

DIE SCHÖPFUNG
The Creation

JOSEPH HAYDN

BOSTON BAROQUE
MARTIN PEARLMAN

soprano AMANDA FORSYTHE
tenor KEITH JAMESON
bass-baritone KEVIN DEAS

The Creation

DIE SCHÖPFUNG

JOSEPH HAYDN

BOSTON BAROQUE
MARTIN PEARLMAN

AMANDA FORSYTHE soprano

KEITH JAMESON tenor

KEVIN DEAS bass-baritone

Produced and edited by Thomas C. Moore, Five/Four Productions, Ltd.

Recorded and mixed by Robert Friedrich, Five/Four Productions, Ltd.

Mastered by Michael Bishop using Five/Four Reveal SDM technology

Recorded Direct to Stereo and Surround at Mechanics Hall, Worcester, Massachusetts, USA
from 19th–20th and 22nd–23rd October 2011

Assistant Engineer: Ian Dobie

Special thanks to Joseph Chilorio and Bob Kennedy, Mechanics Hall; Wes Dooley and Paul Pegas, AEA;
Mike Pappas, Pappas Consulting; Gus Skinas, Super Audio Center.

Front photograph: *Stromboli volcano at full-moon with eruption* by Vulkanette

DISC 1

- Part I* ① EINLEITUNG Die Vorstellung des Chaos 5.08
 ② RECITATIV MIT CHOR Im Anfange schuf Gott Himmel und Erde 2.29
 ③ ARIE MIT CHOR Nun schwanden vor dem heiligen Strahle 3.34
 ④ RECITATIV Und Gott machte das Firmament 1.52
 ⑤ SOLO MIT CHOR Mit Staunen sieht das Wunderwerk 1.49
 ⑥ RECITATIV Und Gott sprach: Es sammle sich das Wasser 0.37
 ⑦ ARIE Rollend in schäumenden Wellen 3.47
 ⑧ RECITATIV Und Gott sprach: Es bringe die Erde Gras hervor 0.28
 ⑨ ARIE Nun beut die Flur das frische Grün 4.42
 ⑩ RECITATIV Und die himmlischen Heerscharen 0.10
 ⑪ CHOR Stimmt an die Saiten 2.01
 ⑫ RECITATIV Und Gott sprach: Es sei'n Lichter an der Feste 0.32
 ⑬ RECITATIV In vollem Glanze steigt jetzt 2.38
 ⑭ TERZETT MIT CHOR Die Himmel erzählen die Ehre Gottes 4.03

- Part II* ⑮ RECITATIV Und Gott sprach: Es bringe das Wasser 0.25
 ⑯ ARIE Auf starkem Fittiche schwinget sich 7.01
 ⑰ RECITATIV Und Gott schuf große Walfische 2.07
 ⑱ RECITATIV Und die Engel rührten ihr' unsterblichen Harfen 0.21
 ⑲ TERZETT MIT CHOR In holder Anmut stehn, mit jungem Grün 6.22
 ⑳ RECITATIV Und Gott sprach: Es bringe die Erde hervor 0.23
 ㉑ RECITATIV Gleich öffnet sich der Erde Schoß 2.57
 ㉒ ARIE Nun scheint in vollem Glanze der Himmel 3.03
 ㉓ RECITATIV Und Gott schuf den Menschen 0.32
 ㉔ ARIE Mit Würd' und Hoheit angetan 3.26
 ㉕ RECITATIV Und Gott sah jedes Ding 0.23
 ㉖ TERZETT MIT CHOR Zu dir, o Herr, blickt alles auf 8.31

DISC 2

- Part III* ① RECITATIV Aus Rosenwolken bricht 3.55
 ② DUETT MIT CHOR Von deiner Güte, o Herr und Gott 9.06
 ③ RECITATIV Nun ist die erste Pflicht erfüllt 2.30
 ④ DUETT Holde Gattin, dir zur Seite 8.00
 ⑤ RECITATIV O glücklich Paar, und glücklich immerfort 0.21
 ⑥ CHOR MIT SOLISTEN Singt dem Herrn alle Stimmen 3.31

The Creation

From its very first performance in Vienna in April of 1798, *The Creation* caused an unprecedented sensation throughout Europe. It was seen as the crowning achievement of the greatest living composer and box office receipts for the premiere broke all records. With tickets hard to come by, market stalls had to be cleared in front of the theatre, and foot police were hired to control the crowd. Following the Paris premiere Napoleon – who was nearly assassinated in the plot of Rue Saint-Nicaise on his way to the theatre – had a medal struck in honour of the composer.

In Vienna, Haydn's oratorio has been performed every year since its premiere and has enjoyed the unique stature that Handel's *Messiah* has in English-speaking countries. Elsewhere, however, the work, and particularly its text, gradually began to come in for criticism. At a time when a great deal of literature was censored in Vienna for its revolutionary tendencies, some saw dangerous Masonic influences in the text and the church banned performances in its buildings. Nonetheless, government authorities generally considered the libretto of *The Creation* to be safe and conservative. It reads like a Baroque text, influenced in part by Handel's oratorios: it is based on a biblical model with old-fashioned symbolism and musical depictions of animals and other effects. While all this worked well with the Viennese, the more up-to-date – and less censored – German literati began after a few years to criticize it as backward. Schiller, whose plays were banned in Vienna, called the libretto a 'characterless mishmash' and considered the word painting in the music to be simplistic.

In England, where Haydn's recent visits were still remembered with admiration, the music was an enormous success, even after the libretto eventually began to be criticized. But here there was another element at work. As popular as Haydn was, there were increasingly strong suggestions that it was presumptuous to try to compete with the enshrined oratorios of their 'native' son Handel. A newspaper review of the London premiere began the attack gently: '[*The Creation*]', although not equal in grandeur to the divine compositions of the immortal HANDEL, is nevertheless, on the whole, a very charming production.'

By the end of the nineteenth century, *The Creation* was in low repute and rarely heard outside Vienna, except for some of its solo arias, which were used as recital pieces. The libretto, according to one biographer of the time, was in places 'more than modern flesh and blood can bear ... In another fifty years, perhaps, the critic will be able to say that [the work's] main interest is largely historic and literary.'

