



Esterházy  
Chamber  
Choir

# THE CREATION

**Joseph Haydn**

**Esterházy Chamber Choir**  
**London Mozart Players**

Soprano *Elin Manahan Thomas*

Tenor *Ruairi Bowen*

Bass *Michael Mofidian*

Director *Richard Dawson*

**25th Anniversary Concert**

**Sunday 25 March 2018 7.00pm**

**Lewes Town Hall**



Adams & Remers



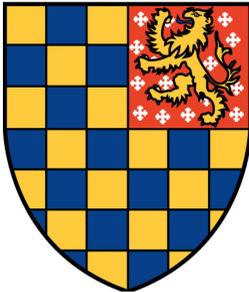
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# DIE SCHÖPFUNG

ESTERHÁZY CHAMBER CHOIR

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*There will be a 20 minute interval after Part Two*

**Elin Manahan Thomas** soprano  
**Ruairi Bowen** tenor  
**Michael Mofidian** bass

**Richard Dawson** conductor

**Esterházy Chamber Choir**  
**London Mozart Players**

*Please turn off watch alarms, phones, pagers, etc. during the performance.*

# WELCOME

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Welcome to this very special 25th anniversary performance of Joseph Haydn's wonderful oratorio *The Creation*.

Picture the scene: it is 219 years and 6 days ago in the Imperial Burgtheater in Vienna. The city has been waiting nearly a year for the very first public performance of Haydn's masterpiece *Die Schöpfung* after a small, private rendition took place 11 months earlier in April 1798. The anticipation for the great event had reached fever-pitch, and it did not disappoint. With the number of performers estimated to be between 180 and 400 (accounts differ!) it was certainly a grand affair; and, as Richard Wigmore points out "It caused a predictable sensation. Receipts broke all box-office records for Viennese theatres, and the oratorio quickly became a national cultural monument." Why was it such a success? Well, a combination of rousing choruses, orchestral pictorialism, a simple and recognisable structure and virtuosic fireworks for the three soloists will certainly have helped. Perhaps the reason is that the work portrays such a broad range of moods and scenes so effortlessly: as Mozart is thought to have said "There is no one who can do it all - to joke and to terrify, to evoke laughter and profound sentiment - and all equally well, except Joseph Haydn."

Or, perhaps, it was just Haydn's ability to compose perfect music for a grand, celebratory occasion. A 25th anniversary concert, say.

We are thoroughly delighted and humbled to welcome world-renowned orchestra, the London Mozart Players who join us for tonight's performance, as well as our three stellar soloists: Elin Manahan Thomas (Soprano), Ruairi Bowen (Tenor) and Michael Mofidian (Bass) who has very kindly stepped in for Henry Waddington, who unfortunately had to withdraw from the concert earlier this week. To be joined by musicians of the very highest calibre makes our celebrations even more special, and we consider ourselves very lucky indeed to be singing with them. You can read more about all of tonight's performers further on in this programme.

I do hope that you enjoy this evening's special performance of one of Haydn's most popular works, and that you can join us again for the final concert of our 2017-18 season on Saturday 23rd June 2018 in St Anne's Church, Lewes: a programme of motets by Bach, Bruckner, Duruflé and Copland.



**Richard Dawson** | Musical Director

# TONIGHT'S MUSIC

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## Joseph Haydn (1732 - 1809) Die Schöpfung/The Creation (1798)

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In 1791, Franz Joseph Haydn travelled to London for the very first time—a journey that was not only a personal and professional success, but which eventually led to one of the most popular oratorios of all time. From May 23 to June 1, Haydn attended the Handel Festival held in Westminster Abbey, where he heard *Israel in Egypt* and *Messiah*, as well as excerpts from *Esther*, *Saul*, *Judas Maccabaeus*, and *Deborah*. While he was doubtless already acquainted with Handel's music, there was something special about these concerts. As Haydn's friend Giuseppe Carpani recounted, "When [Haydn] heard the music of Hendl [sic] in London, he was struck as if he had been put back to the beginning of his studies and had known nothing up to that moment. He meditated on every note and drew from those most learned scores the essence of true musical grandeur." Haydn's own reaction was slightly more self-centered—as he admitted, the majesty of Handel's music stoked his own desire to "write a work that will give permanent fame to my name in the world." His friend J. P. Salomán offered him precisely such an opportunity. During Haydn's second visit to London in 1794–95, Salomán gave him an anonymous libretto in

English entitled *The Creation*. Compiled from sources that included the first two books of Genesis and Milton's *Paradise Lost*, the text had reportedly been written for Handel, but had never been set to music. Although he was intrigued, Haydn did not immediately accept the offer. As his biographer Dies explained, "Haydn had doubts about his knowledge of the English language, did not undertake it, and finally left London on August 15, 1795."

