



Haydn

The Creation

HEASTON
SPENCE
ROSE

Houston Symphony Chorus

Houston Symphony
Andrés **OROZCO-ESTRADA**

The Creation (Die Schöpfung)

Sung in German

Music by **Joseph Haydn (1732-1809)**

Text by **Gottfried van Swieten (1733-1803)**

CD 1

Part I

1	Introduction: Die Vorstellung des Chaos	7. 58
2	Aria (Uriel): Nun schwanden vor dem heiligen Strahle	3. 54
3	Recitativo (Raphael): Und Gott machte das Firmament	1. 59
4	Chorus (Gabriel): Mit Staunen sieht das Wunderwerk	1. 58
5	Recitativo (Raphael): Und Gott sprach: Es sammle sich das Wasser	0. 32
6	Aria (Raphael): Rollend in schaumenden Wellen	3. 53
7	Recitativo (Gabriel): Und Gott sprach: Es bringe die Erde Gras hervor	0. 32
8	Aria (Gabriel): Nun beut die Flur das frische Grün	5. 07
9	Recitativo (Uriel): Und die himmlischen Heerscharen	0. 12
10	Chorus: Stimmt an die Saiten	2. 03
11	Recitativo (Uriel): Und Gott sprach: Es sei'n Lichter	0. 38
12	Recitativo (Uriel): In vollem Glanze steigt	2. 53
13	Chorus (Gabriel, Uriel, Raphael): Die Himmel erzählen die Ehre Gottes	4. 12

Part II

14	Recitativo (Gabriel): Und Gott sprach: Es bringe das Wasser	0. 28
15	Aria (Gabriel): Auf starkem Fittige schwinget sich	7. 15
16	Recitativo (Raphael): Und Gott schuf große Wallfische	2. 23
17	Terzetto (Gabriel, Uriel, Raphael): In holder Anmut steh'n	4. 18
18	Chorus (Gabriel, Uriel, Raphael): Der Herr ist groß in seiner Macht	2. 15

Total playing time CD 1: 52. 41

CD 2

1	Recitativo (Raphael): Und Gott sprach: Es bringe die Erde hervor	0. 24
2	Recitativo (Raphael): Gleich öffnet sich der Erde Schoß	3. 06
3	Aria (Raphael): Nun scheint in vollem Glanze der Himmel	3. 07
4	Recitativo (Uriel): Und Gott schuf den Menschen	0. 45
5	Aria (Uriel): Mit Würd' und Hoheit angetan	3. 33
6	Recitativo (Raphael): Und Gott sah jedes Ding	0. 18
7	Chorus (Gabriel, Uriel, Raphael): Vollendet ist das große Werk	8. 08

Part III

8	Recitativo (Uriel): Aus Rosenwolken bricht	4. 15
9	Chorus (Adam, Eva): Von deiner Güt', o Herr und Gott	9. 06
10	Recitativo (Adam und Eva): Nun ist die erste Pflicht erfüllt	2. 11
11	Duetto (Adam and Eva): Holde Gattin! Dir zur Seite	7. 55
12	Recitativo (Uriel): O glücklich Paar	0. 27
13	Chorus: Singt dem Herren alle Stimmen!	3. 23

Total playing time CD 2: 46. 46

Nicole Heaston, soprano

Toby Spence, tenor

Peter Rose, bass

Houston Symphony Chorus

Betsy Cook Weber, director

Houston Symphony

Conducted by **Andrés Orozco-Estrada**



Andrés Orozco-Estrada
© Julia Soefer

Right from the beginning I was especially drawn to the idea of presenting Joseph Haydn's music, to which I feel very close because my beloved hometown Vienna was also the home of Joseph Haydn. I wanted to bring together the music which I have a strong personal relationship with, and "my" orchestra, the Houston Symphony.

It was very exciting to work on Haydn's music together with the orchestra. I think the orchestra as well as the chorus and all the soloists successfully reached a high level of transparency, playing music in a very "classical" and very clear way. The Houston Symphony Chorus has developed an excellent level of music-making, and it was my explicit wish to collaborate with both the Houston Symphony and Houston Symphony Chorus.

What I love most about this piece is the tone painting and the richly colored way the music describes nature and animals. We tried to give the listener the possibility to imagine the musical illustrations Haydn composed in the "Creation", which distinguish this outstanding work of art from others.