Nearly fifty years later, however, almost the opposite happened. In 1949, the short-lived Haydn Society, a company created by the scholar H. C. Robbins Landon, issued the first recording of *The Creation* and touched off its rapid revival as one of the greatest and most popular works of the choral repertoire. Today, even the librettist of this great work is generally admired as a fine collaborator who could inspire Haydn's genius.

The libretto

The text for *The Creation* is by Baron Gottfried van Swieten, the same musical connoisseur who introduced Mozart and Haydn to many of the works of Bach and Handel. It was he who commissioned Mozart's arrangements of Handel's *Messiah* and *Acis and Galatea* and who commissioned symphonies

from C. P. E. Bach. And it was he who encouraged Haydn to write an up-to-date Handelian oratorio, a suggestion which Haydn no doubt found intriguing, since he had only recently visited England, where he was greatly moved by performances of Handel's music.

The work is in three parts, Part I dealing with the creation of the earth and its flora, Part II with the creation of the animal world and of man, and Part III with the awakening of Adam and Eve. Three soloists – the number always used by Haydn himself for this piece – portray three archangels and later Adam and Eve. Van Swieten's German text derives mainly from English sources, principally paraphrases of the English bible and Milton's *Paradise Lost*. An actual English translation, using some of the original words from these sources, appears in the first published edition of *The Creation* (1800), which gives singing texts in both German and English. Exactly who created the English translation has never been completely established, although some suspect Van Swieten himself, perhaps even with the collaboration of Haydn.

German or English?

Because *The Creation* appeared in both German and English during Haydn's lifetime, it is often sung in the vernacular in English-speaking countries. However, German is the language for which the music was originally composed and which fits the notes more convincingly. While the English can make the text feel more immediate to English speakers, the writing is often awkward and stilted, where it is not borrowing directly from Milton or the bible. This was already recognized and criticized by British listeners and critics during Haydn's lifetime. One publisher wrote, 'It is lamentable to see such divine music joined with such miserable broken English ...' Today, with

audiences used to hearing works of Bach, Mozart and others in their original languages, it seems preferable to present this oratorio in its stronger, original German text.

The music

The oratorio opens with an extraordinary orchestral introduction, depicting the chaos which preceded creation. It is without doubt the most modern music written up to that time. Not only do the chromatic harmonies depict the instability of chaos, but the large orchestra is used in novel ways that truly belong to the nineteenth century. The transparent colours of solo woodwinds and of lower strings create swirling, shadowy effects. Each element of the orchestration is carefully thought out, without any formulaic doubling of parts. At a time when most scores show the same dynamic in every instrument part to indicate the overall effect, Haydn's overture treats each instrument individually, with crescendos and diminuendos bringing out first one instrument and then another.

The musical depictions of animals, the sunrise and other effects which were so criticized in the following century, were initially – and are again today – enormously effective and popular. The famous moment when light is created out of darkness with a sudden, fully orchestrated C Major chord was particularly electrifying to the original audiences. An eyewitness at the first public rehearsal records the effect:

No one, not even Baron van Swieten, had seen the page of the score wherein the birth of light is described. That was the only passage of the work which Haydn had kept hidden. I think I see his face even now, as this part sounded in the orchestra. Haydn had the expression of someone who is thinking of biting his lips, either to hide his

embarrassment or to conceal a secret. And in that moment when light broke out for the first time, one would have said that rays darted from the composer's burning eyes. The enchantment of the electrified Viennese was so general that the orchestra could not proceed for some minutes.

The use of trombones and contrabassoon is unusual for the time and brilliantly enhances special moments, such as the creation of light and the heavy footsteps of beasts on the earth. The contrabassoon, which Haydn first heard in London, was in fact new to Vienna.

Performance issues

The size of the forces used for Haydn's own performances of *The Creation* varied enormously. There were performances with 200 musicians, one version so small that it would have to be called chamber music, and ensembles of various sizes in between. When Haydn conducted the work for a visit of Lord Nelson at Esterhazy two years after the premiere, he had a somewhat smaller orchestra and chorus than what we use for this recording.

Haydn is said by various reports to have taken quick, vigorous tempos in conducting his own works, even in his old age. In some of the old manuscript parts used by soloists, there are embellishments added in certain arias, inspiring ideas about ornamentation which we follow in this recording.

© Martin Pearlman, 2012

Die Schöpfung

Original German libretto
by Baron Gottfried van Swieten

DISC 1

ERSTER TEIL

① EINLEITUNG *Die Vorstellung des Chaos*

② RECITATIV MIT CHOR *Raphael* BASS

Im Anfang schuf Gott Himmel
und Erde,
und die Erde war ohne Form und leer,
und Finsternis war auf der Fläche der Tiefe.

Chor

Und der Geist Gottes
Schwebte auf der Fläche der Wasser,
Und Gott sprach: Es werde Licht!
Und es ward Licht.

Uriel TENOR

Und Gott sah das Licht, daß es gut war,
und Gott schied das Licht von der Finsternis.

③ ARIE MIT CHOR *Uriel*

Nun schwanden vor dem heiligen Strahle
Des schwarzen Dunkels gräuliche Schatten:
Der erste Tag entstand.
Verwirrung weicht, und Ordnung keimt empor.
Erstarrt entfiel der Hölle geister Schar
In des Abgrunds Tiefen hinab
Zur ewigen Nacht.

Chor

Verzweiflung, Wut und Schrecken
Begleiten ihren Sturz,
Und eine neue Welt
Entspringt auf Gottes Wort.

The Creation

English text from the first edition
of *The Creation*

DISC 1

PART ONE

INTRODUCTION *The Representation of Chaos*

RECITATIVE WITH CHORUS *Raphael* BASS

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.

Uriel TENOR

And God saw the Light, that it was good:
and God divided the Light from the darkness.

ARIA WITH CHORUS *Uriel*

Now vanish before the holy beams
the gloomy dismal shades of dark;
the first of days appears.
Disorder yields to order the fair place.
Affrighted fled hell's spirits black in throngs;
down they sink in the deep of abyss
to endless night.