Upon his return to Vienna, Haydn shared the libretto with Baron Gottfried van Swieten, an important patron of music. In a letter to the periodical *Allgemeine musicalische Zeitung* published after the first performance of *The Creation*, van Swieten describes what followed:

*At first sight the material seemed to him indeed well chosen, and well suited to musical effects, but he nevertheless did not accept the proposal immediately; he was just on the point of leaving Vienna, and he reserved the right to announce his decision from there, where he wanted to take a closer look at the poem. [On his return] he then showed it to me, and I found myself in agreement with the verdict he had given. But I recognised at once that such*

an exalted subject would give Haydn the opportunity I had long desired, to show the whole compass of his profound accomplishments and to express the full power of his inexhaustible genius; I therefore encouraged him to take the work in hand, and in order that our Fatherland might be the first to enjoy it, I resolved to clothe the English poem in German garb. In this way my translation came about. It is true that I followed the plan of the original faithfully as a whole, but I diverged from it in details as often as musical progress and expression, of which I already had an ideal conception in my mind, seemed to demand. Guided by these sentiments, I often judged it necessary that much should be shortened or even omitted, on the one hand, and on the other that much should be made more prominent or brought in greater relief, and much placed more in the shade. . . .

In addition to working on the libretto in both languages, van Swieten also found wealthy patrons to defray the costs of performance and supply Haydn with an honorarium. In 1796, Haydn began setting the German version of *The Creation* (*Die Schöpfung*), probably keeping the English in mind as he did so. Even in its earliest stages, the piece had a profound effect on the composer: "I was never so devout as when I was at work on *The Creation*," the composer later recalled. "I fell on my knees each day and begged God to give me the strength to accomplish the work successfully. Under the direction of its composer, *Die Schöpfung* made its debut on April 30, 1798, at the Schwarzenberg Palais. The première was thrilling; as Haydn later recounted, "One moment I was as cold as ice, the next I seemed on fire; more than once I was afraid I should have a stroke."

The impact on audience members and critics alike was equally powerful. The work received several subsequent performances in the same year, and soon became the second most frequently performed oratorio after Handel's *Messiah*. In 1800, *The Creation* was published in both English and German.

In keeping with Handelian tradition, *The Creation* is organised into three sections. The first and second depict the process of creation itself, introducing each day with a recitative based on biblical text, highlighting picturesque moments with arias or *arioso* settings of Milton's words, and punctuating the day's end with a jubilant chorus. In the third part, Adam and Eve contemplate their miraculous existence and the wonders of the garden in lyrical and descriptive verse. Opportunities for musical depiction abound in the work, and Haydn capitalises on the richness of these moments in grand style. One obvious example is the opening "Representation of Chaos," in which Haydn uses ambiguous harmonies and pungent chromaticism to paint a vivid picture of a world "without form and void." The unsettling atmosphere prevails throughout the opening recitative, illustrating the spirit of God moving over primal waters with ghostly chorus and eerie orchestral accompaniment. Darkness is abruptly and unequivocally dismissed in thrilling style with the bold eruption of C Major at the words "Let there be light." This remarkable moment apparently overwhelmed all who first heard the work; as one of Haydn's friends later wrote, ". . . at that moment when light broke out for the first time, one would have said that rays darted out from the composer's burning eyes. The enchantment of the

electrified Viennese was so general that the orchestra could not proceed for some minutes."

