



*the* WAYNE  
ORATORIO  
SOCIETY

Presents  
Franz Joseph Haydn  
**THE CREATION**

**NOVEMBER 6 & 7, 2021  
7:30 PM**

**WAYNE PRESBYTERIAN CHURCH  
125 E. Lancaster Ave,  
Wayne, PA 19087**

# INVOCATION

The Reverend Dr. Richard Miller (Saturday) / The Reverend Katy Shevel (Sunday)

## PART I

### INTRODUCTION: REPRESENTATION OF CHAOS

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.

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.

### ARIA

URIEL

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.

Despairing, cursing rage attends their rapid fall. A new-created world springs up at God's command.

### RECITATIVO

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, like chaff, by the winds impelled are the clouds, by sudden fire the sky is inflamed, and awful thunders are rolling on high. Now from the floods in steam ascend reviving showers of rain, the dreary wasteful hail, the light and flaky snow.

### CHORUS

GABRIEL

The marv'ulous work behold amaz'd the glorious hierarchy of heaven; and to th'ethereal vaults resound the praise of God, and of the second day.

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

### RECITATIVO

RAPHAEL

And God said, Let the waters under the heaven be gathered together to one place, and let the dry land appear: and it as so. And God called the dry land Earth, and the gathering of waters called He seas: and God saw that it was good.

### ARIA

RAPHAEL

Rolling in foaming billows, uplifted, roars the boisterous sea. Mountains and rocks now emerge, their tops among the clouds ascend. Through th'open plains, outstretching wide, in serpent error rivers flow. Softly purling, glides on through silent vales the limpid brook.

### RECITATIVO

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.

### ARIA

GABRIEL

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 th'expanded boughs are hung; in leafy arches twine the shady groves; o'er lofty hills majestic forests wave.

### RECITATIVO

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 heaven and earth has clothed in stately dress.

### RECITATIVO

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.

### RECITATIVO

URIEL

In splendor bright is rising now the sun, and darts his rays; a joyful, happy spouse, a giant proud and glad to run his measur'd course. With softer beams, and milder light, steps on the silver moon through silent night; the space immense of th'azure sky a countless host of radiant orbs adorns. And the sons of God announced the fourth day in song divine, proclaiming thus His power:

### CHORUS

GABRIEL, URIEL, & RAPHAEL

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

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

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.

# PAUSE

A few words from Cathal Flanagan, Wayne Oratorio Society Tenor and Board Member

## OFFERING & INTERMISSION

15 Minutes / Suggested Donation \$20

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## PART II

### RECITATIVO

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.

### **GABRIEL**

How many are Thy works, O God! Who may their number tell?

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

### ARIA

On mighty wings 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 ev'ry 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.

### **GABRIEL**

### RECITATIVO

### **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.

### RECITATIVO

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 sing on every tree; multiply, ye creatures of the waters, and fill each wat'ry deep; be fruitful, grow, and multiply, and rejoice in the Lord your God, rejoice in the Lord your God.

### **RAPHAEL**

### RECITATIVO

### **RAPHAEL**

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. Unnumber'd as the sands in swarms arose the host of insects. In long dimension creeps, with sinuous trace, the worm.

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

### TERZETTO & CHORUS

### **GABRIEL, URIEL, & RAPHAEL**

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.

### ARIA

### **RAPHAEL**

Now heav'n in fullest glory shone; Earth smiled in all her rich attire. The room of air with 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 wond'rous being, That grateful should God's pow'r admire, With heart and voice his goodness praise.

In lofty circles play, and hover, in the air, the cheerful host of birds; and as they flying whirl, their glitt'ring plumes are dy'd as rainbows by the sun.

### RECITATIVO

### **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.

Set flashing through the deep in thronging swarms the fish a thousand ways around. Upheaved from the deep, th'immense Leviathan sports on the foaming wave.

**ARIA**

In native worth and honor 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.

**URIEL**

On Thee each living soul awaits; from Thee, O Lord, all seek their food; Thou openest Thy hand, and fillest all with good:

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

Thou sendest forth Thy breath again, and life with vigour fresh returns; revived earth unfolds new strength and new delights.

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.