Andrés Orozco-Estrada

A musical “Big Bang” – subtly calculated

Thoughts on Joseph Haydn’s Creation

The year 2017 set a controversial record. It was the warmest year since the beginning of global industrialization without the El Niño phenomenon. The earth is groaning thanks to the manipulative and destructive interference of mankind in nature: with dramatic consequences –environmental disasters, nuclear incidents, and global climate changes. And what does this have to do with Joseph Haydn’s *Creation*? “It can turn into a memorial for us: on the one hand, it forces us to perceive the creation of the world as an aesthetically sublimated, unassailable act of the highest grandeur; on the other, it invokes the divine principle of order as guarantor of well-being on earth. Haydn’s *Creation* is more relevant than ever, and the message it conveys to us is as supranational as the claim to

universality of the work itself!” The words spoken by music historian Julia Liebscher back in 1995 are almost prophetic.

“And thus I was forced to become original...”

Joseph Haydn (1732-1809) spent almost 30 years of his life in Eisenstadt and at the Eszterháza Palace – as a well-paid employee in the service of the Esterházy family. The geographical and artistic isolation from Vienna would have led many composers to come up with their own standard musical concoction. But not Haydn.

“My prince was satisfied with all my work, he applauded me, allowed me to (...) embellish it, supplement it, partially delete it, and experiment with it; I was isolated from the world: (...) and thus I was forced to become original.” And that is what Haydn did. In more than 100 works, he laid the foundation for the modern symphony, was the first to develop the string quartet,

and experimented with numerous other genres, combinations of instruments, and styles. During his artistic diaspora, he acquired the requisite creative know-how for the basis of his great oratorios – late works – with which he once again deeply influenced musical history. Haydn’s reputation as a composer soon travelled beyond Austria’s borders, resulting in commissions and invitations from France and England. But not until 1790, when the Prince died, did his employee become a freelance artist – at the honourable age of almost 60 years.

Handel euphoria

The impresario Johann Peter Salomon invited Haydn to give two concert tours in England in 1790-1791 and 1794-1795. On the island he became acquainted with what was probably the most progressive concert circuit in Europe. Particularly the mass performances of Handel’s oratorios for all classes of society appealed to him. Thus he began to think deeply about

a new kind of oratorio in the German language, with splendid choirs and unprecedented sound effects. While still in London in 1795, he received – probably from Solomon – an English libretto for an oratorio. Following the huge success of Haydn’s *London Symphonies*, the enterprising manager was hoping for a repeat in the oratorio genre, which was extremely popular then in England.

However, Haydn’s English skills were only rudimentary, and thus he put the textbook aside for the time being after his return to Vienna. Then he received an external stimulus to settle down and address this new type of oratorio from one of the most important members of the “enlightened” Viennese musical scene, Gottfried van Swieten. The court librarian, former diplomat, and Josephinian education policy-maker played a central role in the origin of *The Creation*. It was he who inspired Haydn to compose the work, who translated the text, adding

poetic amendments, who organized the first lucrative performances. In short, this “patriarch of music” – in this day and age, one would consider him a cultural “Jack of all trades” – was the perfect complement to Haydn, the musical innovator.

“...in German guise”

Various works are considered to have served as source for the original English libretto, whose author to this day has not been properly identified. These include parts of the biblical account of the creation and a number of the psalm verses from the Vulgate Bible, and in particular John Milton’s religious epic *Paradise Lost* dating from 1764, which tells the story of the descent to hell of the fallen angel, Satan’s tempting of Adam and Eve, the fall of man, and the subsequent expulsion of the couple from the Garden of Eden.

Van Swieten dedicated himself to these texts with the greatest of zeal. Not only

did he translate the original English, he also rearranged entire sections, thus carrying out a re-evaluation of the individual parts. The result was an artistically ambitious adaptation “in German guise” (van Swieten).

When he began work on the composition in the autumn of 1796, Haydn set the bar extremely high: “I would like to write something that will perpetuate my name.” He did not seem to have been convinced of its future success right at the beginning: “Not until I was halfway through my composition, did I realize that it would turn out well. I was never so pious as when working on *The Creation*: every day I fell to my knees and begged God for the requisite strength to conclude this work successfully.” After 15 months of intensive work, in constant dialogue with van Swieten, Haydn completed the score on April 6, 1798, as he informed Prince Schwarzenberg.

