

The background is a reproduction of Michelangelo's 'The Creation of Adam' fresco. God, with a halo, is shown in a reclining position, reaching out with his right hand towards the dark, arched horizon. The lower half of the image is dominated by this dark, curved shape, which serves as a backdrop for the text.

Franz Joseph Haydn
Die Schöpfung
(The Creation)

Hanna-Elisabeth Müller | Maximilian Schmitt
Michael Volle | Veta Pilipenko

Orchestra e Coro del Maggio Musicale Fiorentino
Zubin Mehta



Maggio Musicale Fiorentino

CDS7909.02
(DDD)



Franz Joseph Haydn
(Rohrau, 1732 – Vienna, 1809)

DIE SCHÖPFUNG (The Creation)

Oratorium für Soli, Chor und Orchester in three parts

Text by **Lidley** from **John Milton's Paradise Lost**,
and from the Bible (Genesis and Psalms)
German version by **Gottfried van Swieten**

**On the 50th anniversary of Zubin Mehta's debut
at the Maggio Festival**

Hanna-Elisabeth Müller, soprano (**Gabriel/Eve**)
Maximilian Schmitt, tenor (**Uriel**)
Michael Volle, baritone (**Raphael/Adam**)
Veta Pilipenko, mezzo-soprano

Orchestra e Coro del Maggio Musicale Fiorentino
Conductor: Zubin Mehta
Chorus Master: Lorenzo Fratini

Recording, Editing and Post-Production: MASClassica Audio Recording
Claudio Speranzini, Antonio Martino

Recorded at: Teatro del Maggio Musicale Fiorentino,
10th November 2020

Tracklist

First Part

	39:25
[01] No. 1 - Die Vorstellung des Chaos (<i>The Representation of the Chaos</i>) (Orchestra)	05:58
[02] No. 2 Recitative and Chorus - Im Anfange schuf Gott (<i>In the beginning God created</i>) (Raphael; Chorus; Uriel)	03:04
[03] No. 3 Aria and Chorus - Andante - Nun schwanden vor dem heiligen Strahle (<i>Now vanquished by the holy rays</i>) (Uriel; Chorus)	04:21
[04] No. 4 Recitative - Und Gott machte das Firmament (<i>And God made the firmament</i>) (Raphael)	02:02
[05] No. 5 Solo and Chorus - Allegro - Mit Staunen sieht das Wunderwerk (<i>They marvel at the wondrous work</i>) (Gabriel)	02:15
[06] No. 6 Recitative - Und Gott sprach (<i>And God said</i>) (Raphael)	00:40
[07] No. 7 Aria - Allegro assai - Rollend in schäumenden Wellen (<i>Rolling in foaming billows</i>) (Raphael)	04:09
[08] No. 8 Recitative - Und Gott sprach (<i>And God said</i>) (Gabriel)	00:35
[09] No. 9 Aria - Andante - Nun beut die Flur das frische Grün (<i>With verdure clad the fields appear</i>) (Gabriel)	05:44
[10] No. 10 Recitative - Und die himmlischen Heerscharen (<i>And the heavenly hosts</i>) (Uriel)	00:12
[11] No. 11 Chorus - Vivace - Stimmt an die Saiten (<i>Ye harps, awake</i>) (Chorus)	02:17
[12] No. 12 Recitative - Und Gott sprach (<i>And God said</i>) (Uriel)	00:41
[13] No. 13 Recitative - Andante - In vollem Glanze steigt (<i>In radiant brightness rises</i>) (Uriel)	02:26
[14] No. 14 Trio and Chorus - Allegro - Die Himmel erzählen die Ehre Gottes (<i>The heavens declare the glory of God</i>) (Gabriel; Uriel; Raphael; Chorus)	04:50

Second Part

	70:48
[01] No. 15 Recitative - Allegro - Und Gott sprach (<i>And God said</i>) (Gabriel)	00:30
[02] No. 16 Aria - Moderato - Auf starkem Fittiche schwinget (<i>On mighty pinions upward</i>) (Gabriel)	08:42
[03] No. 17 Recitative - Und Gott schuf große Walfische (<i>And God created great whales</i>) (Raphael)	02:12
[04] No. 18 Recitative - Und die Engel rührten (<i>And the angels struck their immortal harps</i>) (Raphael)	00:21
[05] No. 19 Trio and Chorus - Moderato - In holder Anmut stehn (<i>How lovely now appear</i>) (Gabriel; Uriel; Raphael; Chorus)	07:03
[06] No. 20 Recitative - Und Gott sprach (<i>And God said</i>) (Raphael)	00:25
[07] No. 21 Recitative - Presto - Gleich öffnet sich der Erde Schoß (<i>Straight opening her fertile womb</i>) (Raphael)	03:15
[08] No. 22 Aria - Maestoso - Nun scheint in vollem Glanze (<i>Now robed in beauty smiles the earth</i>) (Raphael)	03:26
[09] No. 23 Recitative - Und Gott schuf den Menschen (<i>And God created Man</i>) (Uriel)	00:39
[10] No. 24 Aria - Andante - Mit Würd und Hoheit angetan (<i>Sublime, in noble dignity</i>) (Uriel)	03:55
[11] No. 25 Recitative - Und Gott sah jedes Ding (<i>And God saw everything</i>) (Raphael)	00:24
[12] No. 26 Chorus and Trio - Vivace - Vollendet ist das große Werk (<i>Now ended is the glorious work</i>) (Chorus; Gabriel; Uriel; Raphael)	08:40