**RECITATIVO****RAPHAEL**

And God saw every thing that He had made, and behold, it was very good. And the heavenly choir, in song divine, thus closed the sixth day:

**CHORUS****GABRIEL, URIEL, & RAPHAEL**

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Achieved is the glorious work; the Lord beholds it, and is (well) pleas'd. In lofty strains let us rejoice, our song let be the praise of God.

**PART III****INTRODUCTION: MORNING****RECITATIVO****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.

Ye that on mountains stately tread, and ye that lowly creep; ye birds that sing at heaven's gate, and ye that swim the stream:

Ye creatures all, extol the Lord! Him celebrate, Him magnify.

Ye valleys, hills, and shady woods, made vocal by our song, from morn till eve you shall repeat our grateful hymns of praise.

Hail! bounteous Lord! Almighty, hail! Thy word call'd forth this wondrous frame, the heavens and earth Thy power adore; we praise Thee now and evermore.

**CHORUS****ADAM & EVE**

By Thee with bliss, O bounteous Lord, both heaven and earth are stor'd; this world so great, so wonderful, Thy mighty hand has fram'd.

For ever blessed be his power, His name be ever magnified.

Of stars the fairest, pledge of day, that crown'st the smiling morn; and thou, bright sun, that cheer'st the world, thou eye and soul of all:

Proclaim, in your extended course, th'almighty power and praise of God.

And thou that rul'st the silent night, and all ye starry hosts, spread wide and ev'rywhere His praise in choral songs about.

Ye mighty elements, by His power your ceaseless changes make; ye dusky mists, and dewy steams, that rise and fall thro' th'air:

Resound the praise of God our Lord. Great His name, and great His might.

Ye purling fountains, tune His praise, and wave your tops, ye pines. Ye plants, exhale, ye flowers, breathe to Him your balmy scent.

**RECITATIVO****ADAM & EVE**

Our duty we have now perform'd in off'ring up to God our thanks. Now follow me, dear partner of my life! Thy guide I'll be; and ev'ry step pours new delights into our breasts, shows wonders ev'rywhere: Then may'st thou feel and know the high degree of bliss the Lord allotted us, and with devoted heart His bounties celebrate. Come, come, follow me, follow me! Thy guide I'll be.

O thou for whom I am, my help, my shield, my all, thy will is law to me: So God our Lord ordains: and from obedience and from obedience grows my pride and happiness.

**DUETTO****ADAM & EVE**

Graceful consort, at thy side softly fly the golden hours, ev'ry moment brings new rapture, new rapture, ev'ry care, ev'ry care is lull'd to rest.

Spouse adored, at thy side purest joys o'er flow the heart: Life and all I have, all I have is thine; my reward, my reward thy love shall be.

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

The coolness of ev'n, O, how she all restores!

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?

...the fragrant bloom?

With thee, with thee is ev'ry joy enhanced, with thee, with thee  
delight is ever new, With thee, with thee is life incessant bliss;  
thine, thine, thine it all shall be. With thee is life, is life incessant  
bliss. Thine it all shall be.

**RECITATIVE**

**URIEL**

O happy pair! and happy e'er to 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.  
Praise the Lord. Utter thanks. Jehovah's praise for ever shall  
endure. Amen.



## THE WAYNE ORATORIO SOCIETY 2021 - 2022 SEASON

**HANDEL: The Messiah**

December 4 & 5, 2021  
7:30 p.m.


**JENKINS: The Peacemakers**

**BEETHOVEN: Finale from Symphony No. 9**

April 2 & 3, 2022  
7:30 p.m.



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## MUSIC TRANSFORMS 2021 - 2022 SEASON

**2nd Concert of the Season—Performer TBA**

November 21, 2021

4:00 p.m.

**Joseph Kauffman & Tim Evers in Concert**

January 16, 2022

4:00 p.m.

## THE MUSIC MINISTRY AT WAYNE PRESBYTERIAN CHURCH

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## OUR SINCERE GRATITUDE...

Members of the Wayne Oratorio Society Board and all of their efforts to develop, coordinate and execute this project. The board members are: Betsy Armstrong, Geoffrey Berwind, Bettie Ann Brigham, Melissa Fender, Cathal Flanagan, Linda Kurtz, Renee Mackey, Sandra Weissgerber, Ashley Wivel, and Tim Zaro.