One of the most wonderful aspects of *Die Schöpfung* is the way in which Haydn uses music to unite the grandeur of one of history's greatest stories with wonderfully evocative, tangible details of the natural world. In Part I, the orchestra brings winds, clouds, fire, rain, hail and snow to life in the archangel Raphael's recitative, "And God made the firmament." The chorus and soprano solo "The mar'v'lous work beholds amaz'd" immediately follows this tempest of weather effects, throughout which resounds praise of God's "mar'v'lous work." Subsequent sections paint vivid portraits of other natural phenomena, including the boisterous sea and limpid brooks; rugged rocks and majestic mountains; open plains and silent vales through which serpentine rivers wind; verdant fields filled with fragrant herbs, ripe fruits and tufted groves; and the splendid sun, silver moon and "azure sky, a countless host of radiant orbs." After enacting the first four days of the creation, Part I concludes with the chorus and trio, "The heavens are telling the glory of God," which celebrates the creation of the earth in a blaze of operatic glory. The fifth and sixth days are the subject of Part II, in which the creation of living creatures provides Haydn with even greater opportunity for inventive and humorous word-painting. In Gabriel's opening aria "On mighty pens," for example, soloist and orchestra bring an entire aviary to life, including the soaring and swooping eagle, merry lark, cooing dove and the nightingale's delightful notes, unaffected by grief or "mournful tales." The tawny lion, agile tiger and nimble stag inhabit Raphael's recitative

"Straight opening her fertile womb," which closes with the particularly memorable musical image, ""In long dimensions creeps/ With sinuous trace the worm." After the advent of man and woman, described by the archangel Uriel, Part II concludes with two jubilant choruses surrounding a lyrical trio for the archangels. The concluding chorus includes a double fugue (a fugue based on two subjects) brilliantly illustrating the phrase "Glory to His name forever."

After the majesty of the creation itself, the third and final part of the oratorio focuses on the day of rest, allowing Adam and Eve to take center stage. In solos, duets and choruses, they revel in the paradise before them – and in their love for each other. Particularly striking is their final love duet, "Graceful consort." After a slow and elegant opening in triple meter, the pair make a sudden shift in tone at the words, "The dew dropping morn,/ O how she quickens all!" The faster tempo, duple meter and rustic horns signal an *écossaise*, a dance popular in Vienna at the turn of the nineteenth century. The momentary intrusion of a musical element so patently secular, particularly in contrast with the previous duet and chorus "By Thee with bliss, O bounteous Lord," might even be interpreted as a fleeting reference to the pair's immanent fall from grace. With its triumphant choral close, however, *The Creation* steadfastly resists any hint of darkness, putting the final touches on an orderly, optimistic, and truly Enlightenment portrait of the world.

*Jennifer More Glasgow*

# TEXTS & TRANSLATIONS

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## Part One

### I. Introduction

Die Vorstellung des Chaos

### 2. Rezitativ und Chor

#### *Raphael*

Im Anfange 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.

### 3. Arie mit Chor

#### *Uriel*

Nun schwanden vor dem heiligen Strahle des schwarzen Dunkels gräuliche Schatten; der erste Tag entstand. Verwirrung weicht, und Ordnung keimt empor. Erstarrt entflieht der Höllegeist 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.

### I. Introduction

The Representation of Chaos

### 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.

### 3. Aria with Chorus

#### *Uriel*

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

#### *Chorus*

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

#### 4. Rezitativ

##### *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 allverheerende Schauer; der  
leichte, flockige Schnee.

#### 5. Chor mit Sopran Solo

##### *Gabriel*

Mit Staunen sieht das Wunderwerk  
der Himmelsbürger frohe Schar; und  
laut ertönt aus ihren Kehlen des  
Schöpfers Lob, das Lob des zweiten  
Tags.

##### *Chor*

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

#### 6. 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.

#### 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.

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.

#### 5. Chorus with Soprano Solo

##### *Gabriel*

The mar'v'lous work beholds amaz'd  
the glorious hierarchy of Heav'n;  
and to th' ethereal vaults resound  
the praise of God, and of the second  
day.

##### *Choir*

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

#### 6. Recitative

##### *Raphael*

And God said: Let the waters under  
the heaven be gathered together  
unto one place, and let the dry land  
appear; and it was so. And God  
called the dry land: earth, and the  
gathering of waters called he seas;  
and God saw that it was good.