Third Part

	31:06
[13] No. 27 Recitative - Largo - Aus Rosenwolken bricht (<i>From rosy clouds softly comes</i>) (Uriel)	03:57
[14] No. 28 Duet and Chorus - Von deiner Güt, o Herr! (<i>With praise of thee, o Lord</i>) (Eve; Adam)	11:02
[15] No. 29 Recitative - Nun ist die erste Pflicht erfüllt (<i>Our first great duty is fulfilled</i>) (Adam; Eve)	03:13
[16] No. 30 Duet - Adagio - Holde Gattin (<i>Wife beloved</i>) (Adam; Eve)	08:00
[17] No. 31 Recitative - O glücklich Paar (<i>O happy pair</i>) (Uriel)	00:28
[18] No. 32 Chorus - Andante - Singt dem Herren (<i>Sing the Lord</i>) (Chorus)	04:26

TOTAL

110:13

O rmai all'apice della carriera e della notorietà, musicista acclamato e conscio della propria statura artistica, Franz Joseph Haydn (1732-1809) tra il 1796 e il 1798 si dedica alla composizione de *La creazione*, (*Die Schöpfung*) primo dei due imponenti oratori (il secondo è *Le stagioni*) nei quali dispiega l'organico più ampio fino a quel momento utilizzato e sperimenta soluzioni formali e armoniche decisamente innovative. Punto di riferimento e di emulazione è l'oratorio di Haendel che aveva avuto modo di avvicinare ripetutamente nel 1791, durante il soggiorno a Londra. All'interno di quello schema, che considera il fondamento per la sua invenzione, Haydn mette a frutto la pluridecennale esperienza maturata come compositore di sinfonie, quartetti e opere, concepite per contesti culturali diversi (da Estheráza a Parigi a Londra). Ideato contemporaneamente in tedesco e in inglese, il brano fu eseguito per la prima volta in tedesco a Vienna al Karntnerthor-Theater il 19 marzo 1799 nella libera traduzione di Gottfried van Swieten, direttore della biblioteca di corte, ambasciatore alla corte di Federico il grande e cultore del mito di Bach e del contrappunto. I suoi suggerimenti sull'intonazione di alcune frasi furono preziosi per il musicista che li recepì e seguì scrupolosamente ottenendo un ottimo esito. E proprio per il grande successo immediatamente conseguito, il testo fu tradotto quasi subito in molte lingue tra cui l'italiano. Non si conosce con precisione l'origine del libretto anche perché attorno ad esso sono nati aneddoti e pet-

tegolezzi. L'ipotesi più probabile è che Johann Peter Salomon, l'impresario amico fraterno di Haydn, che gli aveva organizzato l'intera tournée londinese, gli abbia fornito il testo di un libretto di Lindley, già ideato ai tempi di Haendel e ispirato al *Paradiso perduto* di John Milton, nel quale si fondono elementi descrittivi, narrativi ed encomiastici tratti dalla Genesi e dai Salmi per raccontare la creazione dell'universo. Haydn, molto colpito dai contenuti, ebbe a dire di non aver provato mai tanta devozione come nel periodo in cui aveva lavorato alla *Creazione* e sintetizzò così la sua opera: «parlano gli angeli e raccontano di Dio». La narrazione, assicurata dai tre arcangeli, Raffaele, Gabriele e Uriele, è divisa in tre parti: la prima e la seconda descrivono le sei giornate della creazione attraverso varie forme musicali – che coincidono con i momenti nettamente distinti di narrazione, commento e lode – e uno stile musicale eterogeneo. Un recitativo annunzia l'inizio di un nuovo giorno e a seguire recitativi accompagnati e/o arie evocano gli avvenimenti più suggestivi (la creazione della luce, la tempesta, il vento e la pioggia del secondo giorno; il sole, la luna e le stelle del quarto giorno; gli animali acquatici e terrestri del quinto giorno); infine viene impiegato un coro per la lode e il ringraziamento finale. La terza parte è la descrizione del settimo giorno, quello del riposo, ed è ambientata nel giardino dell'Eden. Qui sono allineati prevalentemente arie, duetti e cori per rendere la spensierata esistenza di Adamo ed Eva (basso e soprano) e per inneggiare all'intero creato.