“Intoxicated with joy and admiration”

At the invitation of the aristocratic Society of Associated Cavaliers, the world première of *The Creation* took place on April 30, 1798 in Schwarzenberg’s palace in Vienna, under the direction of the composer. These noble music-lovers had previously provided Haydn with a handsome fee: he received 2,250 florins, which exceeded his annual salary of 1,700 florins in Eszterháza. The colourful report from Haydn biographer Giuseppe Carpani gives an impression of this extraordinary event, which was a huge success for Haydn and van Swieten: “The best possible orchestra; the most complete silence and the most rapt attention; (...the) highest degree of precision among the performers; almost a sense of devotion and respect among the entire assembly; (...) ecstatic, amazed, entranced, intoxicated with joy and admiration, the audience enjoyed an experience lasting two hours that was unlike anything they had previously

experienced: a blissful state of being, generated by ever greater desires, which were constantly renewed and satisfied.”

The first public performances in the old Viennese Burgtheater in 1799 confirmed the success of *The Creation* beyond any doubt, and the oratorio took Europe by storm. Berlin, London, and Paris bowed down to this “creation”. Here, no listener was excluded by Haydn. The devout Christian, the freethinker or the enlightener, could each identify with this work and recognize his own personal message. Here, the issue is not pious humility or penance, but the portrayal of a wonderful world as the starting point for a positive zest for life. Not a thought is wasted on the fall of man or original sin, as van Swieten the enlightener had deleted any such reference: rather, as the “pride of creation”, the human being is clothed in “dignity and sovereignty.”

Structure and music

The three-part work consists of 34 numbers, with the first two parts portraying the story of the creation, and the (final) third part – which does not contain any biblical text – praising God and introducing the first human couple. The numbers are divided into 17 recitatives, distinguishing between *secco* (with continuo accompaniment) and *accompagnato* (with orchestral accompaniment). Haydn distributed the recitatives between three vocal soloists who provide the narrative as the archangels Gabriel (soprano), Uriel (tenor) and Raphael (bass). Furthermore, there are seven arias (two of which with chorus), two duets, two trios, and eight choruses (three of which with the participation of the soloists). The orchestra is formed along the classical Viennese lines: strings, two or (at times) three flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, and timpani. A double

bassoon is added at times, deployed by Haydn above all for special sound effects.

The music “ranges from a subtle depiction to the highlighting of emotions and to hymnic acclamation” (Scholz). In his composition Haydn used the most varying levels of style, combining them in order to achieve an effect that appealed to connoisseurs and amateur music-lovers alike. The most differentiated counterpoint takes place alongside simple tone-painting; sublime choral settings stand shoulder to shoulder with folk songs. Epic, dramatic and lyrical-operatic elements alternate with apparent ease.

The instrumental introduction of the work gave Haydn the greatest headache: he needed to represent the “chaos” previous to the creation with the help of musical means that would guarantee a clearly articulated, almost consistently periodic form. A task with which he struggled intensely, and the solution to which was

no less than a musical “Big Bang” – albeit a well-calculated one, of course. Haydn achieves the impression of “chaos” by means of a skilful exploitation of harmonic diversity, without gutting any tonality structures. Ambiguous chords, freely arising dissonances, deceptive cadences and suchlike evoke deserted soundscapes, until Haydn suddenly introduces a radiant C major to describe the emergence, the genesis, the dawn of day (“and there was light”). This is an example of a typical characteristic of the music of the Viennese Classical era, the “self-awareness of the time” (Georgiades). The double time dimension of the oratorio runs like a central theme through the first two parts: in the narratives of the three archangels the listener experiences the past; in the individually structured arias and choruses, the present. In its ideal representation of the proud and self-confident human race, communicating patterns of identification, the third part remains

exclusively connected to the present. Its strict indebtedness to the Enlightenment – thus disregarding religious dogmatism – does not permit any reference to the fall of man and the corresponding original sin. The epic style of the oratorio, which is employed in the first two parts, has now been abandoned in favour of contemporary dialogue. A dialogue setting a basically optimistic tone that we need to rediscover with reference to our “wonderful world” (Wieland) to prevent it from sinking back into chaos.



Nicole Heaston © Fadil Berisha

Nicole Heaston Soprano

Soprano Nicole Heaston has appeared with opera companies throughout the world including the Metropolitan Opera, Houston Grand Opera, San Francisco Opera, Dallas Opera, Deutsche Oper am Rhein and Glyndebourne Festival.

