

UNIVERSITY MUSICAL SOCIETY,

Grand June Concert

OF

THE CHORAL UNION

IN HAYDN'S ORATORIO OF THE

CREATION

Conducted by PROFESSOR CALVIN B. CADY,

RENDERED WITH THE ASSISTANCE OF THE FOLLOWING DISTINGUISHED SOLO TALENT:

MRS. GRACE HILTZ-GLEASON,

Of the Herschey School of Music, Chicago, SOPRANO.

PROF. W. B. CHAMBERLAIN,

Of the Oberlin Conservatory of Music, TENOR.

MR. FRANZ REMMERTZ,

Of New York City, BASSO.

MISS LOUISE HUGGINS, Pianist.

UNIVERSITY HALL, JUNE 10, 1881.

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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 choruses 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 first 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 second 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 Pans," 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 for ever," 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 praise 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 the fruit-tree yielding fruit after his kind, whose seed is in itself upon the earth; and it was so.

AIR.

With verdure clad the fields appear,
Delightful to the 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 forces 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 light 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 silent night;

The space immense of azure sky,
In numerous hosts of radiant orbs adorns.
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 resound 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 abundant the moving creature than
hath life, and fowl that may fly above the earth it
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 tu'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 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 adorn'd

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 for ever and for evermore.
RECIT.—*Raphael.* And God said, Let the earth
bring forth the living creature after his kind; cat-
tle, and creeping thing, and beast of the earth,
after his kind.

Straight opening her fertile womb,
The earth obey'd 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 hosts of insects. In long dimension
Creeps with sinuous trace the worm.

AIR.

Now heaven in fullest glory shone:
Earth smil'd in all her rich attire;
Th' 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 declared the seat!
And in his eyes with brightness shines
The soul, the breath and image of his God.
Wish 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 pleas'd.
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:
Reviv'd earth unfolds new strength
And new delights.

CHORUS.

Achieved in 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
Untide with their song.

DUET.—*Adam and Eve.*

By Thee with bliss, O bounteous Lord,
The heaven and earth are star'd.
This world so great, so wonderful,
Thy mighty hand has fram'd.

CHORUS.

God ever 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 sigh 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 adorned, 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
quickeneth all!
The coolness of ev'n, O how she all re-
stores!
How grateful is of fruits the saviour
sweet!
How pleasing is of fragrant bloom the
smell!
But, with the, what is to me
The morning dew,—the breath of ev'n—
The sav'ry fruit,—the 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,
Celebrate 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*.

“As an interpreter of German songs she is equaled by few singers in America, and her voice, which is a high soprano of unusual volume and richness, as well as flexibility, has been carefully cultivated. She was for a number of years a pupil of Mrs. Sara Hershey-Eddy, of Chicago, and has more recently been studying in Boston with Geo. L. Osgood, Chas. R. Adams, and Julius Jordon. She is already one of the most finished vocalists in this country, and has met with remarkable success upon the concert stage for several years past. In this recital MRS. GLEASON was assisted by Wm. H. Sherwood, the eminent Boston Pianist, who played a number of selections from Chopin, Schumann, and Liszt, in a truly magnificent manner. Both artists received the warmest tokens of appreciation from their audience, which contained many of the most prominent citizens of Providence.”—*N. Y. Musical Courier*.

“The tenor solo by Prof. Chamberlain, ‘Behold and see if there be any sorrow like unto His sorrow,’ was given with such rare delicacy, such wonderful pathos and power of expression as to cause the audience to listen with bated breath.”—*Oberlin News*.

“MRS. GLEASON’S voice is both sweet and full, and her singing of a group of songs by Scarlatti, Hasse, and Rotoli proved that her schooling had been in the best methods, while her interpretation of a suite

of songs by Franz, made a pleasing impression by the propriety of expression with which she invested them. Mr. Feininger is a highly accomplished violinist, who at once won the favor of his audience by the beauty of his performance of a selection by Ernst, for which he received an encore."—*Boston Saturday Evening Gazette*.

"An especial meed of praise is due PROF. CHAMBERLAIN for his masterful rendering of the solo, with its difficult intervals, 'He shall break them in pieces.' The breaking and dashing in pieces, 'like a potter's vessel,' was given with a fine, dramatic power, yet without any sacrifice of fine vocal action."—*Oberlin News*.

"MRS. GRACE HILTZ-GLEASON gave a song recital last Friday. Her programme comprised twenty-three songs, of Mendelssohn, Schumann, Schubert, and Franz, to each of which the singer gave its appropriate interpretation. The mere execution of such a series of works is a task of great difficulty, and their performance with such spirit and discrimination and with no signs of fatigue, is a sufficient proof of Mrs. Hiltz-Gleason's artistic ability and the great breadth of her musical culture."—*Chicago Sat. Eve. Herald*.

"The duets by Mrs. Rice and Prof. Chamberlain, from 'The Golden Legend,' were greatly enjoyed. 'The Heavens are Telling the Glory of God,' was a fitting close to a delightful entertainment."—*Oberlin News*.