Le arie sono di ampie dimensioni e presentano la fusione tra momenti di contemplazione e di descrittivismo: *Rollend in schäumenden Wellen* (Vagando fra onde spumeggianti, Raffaele); *Nun beut die Flur das frische Grün* (I campi appaiono rigogliosi, Gabriele); *Auf starkem Fittiche schwinget sich der Adler stolz* (Con forti piume, Gabriele), dove il canto dell'allodola della colomba e dell'usignolo risulta perfettamente adatto a un virtuosismo quasi operistico; *Mit Würd' und Hoheit angetan* (Circonfuso di gloria e rispetto). Gli stili vocali impiegati sono molto vari: una sintesi fra canzonetta inglese e aria d'opera è presente in *Nun beut die Flur das frische Grün*; il belcanto e melodie popolari si scorgono in *Mit Würd' und Hoheit angetan* (Uriele) elementi tratti dal *Singspiel* si rintracciano anche nella terza parte, che da sempre risulta la più complessa all'ascolto. Nella prima e seconda sezione non ci sono duetti e i tre narratori appaiono insieme solo in tre occasioni molto fugacemente in funzione di contrasto sonoro nel coro finale della prima parte (*Die Himmel erzählen die Ehre Gottes / Dem kommenden Tage*); nella seconda parte dapprima in un momento autonomo *Zu Dir, o Herr, blickt alles auf* per descrivere la terra, il cielo e il mare e infine come vasto interludio fra i due cori finali (*Zu Dir, o Herr, blickt alles auf*). Nella terza parte i momenti d'assieme e soprattutto lo scambio tra gruppi vocali diversi rivestono un considerevole ruolo: ad esempio nel primo duetto di Adamo ed Eva (*Von deiner Güte, o Herr und Gott/Gesegnet sei des Herren*

Macht!) il coro interviene con sommesse parole di lode sottolineate da un ritmo puntato dei fiati e poi dei timpani; la scena successiva – *Allegretto* – evoca una visione più concreta delle meraviglie dell'universo in quanto il coro riflette e riassume il punto di vista di Adamo e Eva; il coro finale (*Singt dem Herren alle Stimmen!*) produce un imponente ed emozionante effetto. Tuttavia appaiono particolarmente riusciti anche i due cori *Stimmt an die Saiten, ergreift die Leier!* e *Vollendet ist das grosse Werk*, che conclude la seconda parte. In entrambi l'influsso haendeliano, dichiaratamente riconoscibile (si ripensi ad esempio a *Judas Maccabaeus*, a *Samson* o a *Solomon*), si palesa non solo nell'uso della scrittura fugata, ma anche per la vivacità dei procedimenti ritmici e per certe soluzioni armoniche condivise. Significative per la loro immediatezza descrittiva, infine, alcune sezioni strumentali, che talora anticipano, secondo una prassi ricorrente nell'opera italiana, quelle vocali: l'imitazione del ruggito del leone; il balzo della tigre, il cervo, le mandrie e le greggi, gli insetti e i vermi. Haydn padroneggia in modo completo la forma e lo spirito oratoriale, si avvale di una scrittura libera molto varia e efficace ed enfatizza le possibilità onomatopeiche di alcuni passi, come già aveva fatto in alcune sinfonie (*Le matin, Le soir, l'orologio*). In tal senso i più riusciti appaiono i passaggi nei quali vengono appunto descritti animali o eventi atmosferici (secondo una tradizione di lunga data che aveva trovato negli oratori haendeliani un luogo privilegiato di applicazione). Secondo

alcuni esegeti, inoltre, la mancanza di caratterizzazione umana (i tre arcangeli sono infatti narratori astratti) accentuerebbe l'ottimo esito compositivo. La novità musicale più rilevante è, senza dubbio, l'uso massiccio del coro in varie guise, dallo stile di mottetto alla scrittura corale, in parte ricordando Haendel. Le dimensioni dell'orchestra derivano dalla tradizione viennese e nel contempo riflettono l'esperienza del compositore maturata con l'ascolto delle esecuzioni haendeliane a Londra. Anche da un punto di vista armonico, l'oratorio esplora le possibilità più ampie: dal diatonismo al cromaticismo più audace impiegato in modo sapiente, ad esempio, per rappresentare il caos, quando «nulla ha ancora preso forma» e che ha audacemente fatto accostare la scrittura haydniana a quella del *Tristan und Isolde* di Wagner.