Since her debut at the Metropolitan Opera as Zerlina in Mozart's *Don Giovanni*, Ms. Heaston has appeared regularly with the theater and been heard as Ilia in Mozart's *Idomeneo*, Pamina in *Die Zauberflöte* (conducted by James Levine), and Echo in *Ariadne auf Naxos*. In recent seasons, Ms. Heaston made her Italian debut in *Adriano in Siria* at the Fondazione Pergolesi, Jesi. She also made her debut with the Los Angeles Opera as Musetta in *La Bohème*, joined the New Orleans Opera in *Rigoletto*, and returned to Carnegie Hall for the Marilyn Horne Foundation "The Song Continues" annual recital. Engagements in recent seasons also include *La contessa Almaviva* in *Le Nozze di Figaro* and the title role in *Alcina* at Den Norske Opera in Oslo, *Donna Elvira* in *Don Giovanni* and *Arminda* in *La Finta Giardiniera* at the Glyndebourne Festival, *Pamina* with the Houston Grand Opera, *Alcina* and *Alice Ford* at the Royal Danish Opera, and *La contessa Almaviva* at the Utah Opera. Ms. Heaston also appeared

as the title role in *L'incoronazione di Poppea* at the Semperoper Dresden and *Alice Ford* in *Falstaff* with Opera de Lausanne. Ms. Heaston recently sang *Adina* in *L'elisir d'amore* at the Houston Grand Opera, *La contessa Almaviva* at the Boston Lyric Opera, and *Donna Elvira* in *Don Giovanni* with the Kalamazoo Symphony Orchestra.

Toby Spence Tenor

An honours graduate and choral scholar from New College, Oxford, Toby Spence studied at the Opera School of the Guildhall School of Music and Drama. He was the winner of the Royal Philharmonic Society 2011 Singer of the Year award

In concert, Toby has sung with the Cleveland Orchestra under von Dohnanyi, the Berlin Philharmonic and the Vienna Philharmonic under Rattle, the San Francisco Symphony under Tilson Thomas,



Toby Spence © Mitch Jenkins

the Accademia Nazionale di Santa Cecilia under Pappano, the Rotterdam Philharmonic under Gergiev, the London Symphony Orchestra under Davis, the London Philharmonic Orchestra under Nézet-Séguin, the Los Angeles Philharmonic under Dudamel, the Bayerischer Rundfunk under Gardiner, and

at the Salzburg and Edinburgh Festivals under Norrington and Mackerras. Toby sang an acclaimed Madwoman in Britten's Curlew River for the Edinburgh Festival, where he has also appeared in recital and most recently in HMS Pinafore in 2015. Other recitals include the LSO St Luke's, Opera de Lille and the Wigmore Hall. He has made numerous recordings.

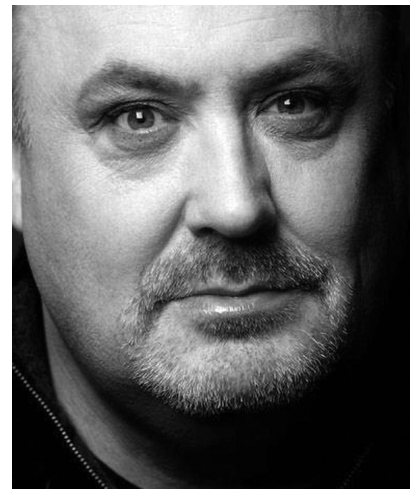
For the Royal Opera House, Covent Garden, Toby has sung Ferdinand (The Tempest), David (Die Meistersinger von Nürnberg), Count Almaviva (Il Barbiere di Siviglia), Ramiro and Tom Rakewell. For English National Opera his roles include Tamino, Candide, Paris (La Belle Hélène), Lensky and Faust. His many roles at the Paris Opera include Tom Rakewell and David. He has sung with the Glyndebourne Festival, the Bayerische Staatsoper, the Hamburgische Staatsoper and La Monnaie, Brussels. In America he has appeared with the San Francisco Opera, the Santa Fe Festival, the Lyric Opera of

Chicago, and the Metropolitan Opera. Recently, Spence has appeared as Eisenstein (Die Fledermaus), Antonio (The Tempest) for the Metropolitan Opera, Don Ottavio and Tito for the Wiener Staatsoper, Don Ottavio at the Liceu Barcelona, Essex (Gloriana) and Tamino for the Royal Opera House, Tito, Tamino and Henry Morosus ("Die Schweigsame Frau") for the Bayerische Staatsoper, Captain Vere (Billy Budd) at the Teatro Real Madrid and David ("Die Meistersinger von Nürnberg") at Paris Opera. He gave concert performances with the London Symphony Orchestra under Tilson Thomas and Gergiev, Scottish Chamber Orchestra with Ticciati, Melbourne Symphony Orchestra with Adès, and at the Tonhalle, Zurich with Dutoit.