Melissa Fender, Bettie Ann Brigham, Cathal Flanagan for managing the orchestra setup.

Cathal Flanagan for designing the stage set-up and assisting in the erecting the stage before you this evening.

John Erbicella, Video Technician for Livestream

Bill Houston, Audio Engineer

Matthew Lista, Intern to the Music Ministry.

Connie Beecher, Communications Director

Jayne Grabowski, Administrative Assistant for Congregational Life & Marketing

Elena Smith, Wayne Oratorio Society Orchestra Contractor.

Tonight's ushers and to all who played a part in bringing this concert to fruition.

# PERFORMING

Tim Evers, *conductor*  
John Grecia, *accompanist*

GABRIEL / EVE: Melanie Sarakatsannis, *soprano*  
URIEL: David Price, *tenor*  
RAPHAEL / ADAM: Mark Hightower, *bass*

## ORCHESTRA

**VIOLIN I**  
Joseph Kauffman,  
*Concertmaster*  
Rodolfo Leuenberger  
Julie Bougher  
Akhmed Mamedov  
Yoori Kim Williams

**VIOLA**  
Marjorie Goldberg  
Ardath Belzer  
Alexander Kruchoski

**CELO**  
Elena Smith  
Elizabeth Thompson  
Justin Yoder

**CONTRABASS**  
Anne Peterson  
Brent Edmondson

**VIOLIN II**  
James Finegan  
Chi Park Edmondson  
Kevin Sloan  
Laurah Early

**FLUTE**  
Elisa Muzzillo  
John Kauffman

**OBOE**  
David Schneider  
Terence Belzer

**CLARINET**  
Christopher DiSanto  
Karen DiSanto

**BASSOON**  
Emiline Chong  
Julian Clement  
Darryl Harthorne

**HORN**  
Martina Adams  
Amy Baldwin

**TRUMPET**  
Nozomi Imamura  
Barbara Prugh

**TROMBONE**  
Jason Stein  
Hayden Adams  
Barry McCommon

**TIMPANI**  
William Cain

**ORGAN**  
John Grecia

## CHORUS

**SOPRANO**  
Antonia Aleksandrova  
Vilma Barr  
Ada Brainsky  
Beth Cohen  
Haley Conard  
Lori Dugan  
Lynne Eckman  
Laura Gealt  
Beth Greenwood  
Agnes Harrell  
Gisela High  
Shirley Hill  
Jeanne Kauffman  
Maria Kleponis  
Renee Mackey  
Michele Mannel  
Daria Nawrocki  
Marion Pulsifer  
Claire Richardson  
Cynthia Robinson

Maureen Seasholtz  
Lauren Sharp  
Anna Shavin  
Janet Wilson Smith  
Dorota Szarlej  
Meg Campbell Tharp  
Beth Van de Water  
Christine Weidner  
Sandra Weissgerber  
Ashley Wivel

**ALTO**  
Marian Albertus  
Betsy Armstrong  
Benedicte Arsenault  
Kellie Bowker  
Bettie Ann Brigham  
Joyce Brommer  
Barbara Coon  
Carmela Curatola  
Catherine Dow

Melissa Fender  
Katy Friggle-Norton  
Beth Gallis  
Jill Gallogly  
Christine Goldberg  
Maria Greendyk  
Nancy Grove  
Barbara Irving  
Grace Karschner  
Sally Kerns  
Joanne Kron  
Linda Kurtz  
Lois Mauro  
Emily May  
Marianne McClatchy  
Maureen McNulty  
Ellen Oetinger  
Rosalie Phipps  
Barbara Rawls  
Marilyn Rogers  
Helene Shapiro

Ann Sieger  
Karen R. Smith  
Laura Tiley  
Linda Weirich  
Susan Wilcox  
Kathy Wohlschlaeger

**TENOR**  
Tom Burlington  
Wayne Caskey  
Kevin Cavanaugh  
Stephen Christner  
Cathal Flanagan  
Leo C. Fuchs  
Andreas Graesser  
Steve Hearon  
Bradley Hopkins  
Matt Lista  
Robert Luise  
Jack McMenamin  
Don Nawrocki