Chorus

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

④ RECITATIV *Raphael*

Und Gott machte das Firmament
und teilte die Wasser,
die unter dem Firmament waren,
von den Gewässern,
die ober dem Firmament waren, und es ward so.
Da tobten brausend heftige Stürme;
wie Spreu vor
dem Winde, so flogen die Wolken, die Luft
durchschnitten feurige Blitze und schrecklich
rollten
die Donner umher. Der Flut entstieg auf sein
Geheiß
der allerquickende Regen, der allerverheerende
Schauer, der leichte, flockige Schnee.

⑤ SOLO MIT CHOR *Gabriel* SOPRANO

Mit Staunen sieht das Wunderwerk
Der Himmelsbürger frohe Schar;
Und laut ertönt aus ihren Kehlen
Des Schöpfers Lob,
Das Lob des zweiten Tags.

Chor

Und laut ertönt aus ihren Kehlen
Des Schöpfers Lob,
Das Lob des zweiten Tags.

⑥ RECITATIV *Raphael*

Und Gott sprach: Es sammle sich das Wasser
unter dem Himmel zusammen an einem Platz
und es erscheine das trockne Land; und es ward so.
Und Gott nannte das trockne Land „Erde“
und die Sammlung der Wasser nannte er „Meer“;
Und Gott sah, daß es gut war.

RECITATIVE *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.
Outrageous storms now dreadful arose;
as chaff
by the winds are impelled the clouds.
By heaven's fire the sky is enflamed and
awfull
rolled the thunders on high. Now from
the floods
in steam ascend reviving showers of rain,
the dreary wasteful hail, the light and flaky snow.

SOLO WITH CHORUS *Gabriel* SOPRANO

The mar'ulous work beholds amaz'd
the glorious hierarchy of Heav'n;
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.

RECITATIVE *Raphael*

And God said: Let the waters under the heaven
be gathered together unto 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.

⑦ *ARIE Raphael*

Rollend in schäumenden Wellen
Bewegt sich ungestüm das Meer.
Hügel und Felsen erscheinen,
Der Berge Gipfel steigt empor.
Die Fläche, weit gedehnt,
Durchläuft der breite Strom
In mancher Krümme.
Leise rauschend gleitet fort
Im stillen Tal der helle Bach.

⑧ *RECITATIV Gabriel*

Und Gott sprach: Es bringe die Erde Gras
hervor, Kräuter, die Samen geben,
und Obstbäume, die Früchte bringen ihrer Art
gemäß, die ihren Samen in sich selbst haben
auf der Erde; und es ward so.

⑨ *ARIE Gabriel*

Nun beut die Flur das frische Grün
Dem Auge zur Ergötzung dar.
Den anmutsvollen Blick
Erhöht der Blumen sanfter Schmuck.
Hier duften Kräuter Balsam aus,
Hier sproßt den Wunden Heil.
Die Zweige krümmt der goldnen Früchte Last;
Hier wölbt der Hain zum kühlen Schirme sich,
Den steilen Berg bekront ein dichter Wald.

⑩ *RECITATIV Uriel*

Und die himmlischen Heerschaaren verkündigten
den dritten Tag, Gott preisend und sprechend:

⑪ *CHOR Chor*

Stimmt an die Saiten, ergreift die Leier,
Laßt euren Lobgesang erschallen!
Frohlocket dem Herrn, dem mächtigen Gott,
Denn er hat Himmel und Erde
Bekleidet in herrlicher Pracht!

ARIA Raphael

Rolling in foaming billows
uplifted roars the boist'rous sea.
Mountains and rocks now emerge;
their tops into the clouds ascend.
Thro' th' open plains
outstretching wide
in serpent error rivers flow.
Softly purling glides on
thro' silent vales the limpid brook.

RECITATIVE 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 vent their fumes the fragrant herbs;
here shoots the healing plant.
By loads of fruit th' expanded boughs are press'd;
to shady vaults are bent the tufty groves;
the mountain's brow is crown'd with closed wood.

RECITATIVE Uriel

And the heav'nly host proclaimed
the third day, praising God and saying:

CHORUS Chorus

Awake the harp, the lyre awake!
In shout and joy your voices raise!
In triumph sing the mighty Lord!
For he the heavens and earth
has clothed in stately dress.

12 RECITATIV *Uriel*

Und Gott sprach: Es sei'n Lichter an der Feste
des Himmels, um den Tag von der Nacht zu
scheiden und Licht auf der Erde zu geben,
und es seien diese für Zeichen und für Zeiten
und für Tage und für Jahre. Er machte die
Sterne gleichfalls.

13 RECITATIV *Uriel*

In vollem glanze steigt jetzt
Die Sonne strahlend auf,
Ein wonnevoller Bräutigam,
Ein Riese stolz und froh,
Zu rennen seine Bahn.
Mit leisem Gang und sanftem Schimmer
Schleicht der Mond die stille Nacht hindurch.
Den ausgedehnten Himmelsraum
Ziert ohne Zahl der hellen Sterne Gold.
Und die Söhne Gottes
Verkündigten den vierten Tag
Mit himmlischem Gesang,
Seine Macht ausrufend also:

14 TERZETT MIT CHOR *Chor*

Die Himmel erzählen die Ehre Gottes,
Und seiner Hände Werk
Zeigt an das Firmament.
Gabriel, Uriel, Raphael
Dem kommenden Tage sagt es der Tag,
Die Nacht, die verschwand, der folgenden Nacht:

Chor

Die Himmel erzählen die Ehre Gottes,
Und seiner Hände Werk
Zeigt an das Firmament.

Gabriel, Uriel, Raphael

In alle Welt ergeht das Wort,
Jedem Ohre klingend,
Keiner Zunge fremd:

RECITATIVE *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.

RECITATIVE *Uriel*

In splendour bright is rising now
the sun and darts his rays:
an am'rous 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 innum'rous
host of radiant orbs adorns.
And the sons of God
announced the fourth day
in song divine,
proclaiming thus his power:

CHORUS WITH TRIO *Chorus*

The heavens are telling the glory of God.
The wonder of his works
displays the firmament.

Gabriel, Uriel, Raphael

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

Chorus

The heavens are telling the glory of God.
The wonder of his works
displays the firmament.

Gabriel, Uriel, Raphael

In the all the land resounds the word,
never unperceived,
ever understood.

Chor

Die Himmel erzählen die Ehre Gottes,
Und seiner Hände Werk
Zeigt an das Firmament.