## 7. Arie

### *Raphael*

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

## 8. 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.

## 9. Arie

### *Gabriel*

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

## 10. Rezitativ

### *Uriel*

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

## 7. Aria

### *Raphael*

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

## 8. Recitative

### *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.

## 9. Aria

### *Evangelist*

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.

## 10. Recitative

### *Uriel*

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

## 11. 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. 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. Rezitativ

### *Uriel*

In vollem Glanze steigt jetzt die Sonne strahlend auf; ein wonnevoller Bräutigam, ein Riese, stolz und froh, zu rennen seine Bahn. Mit leisem Gang und sanftem Schimmer schleicht der Mond die stille Nacht hindurch. Den ausgedehnten Himmelsraum ziert ohne Zahl der hellen Sterne Gold, und die Söhne Gottes verkündigten den vierten Tag mit himmlischem Gesang, seine Macht ausrufend also:

## 14. Chor mit Soli

### *Chor*

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

### *Gabriel, Uriel, Raphael*

Dem kommenden Tage sagt es der Tag, die Nacht, die verschwand, der folgenden Nacht.

## 11. Chorus

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

## 12. Recitative

### *Uriel*

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

## 13. Recitative

### *Uriel*

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

## 14. Chorus with Soloists

### *Chorus*

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

### *Gabriel, Uriel, Raphael*

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

**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.

**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.

## Part Two

### 15. Rezitativ

**Gabriel**

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

### 16. Arie

**Gabriel**

Auf starkem Fittiche schwinget sich der Adler stolz und teilet die Luft im schnellsten Fluge zur Sonne hin. Den Morgen grüßt der Lerche frohes Lied; und Liebe 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 reizender Gesang.

### 15. Recitative

**Gabriel**

And God said: Let the waters bring forth abundantly the moving creature that hath life, and fowl, that may fly above the earth in the open firmament of heaven.

### 16. Aria

**Gabriel**

On mighty pens uplifted soars the eagle aloft, and cleaves the air in swiftest flight to the blazing sun. His welcome bids to morn the merry lark, and cooing, calls the tender dove his mate. From ev'ry bush and grove resound the nightingale's delightful notes. No grief affected yet her breast, nor to a mournful tale were tun'd her soft enchanting lays.

## 17. Rezitativ

### *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 aufjedem  
Astel! Mehret euch, ihr  
Flutenbewohner und füllet jede Tiefel!  
Seid fruchtbar; wachset, mehret euch!  
Erfreuet euch in eurem Gott!

## 18. Rezitativ

### *Raphael*

Und die Engel rührten ihr'  
unsterblichen Harfen, und sangen die  
Wunder des fünften Tag's.

## 19. Terzett und Chor

### *Gabriel*

In holder Anmut stehn, mit jungem  
Grün geschmückt, die wogigten  
Hügel da. Aus ihren Adem 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  
wälzet sich Leviathan auf  
schäumender Well' empor.

### *Gabriel, Uriel, Raphael*

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

## 17. Recitative

### *Raphael*

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

## 18. Recitative

### *Raphael*

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

## 19. Trio and Chorus

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

### *Raphael*

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

### *Gabriel, Uriel, Raphael*

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

**Gabriel, Uriel, Raphael und Chor**

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

**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.

**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 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.

**22. Arie**

**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 seh'n, des  
Herren Güte preisen soll.

**Gabriel, Uriel, Raphael and Chorus**

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

**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.

**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. The cattle in herds  
already seeks his food on fields and  
meadows green. And o'er 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.

**22. Aria**

**Raphael**

Now heav'n in fullest glory shone;  
earth smiles in all her rich attire. The  
room of air with fowl is fill'd; the  
water swell'd by shoals of fish; by  
heavy beasts the ground is trod. But  
all the work was not complete.  
There wanted yet that wond'rous  
being, that grateful should God's  
pow'r admire, with heart and voice  
his goodness praise.

### 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.

### 24. Arie

#### *Uriel*

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

### 25. 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.

### 26. Chor und Terzett

#### *Chorus*

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

### 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.

### 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, 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.

### 25. Recitative

#### *Raphael*

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

### 26. Chorus and Trio

#### *Chorus*

Achieved is the glorious work; the Lord beholds it and is pleas'd. In lofty strains let us rejoice! Our song let be the praise of God.