Mariateresa Dellaborra

At the apex of his career and popularity, a celebrated musician well-aware of his artistic stature, Franz Joseph Haydn (1732-1809) composed, between 1796 and 1798, *The Creation*, (*Die Schöpfung*), first of two grand oratorios (the second being *The Seasons*) in which he deployed the amplest forces he had used up to then and experimented with truly innovative formal and harmonic solutions. Point of reference and of emulation was the oratory style of Handel, whom he had repeatedly met in 1791 during his stay in London. Within that mould, which

he considered the basis for his creation, Haydn put to good use his decades-long experience as a composer of symphonies, quartets and operas, conceived for different cultural contexts (from Estheráza to Paris and London).

Contemporaneously devised in German and English, the work was performed for the first time in German at Vienna's Karntnerthor-Theater on 19th March 1799 in the free translation made by Gottfried van Swieten, director of the court library, ambassador at the court of Frederick the Great and an enthusiast of Bach and of counterpoint. His suggestions on some phrases were precious for the musician, who accepted and followed them scrupulously to great results. Because of the great success the work immediately reaped, its text was almost always translated into several languages. The origin of the libretto is not precisely known, also because anecdotes and rumours have arisen around it. The most probable theory is that Johann Peter Salomon, an impresario who was a close friend of Haydn's and had organized his London tour, gave him the text of a libretto by Lindley, originally created for Handel and inspired by John Milton's *Paradise Lost*, where descriptive, narrative and encomiastic elements taken from Genesis and the Psalms describing the creation of the universe blend. Haydn was very impressed by its contents and said that he had never felt such devotion as when he had worked on *The Creation*, thus summing up his work: "the angels speak and

tell about God". The narration, entrusted to the three archangels Raphael, Gabriel and Uriel, is divided into three parts: the first two describe the six days of creation through various musical forms – coinciding with very distinct moments of narration, comment and praise – and a heterogeneous musical style. A recitative announces the beginning of a new day of creation, and it is followed by accompanied recitatives and/or arias evoking the main events (the creation of light, the storms, wind and rain on the second day; the sun, the moon and the stars on the fourth day; the sea creatures and terrestrial animals on the fifth day): at the end, a chorus is used for the final praise and thanksgiving. The third part describes the seventh day, the day of rest, and is set in the garden of Eden. It mainly consists of arias, duets and choruses that convey the carefree existence of Adam and Eve (bass and soprano) and to hymn the entire creation. The arias are broad and have moments of contemplation and of descriptivism: *Rollend in schäumenden Wellen* (Rolling in foaming billows, Raphael); *Nun beut die Flur das frische Grün* (With verdure clad the fields appear, Gabriel); *Auf starkem Fittiche schwinget sich der Adler stolz* (On mighty pinion upward soars the eagle proud, Gabriel), where the song of the turtledove and of the nightingale reaches almost operatic virtuosity; *Mit Würd' und Hoheit angetan* (Sublime, in noble dignity). The vocal styles employed are quite varied: a synthesis between English song and operatic aria is found in *Nun beut*

die Flur das frische Grün; bel canto and folk melodies echo in *Mit Würd' und Hoheit angetan* (Uriel); elements taken from *Singspiel* are also found in the third part, which is the most complex. In the first and second sections there are no duets, and the three narrators only fleetingly appear together on three occasions: as a sound contrast in the final chorus of the first part (*Die Himmel erzählen die Ehre Gottes / Dem kommenden Tage*); in the second part, first in an autonomous moment (*In holder Anmut stehn*) describing the earth, the heavens and the sea, and then in a vast interlude between the two concluding choruses (*Zu Dir, o Herr, blickt alles auf*). In the third part, ensemble moments and, above all, the dialogue between different vocal groups have an important role: for example, in the first duet of Adam and Eve (*Von deiner Güt', o Herr und Gott/Gesegnet sei des Herren Macht!*), the choir intervenes with soft words of praise underlined by a dotted rhythm of the winds and then of the timpani; the following scene - *Allegretto* - conjures up a more concrete vision of the wonders of the universe for the choir reflects and summarizes the point of view of Adam and Eve; the final chorus (*Singt dem Herren alle Stimmen!*) is of great impact. Particularly effective are also the choruses *Stimmt an die Saiten, ergreift die Leier!*, and *Vollendet ist das grosse Werk*, which concludes the second part. In both, Handel's influence, clearly recognizable (think, for example, of *Judas Maccabaeus*, *Samson* or *Solomon*) is explicit not only in the use of fugato but also in

the liveliness of rhythmic patterns and for certain common harmonic solutions. Significant for their immediate descriptiveness, finally, are some instrumental passages, which sometimes anticipate the vocal ones, according to a recurring practice in Italian opera; the imitation of the lion's roaring; the tiger's leap, the deer, the herds and flocks, the insects and worms.