ZWEITER TEIL

15

RECITATIV Gabriel

Und Gott sprach: Es bringe das Wasser in der
Fülle hervor webende Geschöpfe, die Leben
haben, und Vögel, die über der Erde fliegen
mögen in dem offenen Firmamente
des Himmels.

16

ARIE Gabriel

Auf starkem Fittiche
Schwinget sich der Adler stolz
Und teilet die Luft
Im schnellsten Fluge
Zur Sonne hin.
Den Morgen grüßt
Der Lerche frohes Lied,
Und Liebe grrrt
Das zarte Taubenpaar.
Aus jedem Busch und Hain erschallt
Der Nachtigallen süße Kehle.
Noch drückte Gram nicht ihre Brust,
Noch war zur Klage nicht gestimmt
Ihr reizender Gesang.

17

RECITATIV Raphael

Und Gott schuf große Walfische und ein
jedes lebende Geschöpf, das sich beweget,
und Gott segnete sie, sprechend:
Seid fruchtbar alle, mehret euch,
Bewohner der Luft, vermehret euch
Und singt auf jedem Aste!
Mehret euch, ihr Flutenbewohner,
Und füllet jede Tiefe!
Seid fruchtbar, wachset, mehret euch,
Erfreuet euch in eurem Gott!

Chorus

The heavens are telling the glory of God.
The wonder of his works
displays the firmament.

PART TWO*RECITATIVE 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.

ARIA Gabriel

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 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.

RECITATIVE Raphael

And God created great whales,
and ev'ry living creature that moveth.
And God blessed them, saying:
Be fruitful all, and multiply!
Ye winged tribes,
be multiply'd and sing on ev'ry tree!
Multiply, ye finny tribes,
and fill each wat'ry deep!
Be fruitful, grow, and multiply!
And in your God and Lord rejoice!

18 RECITATIV *Raphael*

Und die Engel rührten ihr' unsterblichen Harfen
und sangen die Wunder des fünften Tags.

19 TERZETT MIT CHOR *Gabriel*

In holder Anmut stehn,
Mit jungem Grün geschmückt,
Die wogigten Hügel da.
Aus ihren Adern quillt
In fließendem Kristall
Der kühlende Bach hervor.

Uriel

In frohen Kreisen schwebt,
Sich wiegend in der Luft,
Der munteren Vögel Schar.
Den bunten Federglanz
Erhöht im Wechselflug
Das goldene Sonnenlicht.

Raphael

Das helle Naß durchblitzt
Der Fisch und windet sich
Im steten Gewühl umher.
Vom tiefsten Meeresgrund
Wälzet sich Leviathan
Auf schäumender Well' empor.

Gabriel, Uriel, Raphael

Wie viel sind deiner Werk', o Gott!
Wer fasset ihre Zahl?
Wer, o Gott! Wer fasset ihre Zahl?

Chor

Der Herr ist groß in seiner Macht,
Und ewig bleibt sein Ruhm.

20 RECITATIV *Raphael*

Und Gott sprach: Es bringe die Erde hervor
lebende Geschöpfe nach ihrer Art: Vieh und
kriechendes Gewürm und Tiere der Erde nach
ihren Gattungen.

RECITATIVE *Raphael*

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

TRIO AND CHORUS *Gabriel*

Most beautyfull appear,
with verdure young adorn'd,
the gently sloping hills.
Their narrow sinuous veins
distill in crystal drops
the fountain fresh and bright.

Uriel

In lofty circles play
and hover thro' the sky
the cheerful host of birds.
And in the flying whirl,
the glitt'ring plumes are died,
as rainbows, by the sun.

Raphael

See flashing thro' the wet
in thronged swarms the fry
on thousand ways around.
Upheaved from the deep,
th' immense Leviathan
sports on the foaming wave.

Gabriel, Uriel, Raphael

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

Chorus

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

RECITATIVE *Raphael*

And God said: Let earth bring forth
the living creature after his kind; cattle
and creeping thing, and beasts of the earth
after their kind.

21 RECITATIV *Raphael*

Gleich öffnet sich der Erde Schoß
Und sie gebiert auf Gottes Wort
Geschöpfe jeder Art,
In vollem Wuchs und ohne Zahl.
Vor Freude brüllend steht der Löwe da.
Hier schießt der gelenkige Tiger empor.
Das zackige Haupt erhebt der schnelle Hirsch.
Mit fliegender Mähne springt und wieh'rt
Voll Mut und Kraft das edle Roß.
Auf grünen Matten weidet schon
Das Rind, in Herden abgeteilt.
Die Triften deckt, als wie gesät,
Das wollenreiche, sanfte Schaf.
Wie Staub verbreitet sich
In Schwarm und Wirbel
Das Heer der Insekten.
In langen Zügen kriecht
Am Boden das Gewürm.

22 ARIE *Raphael*

Nun scheint in vollem Glanze der Himmel,
Nun prangt in ihrem Schmucke die Erde.
Die Luft erfüllt das leichte Gefieder,
Das Wasser schwellt der Fische Gewimmel,
Den Boden drückt der Tiere Last.
Doch war noch alles nicht vollbracht.
Dem ganzen fehlte das Geschöpf,
Das Gottes Werke dankbar sehn,
Des Herren Güte preisen soll.

23 RECITATIV *Uriel*

Und Gott schuf den Menschen nach seinem
Ebenbilde, nach dem Ebenbilde Gottes schuf er
ihn. Mann und Weib erschuf er sie. Den Atem des
Lebens hauchte er in sein Angesicht, und der
Mensch wurde zur lebendigen Seele.

RECITATIVE *Raphael*

Strait 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.
In sudden leaps the flexible tyger appears.
The nimble stag bears up his branching head.
With flying mane and fiery look,
impatient neighs the sprightly steed.
The cattle in herds already seeks
his food on fields and meadows green.
And oe'r the ground, as plants,
are spread the fleecy, meek
and bleating flock.
Unnumber'd as the sands in whirl
arose the host of insects.
In long dimension creeps
with sinuous trace the worm.

ARIA *Raphael*

Now heav'n in fullest glory shone;
earth smiles 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.

RECITATIVE *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.