Peter Rose Bass

A regular guest at the world's most important opera houses, Peter Rose's enormous repertoire includes Ramphis, Fasolt, Somnus, Daland, King Mark, the Commendatore, Basilio, Kecal, Ochs, Banquo, Philip, Prince Gremin, Leporello, Osmin, Gurnemanz, Zaccaria, Claggart and Falstaff. He has won particular acclaim for his performances of Bottom which he has performed in Aix-en-Provence, Paris, London, Rome, on the occasion of his debut at New York's Metropolitan Opera, and for Glyndebourne Festival Opera.

A prolific concert artist, he has sung under, among others, Giulini, Rattle, Kleiber, Maazel, Barenboim, Boulez, Mehta, Solti and Masur with orchestras that include the Cleveland Orchestra, the London Symphony Orchestra, Chicago Symphony Orchestra and the New York, Vienna and Berlin Philharmonic orchestras.



Peter Rose © Mark Kirby



Houston Symphony Chorus © Thomas Shea

Houston Symphony Chorus

The Houston Symphony Chorus, the official choral unit of the Houston Symphony, consists of highly skilled and talented volunteer singers. Over the years, singers in this historic ensemble have learned and performed the world's great choral-orchestral masterworks under the batons of Andrés Orozco-Estrada,

Steven Reineke, Michael Krajewski, Hans Graf, Robert Shaw, Christoph Eschenbach, Peter Schreier, Helmut Rilling and Nicholas McGegan, among many others. In June 2017, the Chorus sang the closing subscription concerts with the Prague Symphony Orchestra in the Czech Republic. The Houston Symphony Chorus holds auditions by appointment and welcomes inquiries from interested singers.



Betsy Cook Weber © Thomas Shea

Betsy Cook Weber Director, Houston Symphony Chorus

Dr. Betsy Cook Weber is Professor of Music and Director of Choral Studies at the University of Houston's Moores School of Music and is also internationally active as a conductor, clinician, adjudicator and lecturer. She is editor of the Betsy Cook Weber choral series with Alliance Music

Publishing, and, in 2013, she became the 13th person and first woman to receive the Texas Choral Director Association's coveted Texas Choirmaster Award.

Choirs under Dr. Weber's direction have been featured at multiple state and national conventions. Internationally, she has led choirs in performances and prize-winning competitions in Wales, France, Germany and the Czech Republic. Locally, Dr. Weber has prepared singers for Josh Groban and Andrea Bocelli, for early music orchestras Ars Lyrica and Mercury Houston and for touring shows, including NBC's Clash of the Choirs, Josh Groban, Telemundo's Latin Grammy's, Star Wars in Concert and Andrea Bocelli.

Before joining the University of Houston, Dr. Weber taught vocal music, K-12, in public schools. She holds degrees from the University of North Texas, Westminster Choir College (Princeton, NJ) and the University of Houston.

Houston Symphony

During the 2017-18 season, the Houston Symphony celebrates its fourth season with Music Director Andrés Orozco-Estrada and continues its second century as one of America's leading orchestras with a full complement of concert, community, education, touring and recording activities. The Houston Symphony, one of the oldest performing arts organizations in Texas, held its inaugural performance at The Majestic Theater in downtown Houston June 21, 1913. Today, with an annual operating budget of \$33.9 million, the full-time ensemble of 88 professional musicians presents nearly 170 concerts annually, making it the largest performing arts organization in Houston. Additionally, musicians of the orchestra and the Symphony's four Community-Embedded Musicians offer over 900 community-based performances each year, reaching thousands of people in Greater Houston.

For more information, please visit www.houstonsymphony.org

Andrés Orozco-Estrada Music Director

Houston Symphony Music Director Andrés Orozco-Estrada began his tenure in the 2014-15 season. He immediately established a dynamic presence on the podium and a deep bond with the musicians of the orchestra. Andrés carefully curates his programs to feature engaging combinations of classical masterworks paired with the music of today, significant artistic collaborations with composers and guest artists, and innovative use of multimedia and visual effects.