**Gabriel, Uriel**

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, alleluja, alleluja.

**INTERVAL (20 Minutes)**

**Gabriel, Uriel**

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

**Raphael**

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

**Gabriel, Uriel, Raphael**

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

**Chorus**

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

## Part Three

### 27. Rezitativ

**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!

### 27. Recitative

**Uriel**

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

## 28. Duett und 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, verbreitet  
überall sein Lob in eurem  
Chorgesang!

### *Adam*

Ihr Elemente, deren Kraft stets neue  
Formen zeugt, ihr, ihr Dünst' und  
Nebel, die der Wind versammelt  
und vertreibt. ...

### *Eva, Adam*

...Lobsinget alle Gott, dem Herrn!

### *Chor*

Lobsinget alle Gott, dem Herrn!

### *Eva, Adam und Chor*

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

### *Eva*

Sanft rauschend lobt, o Quellen, ihn!  
Den Wipfel neigt, ihr Bäum'! Ihr  
Pflanzen, duftet, Blumen, haucht ihm  
euren Wohlgeruch!

## 28. Duet and Chorus

### *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, spread wide  
and ev'ry where his praise in choral  
songs about.

### *Adam*

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

### *Eve, Adam*

...Resound the praise of God our  
Lord!

### *Chorus*

Resound the praise of God our  
Lord!

### *Eve, Adam and Chorus*

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

### *Eve*

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

**Adam**

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**

...ihr Tiere, preiset alle Gott!

**Chor**

Ihr, ihr Tiere, preiset alle Gott!

**Eva, Adam und Chor**

Ihn lobe, was nur Odem hat.

**Adam, Eva**

Ihr dunklen Hain', ihr Berg' und Tal',  
ihr Zeugen unsers 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.

**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, komm, folge mir, 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.

**Adam**

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

**Eve, Adam**

...Ye living souls, extol the Lord!

**Chorus**

Ye living souls, extol the Lord!

**Eve, Adam and Chorus**

Him celebrate, him magnify!

**Adam, Eve**

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

**Chorus**

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

**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  
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.

### 30. Duett

#### *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!

#### *Adam, Eva*

Doch ohne dich, was wäre mir der  
Morgentau, der Abendhauch, der  
Früchte Saft, der Blumenduft. Mit dir  
erhöht sich jede Freude, mit dir  
genieß' ich doppelt sie; mit dir ist  
Seligkeit das Leben; dir, dir sei es ganz  
geweiht.

### 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.

### 32. Chor mit Soli

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!  
Amen!

### 30. Duet

#### *Adam*

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

#### *Eve*

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

#### *Adam*

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

#### *Eve*

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

#### *Adam*

How grateful is of fruits the savour  
sweet!

#### *Eve*

How pleasing is of fragrant bloom  
the smell!

#### *Adam, Eve*

But, without thee, what is to me the  
morning dew, the breath of even, the  
sav'ry fruit, the fragrant bloom? With  
thee is ev'ry joy enhanced, with thee  
delight is ever new; with thee is life  
incessant bliss; thine it whole shall be.

### 31. Recitative

#### *Uriel*

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

### 32. Chorus with Soloists

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

# ABOUT THE PERFORMERS

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## Elin Manahan Thomas | Soprano



Elin Manahan Thomas is one of the foremost sopranos of her generation. Since releasing her debut album 'Eternal Light' in 2007, with the Orchestra of the Age of Enlightenment, she has performed at many of the world's most prestigious venues and festivals, and with leading orchestras and conductors. Perhaps most famously known for her performances of baroque masterpieces, Elin is equally at home performing classical and contemporary works.

Elin has performed across Europe at major venues and festivals, including: the Edinburgh, Canterbury, Three Choirs, Llangollen, Mostly Mozart and Lufthansa festivals, St John's Smith Square, Wigmore Hall, Royal Albert Hall, Birmingham Town Hall, Bridgewater Hall, Casa de Musica in Porto, Zurich Tonhalle, and the Concertgebouw Amsterdam. In 2008 Elin gave the World Première of Sir John Tavener's *Requiem* in Liverpool Cathedral (also recorded for EMI), and later premiered his *Love Duet* at the Manchester International Festival in 2013.