Haydn completely masters the form and spirit of the oratory, uses a free, various and effective language, and emphasises the onomatopoeic possibilities of some passages, as he had already done in some symphonies (*Le matin*, *Le soir*, *The clock*). In this sense, the most successful parts are those describing animals or atmospheric events (according to a long-time tradition that had found in Handel's oratorios a privileged place of application). According to some scholars, moreover, the lack of human characterization (the three archangels are abstract narrators) would accentuate the excellent outcome of the composition. The most relevant musical novelty is, without doubt, the heavy use of the choir in various ways, from motet style to choral writing, partly recalling Handel. The size of the orchestra derives from the Viennese tradition and at the same time reflects the experience the composer had gained in London by listening to Handel's performances. From a harmonic point of view, the oratorio also explores the amplest possibilities: from diatonicism to the boldest chromaticism, wisely used, for example, to represent chaos, when "nothing had yet taken

shape", and which has led some to find an audacious parallelism with the language of Wagner's *Tristan und Isolde*.

Mariateresa Dellaborra

(Translated by Daniela Pilarz)



Top: Michael Volle, baritone (Raphael/Adam)
Hanna-Elisabeth Müller, soprano (Gabriel/Eva)
Maximilian Schmitt, tenor (Uriel)
Veta Pilipenko, mezzo-soprano



LIBRETTO
with parallel English version
by Mevanwy Roberts

Joseph Haydn

Die Schöpfung

Oratorium für Soli, Chor und Orchester
Hob XXI Nr. 2

Text von Lidley nach *Paradise lost* von
John Milton

und der Bibel (Genesis und Psalme)

Deutsche Fassung von Gottfried van Swieten

Soli

Gabriel, Eva

Uriel

Raphael, Adam

Sopran

Tenor

Bass

CD 1

ERSTER TEIL

01 Nr. 1 Die Vorstellung des Chaos

Largo

02 Nr. 2 Rezitativ und Chor

Raphael - 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 - Und Gott sah das Licht, dass es gut war,

und Gott schied das Licht von der Finsternis.

Joseph Haydn

The Creation

Oratorio for Soloists, Chorus and Orchestra
Hob XXI No.2

Libretto by Linley from John Milton's
Paradise Lost

and from the Holy Bible (Genesis and Psalms)

German version by Gottfried van Swieten

Soli

Gabriel, Eva

Uriel

Raphael, Adam

Soprano

Tenor

Bass

CD 1

FIRST PART

01 No.1 The Representation of Chaos

Largo

02 No.2 Recitative and Chorus

Raphael - In the beginning God created the

heaven and the earth,

and the earth was without form and void;

and darkness was upon the face of the deep.

Chorus - And the Spirit of God

moved upon the face of the waters,

and God said, "Let there be light!"

and there was light.

Uriel - And God saw the light, that it was good

and God divided the light from the darkness.

03 Nr. 3 Arie und Chor - Andante

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 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.

04 Nr. 4 Rezitativ

Raphael - Und Gott machte das Firmament,
und teilte die Wasser, die unter dem
Firmament waren,
von den Gewässern, die über 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 allverheerende Schauer,
der leichte, flockige Schnee.

05 Nr. 5 Solo mit Chor - Allegro

Gabriel - Mit Staunen sieht das Wunderwerk
der Himmelsbürger frohe Schar,
und laut ertönt aus ihren Kehlen

03 No. 3 Aria and Chorus - Andante

Uriel - Now vanquished by the holy rays,
the gloomy shades of darkness vanish,
the first of days has dawned.

Now chaos ends and order doth prevail.
Aghast, the hosts of hell's black spirits fly,
down they plunge, engulfed in the abyss, to
endless night.

Chorus - Despairing rage and terror
their furious downfall speed.

And lo, a new-born world takes form
at God's command.

04 No. 4 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.

Now rage with fury storms and tempests;
like chaff in the whirlwind fly storm-driven the
clouds.

The sky is cleft by fiery lightnings;
tremendous, awful the thunders roll.
The floods give forth at His command,
the rain, in showers all refreshing,
the hailstorms, all destroying,
the light and fleecy snow.

05 No. 5 Solo and Chorus - Allegro

Gabriel - They marvel at the wondrous work,
with awe and joy the hosts celestial,
and loud resound in angelic voices

des Schöpfers Lob, das Lob des zweiten Tags.

06 Nr. 6 Rezitativ

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.

07 Nr. 7 Arie - Allegro assai

Raphael - Rollend in schäumenden Wellen
bewegt sich ungestüm das Meer.
Hügel und Felsen erscheinen,
der Berge Gipfel steigen empor.
Die Fläche, weit gedehnt, durchläuft
der breite Strom in mancher Krümme.
Leise rauschen gleitet fort im stillen Tal der
helle Bach.

08 Nr. 8 Rezitativ

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.

09 Nr. 9 Arie - Andante

Gabriel - Nun beut die Flur das frische Grün

the Creator's praise, they praise the second
day.

06 No. 6 Recitative

Raphael - And God said:
let the waters under the heavens
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.