Rich Smith  
Tom Tsukada  
Charles Wheeler  
Richard Wohlschlaeger

**BASS**  
Bob Arndt  
Geoffrey Berwind  
Eric Grossberndt  
Peter Grove  
John Hawthorn  
David Hunter  
Jay Margolis  
Patrick McGranahan  
James Meadowcroft  
Douglas Norton  
Doug Smith  
William Webb  
Bruce Wilson

## ABOUT THE PERFORMERS

**Tim Evers, conductor and Minister of Music**, has been a church musician in the greater Philadelphia area since 2000. Presently, he serves as Director of Music at Wayne Presbyterian Church. Tim leads The Wayne Oratorio Society and oversees the concert series Music Transforms. From 2012 – 2015, he directed the Villanova Singers, the all-male choir of Villanova University.

Tim has led choirs on national and international tours with performances at the Basilica of the National Shrine of the Immaculate Conception & The National Cathedral (Washington, D.C.), Bruton Parish (Williamsburg), St. James United Church and St. Joseph's Oratory (Montreal), St. Stephen's Cathedral (Vienna), St. Florian's Priory (Austria), Salzburg Cathedral, and Glasgow Cathedral & St. Giles Cathedral (Scotland).

As a keyboardist, Tim made his Kimmel Center (Philadelphia) debut in the One Joyful Choir concert, a Presbytery of Philadelphia project. He returned over several seasons to perform during the Kimmel's Fred J. Cooper Memorial Organ Day. He has performed on the Longwood Gardens organ as part of their annual series and has served as Dean of the Philadelphia Chapter of the American Guild of Organists.

Originally from Landenberg, Pennsylvania, Tim holds a Bachelor of Music in Church Music from St. Olaf College in Northfield, Minnesota, where he worked with renowned church musician and composer, John Ferguson and St. Olaf Choir director, Anton Armstrong. At Westminster Choir College in Princeton, New Jersey, he studied under international performer Stefan Engels and received a Master of Music in Organ Performance.

**John Grecia, accompanist**, has an active career as a conductor, pianist, organist, and educator. He holds a B.S. in Music Education and a M.M. in

Choral Conducting from West Chester University. John is Director of Choral Music at Saint Joseph's University, Thomas Jefferson University (East Falls), and St. Mary's Episcopal Church in Ardmore, PA. He has worked as a collaborative pianist within the music departments of West Chester University and Overbrook School for the Blind. Additionally, he is the long-time pianist/accompanist for The Crossing; the 2-time Grammy award winning, Philadelphia-based, professional choir dedicated to commissioning/performing new and socially conscious choral music. Through The Crossing, he has had the opportunity to work with internationally renowned organizations such as the NY Philharmonic, L.A. Philharmonic, The Rolling Stones, as well as forming connections with composers writing on the cutting edge of the art from both the local and international stage. On the other side of the musical coin, John is a professional pianist, vocalist, songwriter, and frequent performer; working in the Philadelphia pop/rock music scene for the majority of the past three decades. He maintains a busy performing schedule, playing over 150 shows/performing engagements each year.

**Melanie Sarakatsannis, lyric soprano**, has performed both leading and supporting roles with the Santa Fe Opera, Palm Beach Opera, Chautauqua Opera, Orlando Opera, Des Moines Metro Opera and New York City Opera. She made her New York City Opera debut reprising the role of Sophie in Tobias Picker's Emmeline, a role she created at the Santa Fe Opera that was later telecast nationally on PBS and released by Albany Records. She made her Carnegie Hall debut as soprano soloist in Schubert's Masses in G and B-flat and Beethoven's Mass in C. She is a Palm Beach Opera competition winner, a finalist in the Stewart National Opera Competition, A Richard F. Gold Career Grant winner and Regional Finalist for the Metropolitan Opera National Council. She holds Masters and Bachelors degrees in Vocal Performance from Indi-

ana University School of Music in Bloomington, Indiana. Melanie has been Wayne Presbyterian Church's soprano soloist since 1994.