24 *ARIE Uriel*

Mit Würd' und Hoheit angetan,
 Mit Schönheit, Stärk' und Mut begabt,
 Gen Himmel aufgerichtet steht der Mensch,
 Ein Mann und König der Natur.
 Die breit gewölbt' erhabne Stirn
 Verkünd't der Weisheit tiefen Sinn,
 Und aus dem hellen Blicke strahlt
 Der Geist, des Schöpfers Hauch und Ebenbild.
 An seinen Busen schmieget sich
 Für ihn, aus ihm geformt,
 Die Gattin, hold und anmutsvoll.
 In froher Unschuld lächelt sie,
 Des Frühlings reizend Bild,
 Ihm Liebe, Glück und Wonne zu.

25 *RECITATIV Raphael*

Und Gott sah jedes Ding, was er gemacht hatte;
 und es war sehr gut. Und der himmlische Chor
 feierte das Ende des sechsten Tages mit lautem
 Gesang:

26 *TERZETT MIT CHOR Chorus*

Vollendet ist das große Werk,
 Der Schöpfer sieht's und freuet sich.
 Auch unsre Freund' erschalle laut,
 Des Herren Lob sei unser Lied!

Gabriel, Uriel

Zu dir, o Herr, blickt alles auf.
 Um Speise fleht dich alles an.
 Du öffnest deine Hand,
 Gesättigt werden sie.

Raphael

Du wendest ab dein Angesicht,
 Du bebet alles und erstarrt.
 Du nimmst den Odem weg,
 In Staub zerfallen sie.

ARIA Uriel

In native worth and honor clad,
 with beauty, courage, strength adorn'd,
 to heav'n erect and tall, he stands a man,
 the Lord and King of nature all.
 The large and arched front 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
 a 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.

RECITATIVE Raphael

And God saw ev'ry thing that he had made;
 and behold, it was very good; and the heavenly
 choir
 in song divine thus closed the sixth day.

CHORUS WITH TRIO 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.

Gabriel, Uriel

On thee each living soul awaits;
 from thee, O Lord, they beg their meat.
 Thou openest thy hand,
 and sated all they are.

Raphael

But as to them thy face is hid,
 with sudden terror they are struck.
 Thou tak'st their breath away;
 they vanish into dust.

Gabriel, Uriel, Raphael

Den Odem hauchst du wieder aus,
Und neues Leben sproßt hervor.
Verjüngt ist die Gestalt der Erd'
An Reiz und Kraft.

Chor

Vollendet ist das große Werk,
Des Herren Lob sei unser Lied!
Alles lobe seinen Namen,
Denn er allein ist hoch erhaben!
Alleluja! Alleluja!

DISC 2

DRITTER TEIL

① RECITATIV *Uriel*

Aus Rosenwolken bricht,
Geweckt durch süßen Klang,
Der Morgen jung und schön.
Vom himmlischen Gewölbe
Strömt reine Harmonie
Zur Erde hinab.
Seht das beglückte Paar,
Wie Hand in Hand es geht!
Aus ihren Blicken strahlt
Des heißen Danks Gefühl.
Bald singt in lautem Ton
Ihr Mund des Schöpfers Lob;
Laßt unsre Stimme dann
Sich mengen in ihr Lied.

② DUETT MIT CHOR *Eve* SOPRAN & *Adam* BASS

Von deiner Güte, o Herr und Gott,
Ist Erd' und Himmel voll.
Die Welt, so groß, so wunderbar,
Ist deiner Hände Werk.

Chor

Gesegnet sei des Herren Macht,
Sein Lob erschall' in Ewigkeit.

Gabriel, Uriel, Raphael

Thou lett'st thy breath go forth again,
and life with vigor fresh returns.
Revived earth unfolds
new force and new delights.

Chorus

Achieved is the glorious work.
Our song let be the praise of God.
Glory to his name forever;
he sole on high exalted reigns!
Alleluia! Alleluia!

PART THREE

RECITATIVE *Uriel*

In rosy mantle appears,
by tunes sweet awak'd,
the morning young and fair.
From the celestial vaults
pure harmony descends
on ravished earth.
Behold the blissful pair,
where hand in hand they go!
Their flaming looks express
what feels the grateful heart.
A louder praise of God
their lips shall utter soon.
Then let our voices ring,
united with their song!

CHORUS WITH DUET *Eve* SOPRANO & *Adam* BASS

By thee with bliss, o bounteous Lord,
the heav'n and earth are stor'd.
This world, so great, so wonderful,
thy mighty hand has fram'd.

Chorus

For ever blessed be his pow'r!
His name be ever magnified!

Adam

Der Sterne hellster, o wie schön
Verkündest du den Tag!
Wie schmückst du ihn, o Sonne du,
Des Weltalls Seel' und Aug'!

Chor

Macht kund auf eurer weiten Bahn
Des Herren Macht und seinen Ruhm!

Eva

Und du, der Nächte Zierd' und Trost,
Und all das strahlend' Heer,
Verbreitet überall sein Lob
In euerm Chorgesang.

Adam

Ihr Elemente, deren Kraft
Stets neue Formen zeugt,
Ihr Dünst' und Nebel,
Die der Wind versammelt und vertreibt:

Eva, Adam und Chor

Lobsinget alle Gott, dem Herrn,
Groß wie sein Nam' ist seine Macht.

Eva

Sanft rauschend lobt, o Quellen, ihn!
Den Wipfel neigt, ihr Bäum!
Ihr Pflanzen duftet, Blumen haucht
Ihm euern Wohlgeruch!

Adam

Ihr, deren Pfad die Höh'n erklimmt,
Und ihr, die niedrig kriecht,
Ihr, deren Flug die Luft durchschneid't,
Und ihr im tiefen Naß:

Eva, Adam und Chor

Ihr Tiere, preiset alle Gott!
Ihn lobe, was nur Odem hat!

Adam

Of stars the fairest, o how sweet
thy smile at dawning morn!
How brighten'st thou, o Sun,
the day, thou eye and soul of all!

Chorus

Proclaim in your extended course
th' almighty pow'r and praise of God!

Eve

And thou, that rul'st the silent night,
and all ye starry host,
spread wide and ev'ry where his praise
in choral songs about.