Born in Medellín, Colombia, Andrés began his musical studies on the violin and started conducting at age 15. At 19, he entered the Vienna Music Academy, where he studied with Uroš Lajovic (pupil

of the legendary Hans Swarowsky), and completed his degree with distinction conducting the Vienna Radio Symphony Orchestra at the Musikverein. Andrés burst on the international scene with two substitutions with the Vienna Philharmonic Orchestra: the first, his debut in 2010, standing in for Esa-Pekka Salonen, and then in 2012, substituting for Riccardo Muti at the Musikverein. Orozco-Estrada now regularly appears with many of the world's leading orchestras, including the Vienna Philharmonic, Munich Philharmonic, and Leipzig Gewandhaus orchestras, the Mahler Chamber Orchestra, the Santa Cecilia Orchestra in Rome, the Orchestre National de France, the Chicago Symphony Orchestra, Philadelphia Orchestra and the Cleveland Orchestra. In addition to his post in Houston, Andrés is chief conductor of the Frankfurt Radio Symphony Orchestra and principal guest conductor of the London Philharmonic Orchestra.

For more information, please visit www.orozcoestrada.com

Houston Symphony

First Violin

Andrew Wan, Guest Concertmaster
Eric Halen, Co-Concertmaster
Qi Ming, Assistant Concertmaster
Marina Brubaker
Tong Yan
MiHee Chung
Sophia Silivos
Rodica Gonzalez
Ferenc Illenyi
Kurt Johnson

Second Violin

Rebecca Reale, Associate Principal
Hitai Lee
Mihaela Frusina
Annie Chen
Jing Zheng
Martha Chapman
Lisa Ji Eun Kim
Tina Zhang

Viola

Wayne Brooks, Principal
Joan DerHovsepien, Associate Principal
George Pascal, Assistant Principal
Wei Jiang
Sheldon Person
Jarita Ng
Phyllis Herdliska

Cello

Brinton Smith, Principal
Christopher French, Associate Principal
Anthony Kitai
Jeffrey Butler
Xiao Wong

Double Bass

Robin Kesselman, Principal
Eric Larson
Burke Shaw

Flute

Aralee Dorough, Principal
Judith Dines
Kathryn Ladner

Oboe

Jonathan Fischer, Principal
Colin Gatwood

Clarinet

Mark Nuccio, Principal
Christian Schubert

Bassoon

Rian Craypo, Principal
Elise Wagner

Contrabassoon

Micah Doherty

Horn

Robert Johnson, Associate Principal
Brian Thomas

Trumpet

Mark Hughes, Principal
Caroline Schafer

Trombone

Allen Barnhill, Principal
Bradley White, Associate Principal
Phillip Freeman

Timpani

Ronald Holdman, Principal

Keyboard

Scott Holshouser, Principal

Houston Symphony Chorus

Soprano

Cris Bocanegra
Rose Bue
Nicole Colby
Anna Diemer
Deborah Edwin
Brianna Fernandez
Jessica Gann
Taylor Golden
Julia Hall
Jennifer Harris
Jen Hart
Megan Henry
Gillian Kruse
Qwi Massingill
Melissa Medina
Janet Menzie
Theresa Olin
Jessica Rangel
Meridith Steiniger
Cecilia Sun
Elizabeth Taylor
Siobhan Thompson
Beth Weidler
Vanessa Winslow

Alto

Sara Brannon
Mischa Brinkmeyer
Susan Casper
Nicole Catoire
Elizabeth Chrisman
Caitlin Cready
Andrea Creath
Julia FitzGerald
Katura Gilmore
Natalie Hale
Susan Hall
Jillian Hughes
Sylvia Hysong
Julie Kutac
Dawn Malone
Katie Marcell
Shelby Murphy
Charnele Pendarvis
Carolyn Rogan
Melissa Smith
Karla Sosa
Miriam Stafford
Alisa Tobin
Kat White

Tenor

Bob Alban
Randy Boatright
Harvey Bongers
Jonathan Bordelon
James R. Carazola
Randy Eckman
Raul Enriquez
Joseph Frybert
Robert Gomez
Sean Jackson
David Jones
Landon LaMontagne
Jim Moore
Robert Nash
Takashi Nishimura
Greg Railsback
Doug Rodenberger
Alex Schaaf
Tony Sessions
Jeff Simmons
Dewell Springer
Arty Whittenberg
Lance Wilcox
Lee Williams

Bass

Claude Bitner
Bruce Boyle
Troy Burnett
Kyle Damron
Kevin Di Filippo
Cody Dickson
Keith Dixon
Steve Dukes
Chase Gaines
Michael Gilbert
Austin Hart
Sean Holshouser
George Howe
Brian K. Lassinger
Ben May
Kody Pisney
Kevin Shultz
Brian Smith
Howard Solis
Mark Standridge
Tommie Trinh
Yen-Kuei (Peter) Tu
Brady Weldon