Her recordings range from the renaissance to Handel to Elgar and beyond, and 2016 saw the release of a CD of songs by Morfydd Llwyn Owen (previously unrecorded) for Ty Cerdd, and Karl Jenkins' *Cantata Aberfan* for Deutsche Gramophon, alongside Bryn Terfel. In April 2016 she was Classic FM's Artist of the Week.

In addition to her singing and presenting, Elin is a passionate advocate of music education, and has led choral workshops with Eric Whitacre, masterclasses at RWCMD, University of Oxford, children's concerts with LPO and OAE, and children's operas with Children's Music Workshop. She is an Honorary Fellow at RWCMD, and at the Universities of Swansea and Bangor, and is currently Artist in Residence at Bangor Music Festival.

## Ruairi Bowen | Tenor

Ruairi began his musical education as a chorister at St Davids and St Paul's Cathedrals. He spent a term singing with the choir of St Thomas Church 5th Avenue, New York before taking up a choral scholarship at King's College, Cambridge, where he was a soloist on national television, radio and two recordings and took part in masterclasses Ann Murray and Justin Lavender.

Recent engagements include acclaimed Evangelists in Bach's *Johannes- & Matthäus-Passion*, Bach's *Messe in h-moll* with both English Touring Opera and Vasari Singers/Brandenburg Sinfonia, Mozart's *Requiem* with Instruments of Time & Truth at Keble College Early Music Festival, Britten *Saint Nicolas*, Handel's *Messiah* at Händel-Festspiele Halle and the Cathedral of All Saints, Albany NY, Beethoven *Missa Solemnis* with Covent Garden Sinfonia/Ben Palmer, the Evangelist quartet of Arvo Pärt's *Passio* with the Choir of King's College, Cambridge/Endymion and a recital of Anglo-Welsh song on Themes of Innocence and Experience, featuring Tippett's Cantata *Boyhood's End*. He is delighted to return to Lewes having sung the Evangelist in the Esterházy Chamber Choir's performance of Bach's *Johannes-Passion* in 2017.



Future engagements include further performances of *Johannes-Passion* with Solomon's Knot & Les Passion de L'ame, a European tour of Bach Cantatas with John Eliot Gardiner and the English Baroque Soloists, Purcell's *Hail, Bright Cecilia* in St John's, Smith Square and Monteverdi's *Vespro della Beata Vergine* with City of Birmingham Choir and at the Three Choirs Festival. Ruairi sings regularly at Westminster Cathedral and maintains a busy concert and recording schedule with leading professional ensembles such as the Monteverdi Choir, the Gabrieli Consort, Alamire and the Eric Whitacre Singers. He continues his vocal studies with Susan Roberts and Caroline Dowdle.

Ruairi volunteers for the Refugee Council as a cricket coach and is a keen photographer and artist. He also sits on the committee of 'Faire is the XI', a

cricket team comprising former choristers which plays in support of the Cystic Fibrosis Trust.

## Michael Mofidian | Bass



Winner of the 2018 Royal Overseas League Singers' Prize and the 2017 Pavarotti Prize, Michael was born and raised in Glasgow, and educated at the University of Cambridge and the Royal Academy of Music.

A versatile singer and actor, Michael feels at home in a wide range of repertoire and styles. His operatic roles include Leporello *Don Giovanni* for British Youth Opera; Immigration Officer *Flight*, Leporello

*Don Giovanni*, The Protector *Written on Skin* (scenes), Masetto *Don Giovanni* (scenes) and Don Alfonso *Così fan tutte* (scenes) for Royal Academy Opera; Colline *La bohème* for Vivo D'Arte; the title role in *Noyes Fludde* at Hampton Court House; and Ferryman *Curlew River* for Cambridge University Opera Society.

Along with his duo partner Keval Shah, Michael was a joint winner of the 2017 Oxford Lieder Young Artist Platform, through which he has given recitals in the Oxford Lieder Festival and at St John's, Smith Square. His love of Russian song has led to, among other things, a performance of Shostakovich orchestral song conducted by Sir Mark Elder; and a recital at Kings Place alongside Sholto Kynoch, Joan Rodgers CBE and Guy Johnston. He has also performed in recital at Wigmore Hall, where he will return later in 2018 for the Independent Opera Scholars' Recital, and at the Queen's Hall, Edinburgh with Malcolm Martineau.

