to produce such an enthusiasm as that elicited by some of the other pieces, was yet performed almost perfectly, showing the careful training, flexibility and power of that gentleman's fine tenor voice.

From the *Chatham (Ont.) Tribune*: Mr. R. Tandy, tenor, is in every way an accomplished vocalist. His voice is strong but not harsh, his intonation is winning and there is a depth of soul in himself which is apparent in his favorite passages.

From the *Buffalo (N. Y.) Express*: Mr. Rechab Tandy, a tenor whom we are happy to welcome to our Concert Stage as a singer of exceptional voice, talent and style. He also appeared in the duet from "Eli"—"Wherefore is thy soul cast down," and received the well deserved applause of the audience.

From the *Buffalo (N. Y.) Com. Advertiser*: Mr. Rechab Tandy, the new tenor, and of the Delaware Avenue Church Choir, we heard for the first time. He sings quite well in the

declamatory style. He has a robust voice of good compass, sings true, and is a decided acquisition to the musical ranks of Buffalo.

From the *Detroit (Mich.) Amphion*: Mr. Rechab Tandy, the Canadian Tenor, sang at Grace Church and also the M. E. Church on Sunday. He has a very powerful *tenor robusto voice*, well adapted to oratorio music, which we understand to be his specialty as well as solo singing. We hope to hear him soon in connection with some of our musical societies.

From the *Boston (Mass.) Journal*: The ballad, "Good-bye Sweetheart," by Hatton, was sung with skill by Mr. Rechab Tandy.



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