Houston Symphony & Houston Symphony Chorus
Andrés Orozco-Estrada
© Thomas Shea

Die Schöpfung

Oratorium in drei Teilen

Deutscher Text von Gottfried van Swieten

ERSTER TEIL

CD 1

Nr. 1 Einleitung

No. 1 Introduction

1

Die Vorstellung des Chaos

The Representation of Chaos

Nr. 2 Rezitativ mit Chor

No. 2 Recitative with Chorus

Raphael

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

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.

Chor

Und der Geist Gottes
schwebte auf der Fläche der Wasser,
und Gott sprach: Es werde Licht!

Chorus

And the Spirit of God
moved upon the face of the waters.
And God said: Let there be Light,

Und es ward Licht.

and there was Light.

Uriel

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

Uriel

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

Nr. 3 Arie mit Chor

No. 3 Aria with Chorus

2

Uriel

Nun schwanden vor dem heiligen Strahle
des schwarzen Dunkels gräuliche Schatten:
Der erste Tag entstand.
Verwirrung weicht, und Ordnung keimt
empor.
Erstarrt entflieht der Hölleungeister Schar
in des Abgrunds Tiefen hinab
zur ewigen Nacht.

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.

Chor

Verzweiflung, Wut und Schrecken
begleiten ihren Sturz,
und eine neue Welt
entspringt auf Gottes Wort.

Chorus

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

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.

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 awful 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.

Gabriel

Mit Staunen sieht das Wunderwerk
der Himmelsbürger frohe Schar,

Gabriel

The marv'lous work beholds amaz'd
the glorious hierarchy of Heav'n;

und laut ertönt aus ihren Kehlen des
Schöpfers Lob,
das Lob des zweiten Tags.

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

Chor

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

Chorus

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

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.

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.

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.

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.

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.

Gabriel

And God said: Let the earth bring forth
grass,
the herb-yielding seed, and the tree
yielding fruit after his kind,
whose seed is in itself
upon the earth; and it was so.

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 bekrönt ein dichter Wald.

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.

Uriel

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

Uriel

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

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!

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 cloathed in stately dress.

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.

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.

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:

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 diant orbs adorns.
And the sons of God
announced the fourth day
in song divine,
proclaiming thus his power:

Chor

Die Himmel erzählen die Ehre Gottes,
und seiner Hände Werk zeigt an das
Firmament.

Chorus

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

Chor

Die Himmel erzählen die Ehre Gottes,
und seiner Hände Werk zeigt an das
Firmament.

Gabriel, Uriel, Raphael

To day, 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 works displays the
firmament.

Gabriel, Uriel, Raphael

In all the land resounds the word,
nEver unperceived, Ever understood.

Chorus

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

ZWEITER TEIL**PART TWO**

*Nr. 15 Rezitativ**No. 15 Recitative*

14

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.

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.

*Nr. 16 Arie**No. 16 Aria*

15

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,

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,

und Liebe girrt
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.

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.

Nr. 17 Rezitativ

No. 17 Recitative

16

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!

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!

Nr. 18 Rezitativ

Raphael

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

No. 18 Recitative

Raphael

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

Nr. 19 Terzett und Chor

No. 19 Trio and Chorus

17

Gabriel

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

Gabriel

Most beautiful 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 frohen Kreisen schwebt,
sich wiegend in der Luft,
der munteren Vögel Schar.
Den bunten Federglanz
erhöht im Wechselflug
das goldene Sonnenlicht.

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

Das helle Nass durchblitzt
 der Fisch und windet sich
 in 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?

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?

Gabriel, Uriel, Raphael, Chorus

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

Gabriel, Uriel, Raphael, Chorus

The Lord is great and great his might.
 His glory lasts for Ever and Evermore.

18

CD 2

*Nr. 20 Rezitativ***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.

*No. 20 Recitative***Raphael**

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

1

*Nr. 21 Rezitativ***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.

*No. 21 Recitative***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.
 In sudden leaps the flexible tiger appears.
 The nimble stag bears up his branching
 head.
 With flying mane and fiery look,
 impatient neighs the sprightly steed.

2

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.

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 whirls
arose the host of insects.
In long dimension creeps
with sinuous trace the worm.

Nr. 22 Arie

No. 22 Aria

3

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.