07 No. 7 Aria - Allegro assai

Raphael - Rolling in foaming billows,
unceasing roars the boisterous sea.
Mountains and rocks now emerging,
their summits soar above the clouds.
Through plains immense and vast,
broad rivers sinuous wind in flow majestic.
Gently murmuring, gleams and glides
through peaceful vales the silver brook.

08 No. 8 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.

09 No. 9 Aria - Andante

Gabriel - With verdure clad the fields appear,

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.

10 Nr. 10 Rezitativ

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

11 Nr. 11 Chor - Vivace

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.

12 Nr. 12 Rezitativ

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 sei'n diese für Zeichen
und für Zeiten, und für Tage, und für Jahre.
Er machte die Sterne gleichfalls.

13 Nr. 13 Rezitativ - Andante

Uriel - In vollem Glanze steigt jetzt
die Sonne strahlend auf;

the eye with new delight rejoicing;
and lovelier still they grow
adorned with flowers fair and gay.
Here herbs breathe forth their fragrance sweet,
here shoots the healing balm.
With golden fruit the boughs full laden bend,
the vaulted groves give leafy shelter cool;
the lofty hills are clothed in forests grand.

10 No. 10 Recitative

Uriel - And the heavenly hosts
proclaimed the third day,
praising God and saying:

11 No. 11 Chorus - Vivace

Chorus - Ye harps awake, awake ye lyres!
Let your joyful songs resound!
Rejoice in the Lord, the mighty God!
Heaven and earth he hath clothed
in splendour, in glorious array.

12 No. 12 Recitative

Uriel - And God said:
let there be lights in the firmament of the heaven,
to divide the day from the night
and to give light upon the Earth,
and let them be for signs
for seasons, and for days and for years.
He made the stars also.

13 No. 13 Recitative - Andante

Uriel - In radiant brightness
rises now the sun, resplendent, shining;

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 Nr. 14 Terzett und Chor - Allegro

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.

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

Earth's rapturous bridegroom,
a giant glad and glorious,
to run his ordered course.
With lustre pale and silver shimmer,
steals the moon through silent, shadowy night.
The vast expanse of Heaven's dome glitters
and shines,
adorned with countless stars;
and the sons of God proclaimed
the fourth day with holy songs of praise,
thus telling forth His power:

14 No. 14 Trio and Chorus - Allegro

The heavens declare the glory of God,
the firmaments show forth the wonders of His
work.

Gabriel / Uriel / Raphael - And day
unto day doth utter speech;
and night unto night doth knowledge show.

Chorus - The heavens declare the glory of God,
the firmaments show forth the wonders of His
work.

Gabriel / Uriel / Raphael - Through all the
earth their word does forth,
where is speech or language,
there their voice is heard.

Chorus - The heavens declare the glory of God,
the firmaments show forth the wonders of His
work.

ZWEITER TEIL

01 Nr. 15 Rezitativ - Allegro**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.

02 Nr. 16 Arie - Moderato**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 girt 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 reizen-
der Gesang.

03 Nr. 17 Rezitativ**Raphael** - Und Gott schuf große Walfische
und ein jedes lebende Geschöpf, das sich bewegt,
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,

SECOND PART

01 No. 15 Recitative - Allegro**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.

02 No. 16 Aria - Moderato**Gabriel** - On mighty pinion upward soars the
eagle proud,
He cleaves the air, and wings in swiftest flight
his way to the sun.

A morning greeting carols gay the lark,
and loving, coo and call the tender doves.
From every bush and grove trills forth
with sweetest note the nightingale her song.
Not yet did grief her heart oppress,
not yet to mourning was attuned her soft
enchanting lay.

03 No. 17 Recitative**Raphael** - And God created great whales,
and every living creature that moveth,
and God blessed them, saying:
be fruitful all, and multiply!
Ye dwellers in the air, be multiplied,
and sing on every tree!
Multiply, ye dwellers in the waters,
and fill ye every deep!
Be fruitful, grow,

mehret euch, erfreuet euch in eurem Gott.

04 Nr. 18 Rezitativ

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

05 Nr. 19 Terzett und Chor - Moderato

Gabriel - In holder Anmut stehn,
mit jungem Grün geschmückt, die wogichten
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 in stetem Gewühl umher.

Vom tiefsten Meeresgrund wälzt
sich Leviathan
auf schäumender Well' empor.

Gabriel / Uriel / Raphael - Wie viel sind deiner
Werk', o Gott!

Wer fasset ihre Zahl? Wer? O Gott!
Der Herr ist groß in seiner Macht,
und ewig bleibt sein Ruhm.

06 Nr. 20 Rezitativ

Raphael - Und Gott sprach:
Es bringe die Erde hervor
lebende Geschöpfe nach ihrer Art,

and multiply, rejoice ye in the Lord your God.