On the concert platform Michael has been a soloist with orchestras and ensembles including the Britten Sinfonia, His Majestys Sagbutts and Cornetts, and the London Mozart Players. Michael was a regular soloist in the RAM/Kohn Foundation Bach Cantata series, working with some of the country's leading baroque players. Other recent highlights have included Verdi *Requiem*; Jesus, Pilate and arias in both Bach Passions; Haydn *Creation*; Handel *Messiah*;

Stravinsky *Les noces*; Beethoven 9th Symphony; Mozart *Requiem*; Fauré *Requiem*; and Dvořák *Stabat Mater*.

Michael is the grateful recipient of awards and sponsorship from the Sir James Caird Travelling Scholarships Trust, the Countess of Munster Musical Trust, Help Musicians UK (Tutton Award), Kirsten and Dwight Poler, Independent Opera at Sadlers Wells, the Associated Board of the Royal Schools of Music, and the Josephine Baker Trust.

In masterclasses and individual coaching sessions he has worked with Malcolm Martineau, Simon Keenlyside, Brindley Sherratt, Roderick Williams, James Gilchrist, Ann Murray CBE and Christopher Purves. He looks forward to performing as the Doctor in *Pelléas et Mélisande* and as the Imperial Commissioner in *Madama Butterfly* in the 2018 Glyndebourne Festival, where he will be a Jerwood Young Artist.

Michael is also a composer; his works include pieces for orchestra, instrumental chamber music, art songs and works for vocal ensemble, and his teachers have included Sir James MacMillan, Richard Causton and Robin Holloway

## **Richard Dawson** | Director

Richard Dawson is the Deputy Director of Music and Head of Academic Music at Brighton College, Musical Director of the Esterházy Chamber Choir, Director of Music and Organist at St Paul's Church, Brighton and President of the Brighton and District Organists' Association.



Richard read music at the University of Oxford, where he was also the Organ Scholar at Keble College. Whilst at Oxford University, Richard founded and directed the Henry Ley Singers, a chamber choir comprised of 8-16 young singers. Under Richard, the choir performed several concerts in Keble College Chapel, including a concert for the Britten in Oxford festival in 2013. They also sang for services in Ely Cathedral, and recorded their first CD, 'The Leaves of Life', which featured music by Benjamin Britten and Clive Russell. Whilst at Oxford,

Richard was also Conductor and Manager of the Oxford University Student Chorus, and regularly conducted the Chapel Choir at Keble College for their three weekly services. Richard now directs the Chapel Choir at Brighton College.

Recent and upcoming conducting highlights include Bach's *St John Passion* and *Magnificat*, Handel's *Coronation Anthems*, Howells' *Requiem*, Parry's *Songs of Farewell*, Palestrina's *Missa Papae Marcelli*, Britten's *Saint Nicolas* and Haydn's *Creation* in the Sheldonian Theatre, Oxford.

Richard has studied conducting with Paul Spicer, Edward Higginbottom and Ralph Allwood.

*"Dawson's direction is brimming with a musical maturity rooted in a deep emotional connection with the music..."*

Jake Robert Barlow, Review of 'The Leaves of Life', 2015

[www.richardjdawson.co.uk](http://www.richardjdawson.co.uk)



If you would like to hear more from the Esterházy Chamber Choir, why not join our mailing list? Visit our website [www.esterhazychoir.org](http://www.esterhazychoir.org) or email us at [esterhazychoir@outlook.com](mailto:esterhazychoir@outlook.com)

## Esterházy Chamber Choir

Celebrating their 25th Anniversary this year, the Esterházy Chamber Choir was founded in 1993 and is based in Lewes, East Sussex. Comprising around thirty four experienced singers from a wide variety of backgrounds, the choir aims to perform a varied and exciting repertoire at the highest standard. Recent concerts have included Bach's Mass in B minor and *St John Passion*, settings of the Requiem by Desenclos, Fauré and Howells, Parry's *Songs of Farewell* and Palestrina's *Missa Papae Marcelli*.