Adam

Ye strong and comb'rous elements,
who ceaseless changes make,
ye dusky mists and dewy streams
that rise and fall thro' th' air:

Eve, Adam and Chorus

Resound the praise of God our Lord!
Great is his name, and great his might.

Eve

Ye purling fountains, tune his praise,
and wave your tops, ye pines!
Ye plants, exhale, ye flowers breathe
at him your balmy scent!

Adam

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;

Eve, Adam and Chorus

Ye living souls, extol the Lord!
Him celebrate, him magnify!

Eva und Adam

Ihr dunklen Hain', ihr Berg' und Tal',
Ihr Zeugen unsres Danks,
Ertönen sollt ihr früh und spät
Von unserm Lobgesang.

Chor

Heil dir, o Gott, o Schöpfer, Heil!
Aus deinem Wort entstand die Welt,
Dich beten Erd' und Himmel an,
Wir preisen dich in Ewigkeit!

③ *RECITATIV Adam*

Nun ist die erste Pflicht erfüllt,
Dem Schöpfer haben wir gedankt.
Nun folge mir, Gefährtin meines Lebens!
Ich leite dich, und jeder Schritt
Weckt neue Freud' in unsrer Brust,
Zeigt Wunder überall.
Erkennen sollst du dann,
Welch unaussprechlich Glück
Der Herr uns zugebracht.
Ihn preisen immerdar,
Ihm weihen Herz und Sinn.
Komm, folge mir, ich leite dich.

Eva

O du, für den ich ward,
Mein Schirm, mein Schild, mein All!
Dein Will' ist mir Gesetz.
So hat's der Herr bestimmt,
Und dir gehorchen bringst
Mir Freude, Glück und Ruhm.

④ *DUETT Adam*

Holde Gattin, dir zur Seite
Fließen sanft die Stunden hin.
Jeder Augenblick ist Wonne,
Keine Sorge trübet sie.

Eve and Adam

Ye vallies, hills, and shady woods,
our raptur'd notes ye heard:
from morn till ev'n you shall repeat
our grateful hymns of praise!

Chorus

Hail, bounteous Lord! Almighty, hail!
Thy word call'd forth this wondrous frame.
Thy pow'r adore the heav'n and earth;
we praise thee now and evermore.

RECITATIVE Adam

Our duty we performed now,
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 delight into our breast,
shews wonders ev'ry where.
Then may'st thou feel and know
the high degree of bliss
the Lord allotted us,
and with devoted heart
his bounty celebrate.
Come, follow me! Thy guide I'll be.

Eve

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 grows
my pride and happiness.

DUET Adam

Graceful consort! At thy side
softly fly the golden hours.
Ev'ry moment brings new rapture,
ev'ry care is put to rest.

Eva Teurer Gatte, dir zur Seite,
Schwimmt in Freuden mir das Herz.
Dir gewidmet ist mein Leben,
Deine Liebe sei mein Lohn.

Adam Der tauende Morgen,
O wie ermuntert er!

Eva Die Kühle des Abends,
O wie erquicket sie!

Adam Wie labend ist
Der runden Früchte Saft!

Eva Wie reizend ist
Der Blumen süßer Duft!

Eva und Adam Doch ohne dich, was wäre mir –

Adam Der Morgentau,

Eva Der Abendhauch,

Adam Der Früchte Saft,

Eva Der Blumen Duft.

Eva und Adam Mit dir erhöht sich jede Freude,
Mit dir genieß ich doppelt sie,
Mit dir ist Seligkeit das Leben,
Dir sei es ganz geweiht!

- ⑤ *RECITATIV Uriel*
O glücklich Paar, und glücklich immerfort,
Wenn falscher Wahn euch nicht verführt,
Noch mehr zu wünschen als ihr habt,
Und mehr zu wissen als ihr sollt!

- ⑥ *Chor*
Singt dem Herren alle Stimmen!
Dankt ihm alle seine Werke!
Laßt zu Ehren seines Namens
Lob im Wettgesang erschallen!
Des Herren Ruhm, er bleibt in Ewigkeit!
Amen!

Eve Spouse adored! At thy side
purest joys o'erflow the heart.
Life and all I am is thine;
my reward thy love shall be.

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

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

Adam How grateful is
of fruits the savour sweet!

Eve How pleasing is
of fragrant bloom the smell!

Adam and Eve But, without thee, what is to me –

Adam the morning dew,

Eve the breath of even,

Adam the sav'ry fruit,

Eve the fragrant bloom?

Adam and Eve With thee is ev'ry joy enhanced,
with thee delight is ever new;
with thee is life incessant bliss;
thine it whole shall be.

RECITATIVE Uriel
O happy pair, and always happy yet,
if not, misled by false conceit, ye strive
at more, as granted is, and more to know,
as know ye should!

Chorus with Soloists
Sing the Lord, ye voices all!
Utter thanks ye all his works!
Celebrate his pow'r and glory!
Let his name resound on high!
The Lord is great, his praise shall last for aye.
Amen!



Boston Baroque

Boston Baroque is the first permanent Baroque orchestra established in North America, and is widely regarded as 'one of the world's premier period-instrument bands' (*Fanfare*). Founded in 1973 by Music Director Martin Pearlman, the Boston Baroque orchestra is made up of some of the finest period-instrument players in the USA; they are frequently joined by the ensemble's professional chorus and by instrumental and vocal soloists from around the world. The ensemble presents an annual subscription series

at New England Conservatory's Jordan Hall in Boston and Harvard University's Sanders Theatre in Cambridge plus additional concerts at other venues.

Boston Baroque's many career milestones include the American premiere of Rameau's *Zoroastre*; a Mozart opera series including *Marriage of Figaro*, *Così fan tutte*, and the American period-instrument premieres of Mozart's *Don Giovanni* and *The Magic Flute*; and the Beethoven symphonies.

In 1998–99, the ensemble gave the modern premiere of *The Philosopher's Stone*, a singspiel newly discovered to include music by Mozart and to shed fresh light on his canon. In recent years, Boston Baroque has presented a cycle of the surviving operas of Monteverdi, which includes new performing editions of *L'incoronazione di Poppea* and *Il ritorno d'Ulisse* by Martin Pearlman; an internationally praised series of Handel operas including *Agrippina*, *Alcina*, *Xerxes*, *Giulio Cesare*, *Semele*, and *Amadigi di Gaula*; and, most recently, an acclaimed account of Rameau's opera *Les Indes galantes*.