04 No. 18 Recitative

Raphael - And the angels
struck their immortal harps,
and sang the wonders of the fifth day.

05 No. 19 Trio and Chorus - Moderato

Gabriel - How lovely now appear,
in freshest green arrayed, the gently sloping
hills.

And welling from their sides,
gush forth in crystal flow the sparkling, cooling rills.

Uriel - Now blithely circling play,
and flutter in the air, the joyous feathered
hosts.

Their glossy plumage gay a myriad hues display
when golden the sunlight plays.

Raphael - Swift flashing through the waters clear,
the fish dart ever to and fro
in restless throngs.

From the bed of the ocean deep rises up
Leviathan
and sports on the billow's crest.

Gabriel / Uriel / Raphael - How many are Thy
works, o God!

Who can their number tell? Who? O God!
The Lord is great and great his might,
and forever glorious is His Name.

06 No. 20 Recitative

Raphael - And God said:
let the Earth bring forth
the living creature after his kind,

Vieh und kriechendes Gewürm,
und Tiere der Erde nach ihren Gattungen.

07 Nr. 21 Rezitativ - Presto

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 zack'ge 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.

08 Nr. 22 Arie - Maestoso

Raphael - Nun scheint
in vollem Glanze der Himmel;
nun prangt in ihrem Schmucke die Erde.
Die Luft erfüllt das leichte Gefieder,
die 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.

cattle, and creeping things,
and beast of the earth, after his kind.

07 No. 21 Recitative - Presto

Raphael - Straight opening her fertile womb
the earth brought forth at God's command
creatures of every kind,
all fully grown, in countless numbers.
Contented, roaring, stands the lion there.
Here supple and lithe, the tiger appears.
Raising his antlered head, speeds swift the
stag.
All vigour and fire, with flying mane,
impatient neighs the noble steed.
On pastures green
the cattle seek their food, divided into herds.
And over the meads, see, scattered far and wide
the fleecy, gentle sheep.
Like sand clouds whirling, in myriad swarming,
rise hosts of insects.
In long procession creep the reptile and the
worm.

08 No. 22 Aria - Maestoso

Raphael - Now in full splendour
shine the heavens;
now robed in beauty smiles the earth.
The air is filled with fluttering creatures,
and shoals of fish the waters are teeming;
the earth abounds with living things.
And still not all was yet achieved.
The whole was lacking still that being
that should the works of God behold,
with thankful heart His goodness praise.

09 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.

10 Nr. 24 Arie - Andante

Uriel - Mit Würd und Hoheit angetan,
mit Schönheit, Stärk und Mut begabt,
gen Himmel aufgericht,et,
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.

11 Nr. 25 Rezitativ

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.

09 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
and Man became a living soul.

10 No. 24 Aria - Andante

Uriel - Sublime, in noble dignity,
with beauty, courage, strength endowed,
erect, with gaze turned heavenwards,
he stands, a man, the Kings of nature's realm.
The lofty, broad and noble brow
proclaims that wisdom dwells within;
from eyes serene and steadfast shines the
soul;
his Creator's breath and image, he!
And on his breast there fondly leans,
for him and from him formed,
a woman, spouse and help mate fair.
Her smiles so soft and innocent
of lovely spring the mirror,
betoken him love, love and joy and bliss.

11 No. 25 Recitative

Raphael - And God
saw everything that He had made,
and behold, it was very good;
and the heavenly choir
solemnized the end of the sixth day, thus
singing aloud.

12 Nr. 26 Chor und Terzett - Vivace

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

Auch unsre Freud 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,
da bebet alles und erstarrt.

Du nimmst den Odem weg,
in Staub zerfallen sie.

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, Halleluja.

DRITTER TEIL

13 Nr. 27 Rezitativ - Largo

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.

12 No. 26 Chorus and Trio - Vivace

Now ended is the glorious work;
the Lord, well-pleased sees all is good.

Let us rejoice

and sing aloud!

Gabriel / Uriel - To Thee, o Lord, all lift their eyes,
from Thee their daily bread implore.

Thou open Thy hand, fulfilled is all their need.

Raphael - But when Thy face, o Lord, is hid,
with trembling terror all are struck.

Dost Thou withhold Thy breath,
to dust they fall away.

Gabriel / Uriel / Raphael - Thy breath Thou
sendest forth again,
and life with vigour fresh returns.
Restored to youth and strength, new charms
the earth unfolds.

Chorus - Now ended is the glorious work.

The praise of God shall be our song.

Glory be to the Creator;

for his Name exalted, hallelujah.

THIRD PART

13 No. 27 Recitative - Largo

Uriel - From rosy clouds,
softly comes, by music awakened,
the morning young and fair.

From heaven's dome on high
pure harmony descends to earth below.

The couple blessed of God, see,
wandering hand in hand!

Their shining eyes bespeak the thanks that fill
their grateful hearts.