[www.esterhazychoir.org](http://www.esterhazychoir.org)

### Soprano

Jan Barger-Cohen  
Hannah Beijeman  
Clare Bowskill  
Sue Cartwright  
Kitty Casey  
Cesca Eaton  
Dilys Goggins  
Katie Hawks  
Annie Lorys  
Judy Mackerras  
Lucy Morgan-Jones  
Karen Smith  
Sue Thomas  
Diana Uprichard  
Mia Willows

### Tenor

Nick Bielby  
Michael Bulman  
John Carroll  
Maurice Shorten  
John Torry

### Alto

Claire Champness  
Sarah Jarvis  
Denise Jones  
Ellie Knight  
Serena Kynaston  
Helen Marshall  
Janet Ormerod  
Joyce Phillips  
Helen Simpson  
Grainne Sinclair  
Naomi Warman

### Bass

John Astbury  
Chris Dixon  
George Fitzsimons  
Derek Froud  
John Gillies  
Matt Horsbrugh  
Tony Jay  
Andrew Leach  
Mike Lodge  
James Pitman  
Mark Sawney  
Matthew Spencer



## JOIN THE CHOIR

The Esterházy Chamber Choir is auditioning for new members in April, ahead of our concert *Motets: Bach and Beyond* in June. Applications are welcomed for tenors, or for places on our waiting list. We also enjoy having student members who are interested in building experience in singing exciting and challenging repertoire.

If you would like to attend a rehearsal and sign up for an audition, or would like more information, please email [esterhazychoir@outlook.com](mailto:esterhazychoir@outlook.com)



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## London Mozart Players

Founded in 1949 by Harry Blech, the London Mozart Players is the UK's longest established chamber orchestra. Known for its unmistakable British roots, the orchestra has developed an outstanding reputation for adventurous, ambitious programming from Baroque through to genre-crossing contemporary music. LMP has enjoyed a long history of association with many of the world's finest artists including Sir James Galway, Dame Felicity Lott, Jane Glover, Howard Shelley, Nicola Benedetti, John Suchet and Simon Callow. The orchestra enjoys an international reputation, touring extensively throughout Europe and the Far East, and records frequently for Naxos, Chandos and Hyperion Records.



As resident orchestra of Croydon for nearly 30 years, the ensemble has shown an invigorated and growing commitment to the borough's cultural life. In 2016, LMP relocated its office from Fairfield Halls to St John the Evangelist, Upper Norwood, undertaking a rich programme of initiatives within the local

community. The 2016/17 season welcomed rising-star cellist, Sheku Kanneh-Mason (BBC Young Musician of the Year) and renowned concert organist Thomas Trotter in world-class performances to the local venue, and implemented a tailored calendar of events including specialist family concerts, and inclusive collaborations with local community groups and schools.

The orchestra's award-winning 2017 series, LMPOnTheMove, saw the ensemble pushing the perceived boundaries of classical music performance in Croydon, welcoming new audiences and partnerships into the LMP fold. From performing a live film score on top of a shopping mall car park, to playing a house music set at Boxpark with young DJ/producer Shift K3Y, OnTheMove was commended for its innovative outlook and success in reaching out into the diverse communities of the borough. The next series is planned for summer 2018, and LMP is proud to be playing a leading role in Croydon's bid for the first London Borough of Culture title in 2019.

LMP is the only professional orchestra in the UK to be managed both operationally and artistically by the players, and has enjoyed the patronage of HRH The Earl of Wessex since 1988.

# THANK YOU!

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The Esterházy Chamber Choir is indebted to the following trusts, companies, and individuals for their support of this evening's concert and other events throughout the season.

## **Charitable Foundations and Companies**

Lewes Town Council  
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## **Individual Donations**

Derek Froud, and all donors who wished to remain anonymous.

# MOTETS

*Bach  
and beyond*

*Choral works by*

**BACH | BRUCKNER | DURUFLÉ | COPLAND**

**ESTERHÁZY CHAMBER CHOIR**  
**RICHARD DAWSON: CONDUCTOR**

## TICKETS

Advance Tickets: £10 | Door: £12  
To book in advance, go to our website or  
visit the Lewes Tourist Information Centre

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**SATURDAY 23 JUNE 2018, 7.30PM**  
**ST ANNE'S CHURCH, LEWES**