**David Price, tenor**, a Michigan native and resident of the Philadelphia area, Mr. Price has studied voice with Wayne Conner and Harold Evans. He has performed extensively as a soloist with such organizations as the Philadelphia Singers, Choral Arts Society of Philadelphia, Music Group of Philadelphia, Ama Deus Ensemble, Opera Company of Philadelphia, Pennsylvania Opera Theater, Chautauqua Opera, Cincinnati Opera, Philadelphia Renaissance Wind Band, Vox the Renaissance Consort, Kennett Symphony, 1807 & Friends and in Europe at the Spoleto Festival. He has recorded the tenor solos in Handel's Messiah with Valentin Radu and the Ama Deus Ensemble for Vox Records, as well as the role of Damon in Handel's *Acis and Galatea* and Bach's Magnificat. Mr. Price also appears as the soloist in excerpts from the Rachmaninoff Vespers on a CD produced by the Choral Arts Society of Philadelphia, on another containing music of local composer David Ludwig, and as the Marquis on a recording of John Phillips Sousa's *Desirée*. Mr. Price's performances also include extensive oratorio roles including a 2004 performance with the Wayne Oratorio Society of Horatio Parker's seldom-heard *Hora Novissima*. Mr. Price also regularly sings leading roles with the Delaware Valley Opera Company and Savoy Company's spring production of "HMS Pinafore".

Mr. Price is also an active recitalist. His recent recital activity has focused on involving very talented student musicians at Upper Dublin High School, where Mr. Price teaches chemistry. His last two recitals at Calvary United Methodist Church featured the music of Britten, Finzi, Brahms, Schubert, Schumann, Purcell, Rachmaninoff, Tchaikovsky, Handel, Strauss and Flanders & Swann, and the participation of seven extremely competent student musicians. He has also performed on several recital programs with guitarist Allen Krantz, and their collaboration with the Wister Quartet was broadcast on WHYI-FM in Philadelphia. He has also been heard as soloist on the nationally syndicated radio shows *The First Art* and *Performance Today*.

**Mark Hightower, bass**, was born on the bayou in Baton Rouge, Louisiana but grew up and currently lives in the suburbs of Philadelphia, Pennsylvania. Mark enjoys singing with ensembles such as Opera Philadelphia, The Philadelphia Symphonic Choir, The Princeton Singers, Wilmington Concert Opera, and The Mastersingers of Wilmington to name a few of his favorites. He is excited to cover Basilio in upcoming performances with Opera Delaware and Baltimore Concert Opera this February as well as making his debut with the Wayne Oratorio Society singing the bass solos in Haydn's *Creation*, Handel's *Messiah*,

Beethoven's *Symphony no. 9*, and Jenkins' *The Peacemakers*. More recently Mark sang the role of Sarastro in Mozart's *The Magic Flute* with Lyric Opera Studio Weimar in Germany. In addition to performances of Sarastro with Music Academy International in Italy, Mark has enjoyed singing the roles of Argante in Handel's *Rinaldo*, Bartolo in Rossini's *The Barber of Seville*, and the Commendatore in Mozart's *Don Giovanni*.

Having been described as, "...a phenomenal singer, musician and person..." and as having, "...a Ferrari in his throat." Mark consistently brings passion, intensity, and honesty to his performances. As a graduate of Westminster Choir College, Mark has sung under the batons of maestros such as Claudio Abbado, Gustavo Dudamel, Joseph Flummerfelt, Rafael Frühbeck de Burgos, Z. Randall Stroope, and Sir David Wilcocks in performances with orchestras such as the New York Philharmonic, the Philadelphia Orchestra, the Dresden Philharmonic, the Philly Pops, and the New Jersey Symphony Orchestra.

In addition to singing in choirs, operas, and oratorios around the world, Mark has been a full time high school music teacher having directed several state championship award winning choirs and being honored with distinctions such as the Rotarian Teacher of the Year and the recipient of the Buck Family Chair of the Performing Arts. He has conducted several musicals with a full pit orchestra, most recently including Stephen Sondheim's *Sweeney Todd*, Leonard Bernstein's *West Side Story*, and Rodgers' and Hammerstein's *Carousel*. He also loves playing guitar and bass and has done so in rock & roll, country, funk, and blues bands for the past 20 years. Mark is blessed to live a life doing what he loves: performing music and teaching his craft to the next generation of musicians.