Bald singt in lautem Ton ihr Mund des
Schöpfers Lob.
Lasst unsre Stimme dann sich mengen in ihr
Lied.

14 Nr. 28 Duett mit Chor

Eva und 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,
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 Wipfel neigt, ihr Bäum'!

Ihr Pflanzen duftet,
Blumen haucht ihm euern Wohlgeruch!

And soon in joyful strains, they sing their
Maker's praise.

Then le tour voices too unite with theirs in
song.

14 No. 28 Duet and Chorus

Eve and Adam - With praise of Thee, o Lord
our God,

both earth and heaven ring.

This world so great, so wonderful,
Thy mighty hand hath wrought.

Chorus - Thrice blessed be His might and power!
His praise resound forevermore!

Adam - Of stars the brightest, o how fair
foretellest Thou the dawn!

Thou, radiant sun, thou crownest the day,
thou eye and soul of all!

Chorus - Proclaim throughout your orbits vast
the might of God, His glory tell!

Eve - And though, fair orb of night the solace,
and all ye starry hosts,
spread wide over all the earth his praise,
in chorus sing ye spheres!

Adam - And ye, elements,
by whose power unceasing change is wrought,
ye mists and vapours,
that the wind assembles and dispels:

Eve / Adam / Chorus - Extol ye all the Lord
our God,

great is His name
and great his might.

Eve - Ye murmuring springs, o sing His praise!
Ye trees, bow down your heads!

Ye plants and herbs, ye flowers,
for him waft all your fragrance sweet!

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 / 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!

15 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
weckt neue Freud in unsrer Brust;
zeigt Wunder überall.
Erkennen sollst du dann,
welch unaussprechlich Glück der Herr uns
zugedacht,
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,

Adam - Ye that tread the mountain tops,
and ye that lowly creep,
ye by whose flight the air is cleft,
and ye in waters deep.

Eve / Adam / Chorus - Ye creatures all extol
the Lord!

Bless Him, all that lives and breathes!

Eve / Adam - Ye dusky groves, ye hills and
dales,

our songs of thank ye hear,
from morn till eve re-echo loud,
our grateful hymn of praise.

Chorus - Hail! Gracious Lord! Creator, hail!
Thy word alone has framed the world.
Lo, heaven and earth Thy power adore,
we praise Thee now and evermore!

15 No. 29 Recitative

Adam - Our first great duty is fulfilled;
in worship have we thanked our God.
Now follow me, my life's companion, come!
Thy guide I'll be;
and every step awakes new joys within our breasts,
shows wonders everywhere.
Come and thou shalt perceive
what bliss beyond compare the Lord has
granted us;
Him let use ever praise,
serve Him with heart and soul.
Come, follow me, thy guide I'll be!
Eve - O thou for whom God made me!
My help, my shield, my all!
Thy will to me is law.
So has the Lord ordained!
To yield obedience, with willing heart,

Glück und Ruhm.

is my glory, is my pride.

16 Nr. 30 Duett - Adagio

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

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

16 No. 30 Duet - Adagio

Adam - Wife beloved, at thy side
gently glide the hours away.
Moment to moment adds new rapture,
not one care disturbs our bliss.

Eve - Dearest husband, at thy side,
all my heart with joy overflows.
See, to thee I vow all my being,
let thy love be my reward.

Adam - The dew spangled morning,
o how it quickens all!

Eve - The coolness of evening,
o how it freshens all!

Adam - How sweet is the flavour of mellow,
golden fruit!

Eve - How lovely the fragrance by blossoms
shed abroad!

Eve / Adam - But, without thee, what is to me

Adam - the dewy morn,

Eve - the evening breeze,

Adam - the mellow fruit!

Eve - the fragrant flowers!

Eve / Adam - With thee, enhanced is every joy,
with thee, twofold is all delight,
with thee is life all bliss and happiness;
thine it all shall be!

17 Nr. 31 Rezitativ

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!

17 No. 31 Recitative

Uriel - O happy pair and happy evermore,
if folly vain mislead you not,
more to desire than ye have,
and more to know than know ye should!

18 Chor - Singt dem Herren, alle Stimmen!

Dankt ihm alle seine Werke!
Lasst zu Ehren seines Namens
Lob in Wettgesang erschallen!
Des Herren Ruhm, er bleibt in Ewigkeit.
Amen.

18 Chorus - Sing the Lord, o all ye voices!

Give Him thanks, all ye His works so wondrous!
Sing His honour, sing His glory,
bless and magnify His Name!
Jehovah's praise endures forevermore.
Amen.

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www.maggioflorentino.com



Dynamic Srl

Via Mura Chiappe 39, 16136 Genova - Italy
tel. +39 010.27.22.884 fax +39 010.21.39.37

dynamic@dynamic.it

visit us at www.dynamic.it



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