Boston Baroque has performed at major American music centers, such as Los Angeles' Disney Hall, New York's Carnegie Hall and the Cathedral of St. John the Divine, and festivals at Ravinia and Tanglewood; and the ensemble was the first period-instrument ensemble to be invited to participate at the Casals Festival in Puerto Rico. The ensemble made its European debut in 2003, performing Handel's *Messiah* in Krakow and Warsaw, Poland. In reviews of the Monteverdi *Vespers* at the Cathedral of St. John the Divine in 2010, the *New York Times* called the performance 'vital and ebullient' and *Opera News* said that it was 'an experience not soon to be forgotten.'

Boston Baroque reaches an international audience with its critically acclaimed recordings, of which *Fanfare* wrote 'each one is an incomparable

gem'. It is heard by millions on classical radio stations in North America and Europe. Three Boston Baroque recordings have been finalists for Grammy Awards: Handel's *Messiah* (1992); Monteverdi's *Vespers of 1610* (1998); and Bach's *Mass in B Minor* (2000).



Orchestra

Violin I Christina Day Martinson, Lena Wong, Danielle Maddon,
Guioamar Turgeon, Julia McKenzie, Katherine Winterstein

Violin II Julie Leven, Jane Starkman, Sarah Darling,
Laura Gulley, Etsuko Ishizuka

Viola Laura Jeppesen, Barbara Wright, Scott Woolweaver, Susan Seeber

Cello Sarah Freiberg, Adrienne Hartzell, Colleen McGary-Smith, Cora Swenson

Bass Deborah Dunham, Karen Campbell

Flute Sandra Miller, Wendy Rolfe, Andrea LeBlanc

Oboe Marc Schachman, Lani Spahr

Clarinet Diane Heffner, Richard Shaughnessy

Bassoon Andrew Schwartz, Marilyn Boenau

Contrabassoon Thomas Sefcovic

Horn Richard Menaul, Robert Marlatt

Trumpet Jesse Levine, Robinson Pyle

Trombone Steven Lundahl, Daniel Stillman, Brian Kay

Timpani John Grimes

Fortepiano Peter Sykes

The orchestra is performing on period instruments.

Fortepiano after Stein and Walter by D. Jacques Way, 1992

Chorus

- Soprano Gail Abbey, Roberta Anderson, Jennifer Ashe, Emily Bieber,
Julie Gregorio, Sabrina Learman, Brenna Wells
- Alto Marylène Altieri, Katharine Emory, Mary Gerbi,
Katherine Growdon, Thea Lobo*, Kamala Soparkar
- Tenor Murray Kidd, Henry Lussier, Randy McGee, David McSweeney,
Jason Wang, Edward Whalen
- Bass Peter Gibson, Bradford Gleim, Brett Johnson,
William Prapestis, Thann Scoggin, José Torres-Cooban

* soloist in final movement

Martin Pearlman





Martin Pearlman

Martin Pearlman is among America's leading interpreters of Baroque and Classical music on both period and modern instruments. Hailed for his 'fresh, buoyant interpretations,' and his 'vivid realizations teeming with life,' Pearlman has been acclaimed for four decades in orchestral, choral, and operatic repertoire from Monteverdi to Beethoven.

Martin Pearlman is the founder, music director, and conductor of both the orchestra and chorus which make up Boston Baroque. Highlights of his work in opera include the complete Monteverdi opera cycle, with his own new performing editions of *L'incoronazione di Poppea* and *Il ritorno d'Ulisse*; operas of Rameau (*Zoroastre*, *Les Indes galantes*) and of Gluck (*Iphigénie en Tauride*, *Alceste*, *Orfeo*); a series of Handel operas (*Alcina*, *Agrrippina*, and *Giulio Cesare*, among others); and a series of Mozart operas (*The Abduction from the Seraglio*, *The Magic Flute*, *Marriage of Figaro*, *Così fan tutte*, *The Impresario*, *Don Giovanni*, and others). His recording of *Iphigénie en Tauride* has won particular attention: 'Pearlman gave the work an exquisite impetus, his sense of shape and timing superb ... An excellent addition to Pearlman's roster of consistently fresh, illuminating interpretations of baroque and classical masterpieces' (*Opera News*). Amazon.com wrote of his Bach Orchestral Suites: 'The recording is as fine as the performances, which is to say, remarkable.' And *Fanfare* has written; 'Martin Pearlman produces sonorous and spirited results imbued with the soul of the composer.'

Martin Pearlman's Kennedy Center debut with the Washington Opera in Handel's *Semele* was hailed by the *Washington Post* for his 'beautifully calculated pacing' while the *Washington Times* saluted his direction as 'wonderfully expressive ... crisp and clearly stamped with his personal vision.' Other guest conducting highlights include the Monteverdi *Vespers* with the National Arts Centre Orchestra of Ottawa, and performances with the Utah Opera, Opera Columbus, Boston Lyric Opera, Minnesota Orchestra, San Antonio Symphony and the New World Symphony.

Mr. Pearlman is the only conductor from the period-instrument field to have performed live on the internationally televised Grammy Awards show. He serves as Professor of Music at the Boston University School of Music.

Martin Pearlman is also a composer. Recent works include *The Creation according to Orpheus* for piano, harp and percussion with string orchestra, commissioned music for three plays of Samuel Beckett premiered at New York's 92nd Street Y, and a work based on *Finnegans Wake*. Writing in the *Boston Globe*, Anthony Tommasini said: 'If fans of Boston Baroque wonder why Pearlman's conducting is so insightful, it's because he knows, as only a composer can, how music goes.'