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### *The Wayne Oratorio Society*

Major sacred choral works have been a part of the ministry of Wayne Presbyterian Church for many years. Records kept since 1948 attest to this great musical tradition. Although there is some evidence that this tradition predates 1948, it is apparent that the idea for such a choral group was originally the vision of Dr. John Galloway, Sr. Over the years, the character of the program reflected the tenor of the church and the personality of its Director of Music, the choir assuming the names: The Gothic Choir, The Wayne Festival Chorus, The Wayne Choral Society, The Oratorio Choir, and The Wayne Oratorio Society. The tradition of involving singers from the church and community who love to sing major sacred choral works has remained a constant among changes of name and director.

## PROGRAM NOTES FOR THE CREATION

Haydn was a deeply religious man, and *The Creation* is his personal statement of faith. He was a life-long Catholic, having received his early musical education as a chorister at St. Stephen's, Vienna's main cathedral. According to his biographer Georg August Greisinger, who interviewed Haydn on several occasions, "In general, his devotion was not of the gloomy, always suffering sort, but rather cheerful and reconciled, and in this character, moreover, he wrote all his church music." There are few works of sacred music more cheerful than *The Creation*. It is a profound statement of an optimistic and assured faith, and of a belief in music's ability to edify, uplift, and inspire the listener.

By the time he composed *The Creation* in 1797, Haydn was a celebrity. He moved in Europe's leading intellectual and social circles, and as famous in Paris and London as he was at home in Vienna. He read widely, and his library's shelves were stocked with tomes by the leading thinkers of his day, especially those of the German Enlightenment. Haydn had little difficulty reconciling the Enlightenment's religion of reason with his faith. During the second half of the 18th century, science had yet to seriously challenge the authority of the Bible's account of the creation of the world. Fossils were thought to be remnants of the Flood, and natural scientists believed that species did not change, which made a theory of evolution impossible. The very existence of the order and reason that the Enlightenment espoused supported the Biblical account of a rational creation.

When Haydn received the text for *The Creation* during his second visit to London in 1794-95, it immediately clicked with his religious and intellectual sensibilities. The vivid, pictorial nature of the text, with its seas "rolling in foaming billows," its rising sun "in splendor bright," its birds with their "cooing calls," and its menagerie of tawny lions, flexible tigers, nimble stags, and sprightly steeds, certainly fired his imagination. The trajectory of the narrative, nicely summed up in the archangel Uriel's opening aria - "disorder yields to order" - resonated with his Enlightenment-flavored religious convictions.

The rumor that the text had been intended for the great Handel himself only increased Haydn's interest. George Frideric Handel (1685-1759) was synonymous with the oratorio in 18th-century England, and, with *Messiah*, home of the "Hallelujah" chorus, among his credits, he's still one of the form's best-known exponents. During his first London visit, in 1791-92, Haydn attended the annual Handel commemoration in Westminster Abbey. There, he heard over a thousand performers sing two of Handel's most famous oratorios, *Messiah* and *Israel in Egypt*. Interestingly, it was *Israel*, with its massive choruses and delightful orchestral effects (including musical

(Continued on back page of the program)

# FRIENDS OF THE WAYNE ORATORIO SOCIETY 2021-2022

Updated: November 5, 2021

## FOUNDERS

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## PROGRAM NOTES CONT.

depictions of buzzing flies, jumping frogs, and a thunderous hailstorm), that impressed Haydn more. When the impresario Johann Peter Salomon, who had arranged Haydn's London visits, handed him a text that had been among Handel's effects at his death, Haydn took the treasure back with him to Vienna and started planning the work that would be the culmination of his long career.

For Haydn, The Creation was a summation of his religious convictions as well as his life's work as a composer. Every one of his scores ended with the inscription "Laus Deo" (God be praised) or "Soli Deo gloria" (For the glory of God alone), and never was it more fitting than at the end of The Creation. Responding to fan mail in 1802, Haydn explained that "a secret voice whispered to me: 'There are in this world so few happy and contented people; sorrow and grief follow them everywhere; perhaps your labor will become a source in which the man bowed down by care, or burdened with business matters, will for a while find peace and rest.'"

Excerpt from Program Notes by John Mangum, Los Angeles Philharmonic's Program Designer/ Annotator.