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.

Nr. 23 Rezitativ

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.

No. 23 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.

4

Nr. 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

No. 24 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,

5

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.

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.

Nr. 25 Rezitativ

No. 25 Recitativ

6

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:

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.

Nr. 26 Chor und Terzett

No. 26 Chorus and Trio

7

Chor

Vollendet ist das große Werk,
der Schöpfer sieht's und freuet sich.

Chorus

AchiEved is the glorious work;
the Lord beholds it and is pleas'd.

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.

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

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

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.

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.

Chor

Vollendet ist das große Werk,
des Herren Lob sei unser Lied!
Alles lobe seinen Namen,

Chorus

AchiEved is the glorious work.
Our song let be the praise of God.
Glory to his name forEver; he sole on high

denn er allein ist hoch erhaben!
Alleluja! Alleluja!

exalted reigns,
Alleluia! Alleluia!

DRITTER TEIL

PART THREE

Nr. 27 Orchestereinleitung und Rezitativ

*No. 27 Orchestral introduction
and recitative*

8

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.

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!

Nr. 28 Duett mit Chor

Eva, Adam

Von deiner Güt', 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.

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,

No. 28 Duet with Chorus

9

Eve, Adam

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

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,

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, Chor

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

Eva

Sanft rauschend lobt, o Quellen, ihn!
Den Gipfel 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:

spread wide and ev'ry where his prais
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, Chorus

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

Eve

Ye purling fountains, tune his priase,
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 ...

Eva, Adam, Chor

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

Eva, 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!

Nr. 29 Rezitativ

Adam

Nun ist die erste Pflicht erfüllt,
dem Schöpfer haben wir gedankt.
Nun folge mir, Gefährtin meines Lebens!
ich leite dich, und jeder Schritt

Eve, Adam, Chorus

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

Eve, 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 wond'rous
frame.
Thy pow'r adore the heav'n and earth;
we praise thee now and Evermore.

No. 29 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 and ev'ry step

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 bringt
mir Freude, Glück und Ruhm.

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.

Nr. 30 Duett

No. 30 Duet

11

Adam

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

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, Adam

Doch ohne dich, was wäre mir ...

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!

Eve, Adam

But, without thee, what is to me ...

Adam

... der Morgentau ...

Eva

... der Abendhauch ...

Adam

... der Früchte Saft ...

Eva

... der Blumen Duft.

Eva, Adam

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

Adam

... the morning dew ...

Eve

... the breath of Even ...

Adam

... the sav'ry fruit ...

Eve

the fragrant bloom?

Eve, Adam

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

und mehr zu wissen als ihr sollt!

and more to know, as know ye should!

Nr. 32 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!

No. 32 Chorus

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!

12

*Nr. 31 Rezitativ***Uriel**

O glücklich Paar, und glücklich immerfort,
wenn falscher Wahn euch nicht verführt,
noch mehr zu wünschen als ihr habt,

*No. 31 Recitative***Uriel**

O happy pair, and always happy yet,
if not, misled by false conceit,
ye strive at more, as granted is,

12



Nicole Heaston, Toby Spence, Peter Rose
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Acknowledgments

PRODUCTION TEAM

Executive producer **Renaud Loranger** | Producer **Dirk Sobotka**

Balance engineer **Mark Donahue**

Liner notes **Jörg Peter Urbach** | English translation **Fiona J. Stroker-Gale**

Design **Joost de Boo** | Product management **Kasper van Kooten**

This album was recorded at the Jesse H. Jones Hall for the Performing Arts, Houston, Texas from 27 September until 2 October 2016

PENTATONE TEAM

Vice President A&R **Renaud Loranger** | Director **Simon M. Eder** | A&R Manager

Kate Rockett | Head of Marketing, PR & Sales **Silvia Pietrosanti**



PENTATONE

What we stand for:

The Power of Classical Music

PENTATONE believes in the power of classical music and is invested in the philosophy behind it: we are convinced that refined music is one of the most important wellsprings of culture and essential to human development.

True Artistic Expression

We hold the acoustic tastes and musical preferences of our artists in high regard, and these play a central role from the start to the end of every recording project. This ranges from repertoire selection and recording technology to choosing cover art and other visual assets for the booklet.

Sound Excellence

PENTATONE stands for premium quality. The musical interpretations delivered by our artists reach new standards in our recordings. Recorded with the most powerful and nuanced audio technologies, they are presented to you in the most luxurious, elegant products.



Sit back and enjoy