Amanda Forsythe

Amanda Forsythe, praised by *Opera News* for her 'light and luster' and 'wonderful agility and silvery top notes', made her European debut in 2007, singing Corinna in *Il Viaggio a Reims* at the Rossini Festival in Pesaro. She was engaged at Grand Théâtre de Genève as Dalinda in *Ariodante*, reprised at Bayerische Staatsoper. She returned to Pesaro in Rossini's *L'Equivoco Stravagante*, and performed in concert with Joyce DiDonato in duets from Bellini's *I Capuleti e i Montecchi*. Her recent engagements include debuts with Calgary Philharmonic

(Golijov's *Ainadamar*), L'Orquesta Sinfonica Nacional de Mexico, and Gran Teatro La Fenice; *L'Allegro, Il Penseroso, ed il Moderato* with Netherlands Radio Philharmonic, *Le Nozze di Figaro* (Barbarina) at Théâtre des Champs-Élysées, *Xerxes* (Atalanta) with Boston Baroque, Blow's *Venus and Adonis* (Venus) and Monteverdi's *L'Incoronazione di Poppea* (Drusilla) with Boston Early Music Festival; and *Messiah* with Boston Baroque, Baltimore Symphony and Apollo's Fire. She co-starred with Ewa Podles at Opera Boston for *Tancredi*, debuted with Ulster Orchestra in *Alexander's Feast*, returned to Hartford Symphony for Brahms' *Requiem* and made her Covent Garden debut in 2010 as Barbarina in *Le Nozze di Figaro*. She performed Manto in Steffani's *Niobe* at Covent Garden and Grand Théâtre de Luxembourg, and made her debut with Opera d'Angers-Nantes as Nannetta in Verdi's *Falstaff*; returned to Boston Early Music Festival for the title role in *Niobe*, and to Boston Baroque for Rameau's *Les Indes galantes*. She recently returned to Pesaro in Rossini's *La Scala di Seta* and Covent Garden for Nannetta in *Falstaff* and sings Pamina in *Die Zauberflöte* in her debut at Vlaamse Opera in 2012/13.



Keith Jameson

Keith Jameson has been heard at major opera houses in the USA, including the Metropolitan Opera, Lyric Opera of Chicago, Los Angeles Opera, New York City Opera, Dallas Opera and Santa Fe Opera. His most recent engagements include Flute in *Midsummer Night's Dream* at Lyric Opera of Chicago, *Boris Godunov* at Dallas Opera and with the New York Philharmonic in *The Cunning Little Vixen*. Other recent engagements include the Metropolitan Opera in *Gianni Schicchi* and in *Carmen* (broadcast worldwide as part of the Metropolitan Opera's 'LIVE! in HD' series); *Le nozze di Figaro* and *I Pagliacci* at Chicago Lyric; *L'Incoronazione di Poppea* with Los Angeles Opera; and *Le nozze di Figaro* at Dallas Opera. His many appearances with Santa Fe Opera include *Traviata*, *Billy Budd*, *Madama Butterfly* and Lewis Spratlan's *Life Is a Dream*. He made his Met debut in Prokofiev's *War & Peace*, and sang *Turandot* at Atlanta Opera and *The Turn of the Screw* with L'Opera Royal de Wallonie. Mr. Jameson sang Vasek in *The Bartered Bride* with Opera Boston, and *Messiah* with the Winston-Salem Symphony, and in return engagements with Boston Baroque. He made his UK debut with English National Opera as Nanki-Poo in *The Mikado*, and his long relationship with New York City Opera includes that role as well as *Turandot*, the title role in *Candide*, *Alcina*, Tobias in *Sweeney Todd* and *Flavio*. Recent engagements include *Eugene Onegin* and Franz Schreker's *Die Gezeichneten* at the Los Angeles Opera, *Madama Butterfly* with Arizona Opera and a return to the Met as The Novice in *Billy Budd*.



© LISA KOHLER

Kevin Deas

Kevin Deas has gained international acclaim as one of America's leading basses. Lauded for his 'burnished sound, clarity of diction and sincerity of expression' and 'fervent intensity', he is acclaimed for his portrayal of the title role in *Porgy and Bess*, having sung it with New York Philharmonic, Philadelphia Orchestra, National Symphony, St. Paul Chamber Orchestra, San Francisco, Atlanta, San Diego, Utah, Houston, Baltimore and Montreal symphonies and Ravinia and Saratoga festivals. Recent highlights include *St. John Passion* at Winter Park Festival;

Glass' Passion of Ramakrishna with Pacific Symphony; and Beethoven's *Ninth* with Richmond Symphony, National Symphony of Costa Rica, Baltimore Symphony, and Tokyo Symphony. His *Messiah* performances include Minnesota Orchestra, Cleveland Orchestra, Handel & Haydn Society, National Philharmonic, Seattle Symphony and Boston Baroque. Recent credits include *Missa Solemnis* at Berkshire Choral Festival, Brahms' *Requiem* with Hartford Symphony, New York Philharmonic in *L'enfant et les sortilèges*, the world premiere of Bermel's *The Good Life* with Pittsburgh Symphony, and in Hannibal Lokumbe's *Dear Mrs. Parks*, with Detroit Symphony. Other recent highlights include Beethoven's *Ninth* with Filarmonica della Scala in Accra celebrating the 50th anniversary of the founding of Ghana, and Copland's *Old American Songs*, *Le nozze di Figaro* and Elgar's *Dream of Gerontius* with Chicago Symphony. He sang at Italy's Spoleto Festival in Menotti's *Amahl and the Night Visitors* for the composer's eighty-fifth birthday, videotaped for worldwide release. His 20-year collaboration with Dave Brubeck has taken him to Salzburg, Vienna and Moscow in *To Hope!* and in *Gates of Justice*.

Boston Baroque gratefully acknowledges the following contributors,
whose generous support helped to make this recording possible:

*The Calderwood Charitable Foundation:
Norma Jean Calderwood Recording Series*

Mortimer Charitable Lead Trust

BOSTON BAROQUE

Martin Pearlman, Music Director



LINN

Discover the world of Linn Records

Download at www.linnrecords.com

Now you can explore Linn music on-line with even greater ease by using our innovative download facility. Linn albums and tracks are available to download in Studio Master and CD quality – the quality you desire to achieve the best possible sound. MP3 downloads are also available.

linnrecords.com is a multi-format music delivery system that delivers music on vinyl, CD and download. Register online today at www.linnrecords.com to keep up to date about our latest releases and to find out more about our artists.

LINN, GLASGOW ROAD, WATERFOOT, GLASGOW G76 0EQ UK

t: +44 (0)141 303 5027 f: +44 (0)141 303 5007 e: info@linnrecords.co.uk