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A Message from the Executive Director



Dear Friends,

Welcome to our 54th season!

We are thrilled to finally bring Haydn’s *Creation* back to our stages for the first time in over a decade. Dame Jane Glover knows this oratorio inside and out, and it is a delight to welcome three talented international opera stars—soprano Joëlle Harvey, tenor Aaron Sheehan, and baritone Brandon Cedel—for two performances of this magnificent work.

I hope you will join us on the Chicago Riverwalk this Wednesday, September 18, as we present the music of Handel on the Chicago River for the very first time. Dame Jane Glover will lead the Music of the Baroque Chorus, Orchestra, and members of the “Strong Voices” Chorus, made up of young musicians from our choral education program in seven Chicago public high schools, in excerpts from the iconic *Water Music*, the “Hallelujah” Chorus from *Messiah*, and more. I am so grateful to Nancy Dehmlow, Sipi Metals Corp., and The Negaunee Foundation for their sponsorship of this free event. You won’t want to miss it—visit baroque.org/watermusic for more details.

We have an ambitious season ahead, with major works like Bach’s *Christmas Oratorio*, Handel’s *Theodora*, and three international guest artists: conductors Laurence Cummings and Marc Minkowski, and pianist Imogen Cooper. None of this would be possible without the generous support we receive from you, our audience, and our only annual fundraiser, “A Musical Feast.” Here are just a few reasons to join us for this year’s event on Saturday, October 19:

- A specially curated concert, hailed by many as the highlight of the evening, conducted by Dame Jane Glover
- An exciting raffle, featuring trips to Aspen, Vancouver, Mexico, and the Dominican Republic; a dinner in your home catered by Blue Plate and a performance with MOB musicians; and so much more
- The event raises essential funds to support everything we do, from our eight-concert season and special events like the Chicago Water Music to our “Strong Voices” program, all while ensuring we stay strong for the future

Thank you again for being with us tonight. I hope to see you along the Riverwalk on September 18.

A handwritten signature in black ink that reads "Declan McGovern". The signature is written in a cursive, flowing style.

Declan McGovern
Executive Director

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Meet our Brilliant Board of Directors!

This season, we're going behind the scenes to highlight the brilliant individuals who help Music of the Baroque thrive.



Marjorie Stinespring was asked to join the Music of the Baroque Board of Directors in 1975 after mailing in the first-ever MOB subscription order form. “I cannot say I have been to every performance since,” she says. “But I have rarely missed a concert.” A professor of mathematics for over 35 years, music has always been an important part of her life—she played the trumpet and sang in choirs, and continues to take piano lessons to this day, even giving an annual recital at Chicago State University. “The most fulfilling thing about Music of the Baroque is the repertoire,” Marjorie concludes. “We gave many Chicago premieres of Baroque oratorios and operas, and I am quite proud of that.”



Landon Raiford, a corporate bankruptcy and restructuring attorney at Taft Stettinius and Hollister LLP, joined the Music of the Baroque Board of Directors in April 2024. Originally from a small town outside Birmingham, Alabama, Landon came to the Midwest for law school before calling Chicago home. “Music is omnipresent for me,” he shares. “It provides a self-chosen soundtrack to my life. In my youth, I was quite the trombone player, and it was my gateway to classical music (along with Bugs Bunny cartoons, of course). I enjoy the Baroque period, and Arcangelo Corelli’s concerti grossi are particular favorites. I am delighted to be part of an organization like Music of the Baroque that strives for and achieves excellence.”

Interesting in joining our board? Visit baroque.org/board or contact Director of Development Jason Givan: jasongivan@baroque.org

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The Creation

Dame Jane Glover, conductor and fortepiano

Andrew Megill, chorus director

Joëlle Harvey, *soprano*

Aaron Sheehan, *tenor*

Brandon Cedel, *baritone*

Sunday, September 15, 2024, 3 PM

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COT thanks Nancy Dehmlow and the Morse & Genius Operating Reserve Fund for their generous support of the 2024/25 Season. Leadership support for COT's production of Leonora has been provided by Julie and Roger Baskes and the COT President's Council.

Biographies



Acclaimed British conductor **Jane Glover**, named Dame Commander of the Order of the British Empire in the 2021 New Year's Honours, has been Music of the Baroque's music director since 2002 and recently named Principal Guest Conductor of the Fort Worth Symphony. She made her professional debut at the Wexford Festival in 1975, conducting her own edition of Cavalli's *L'Eritrea*. She joined Glyndebourne in 1979 and was music director of Glyndebourne Touring Opera from 1981 until 1985. She was artistic director of the London Mozart Players from 1984 to 1991. From 2009

until 2016 she was Director of Opera at the Royal Academy of Music, where she is now the Felix Mendelssohn Visiting Professor. She was recently Visiting Professor of Opera at the University of Oxford, her alma mater.

Jane Glover has conducted all the major symphony and chamber orchestras in Britain, as well as orchestras in Europe, the United States, Asia, and Australia. In recent seasons she has appeared with the New York Philharmonic, the Cleveland Orchestra, the Philadelphia Orchestra, the Minnesota Orchestra, the San Francisco, Houston, St. Louis, Sydney, Cincinnati, and Toronto symphony orchestras, the Orchestra of St. Luke's, the Bamberg Symphony, and the Maggio Musicale Fiorentino. She has worked with the period-instrument orchestras Philharmonia Baroque and the Handel & Haydn Society. She has also made frequent appearances at the BBC Proms.

In demand on the international opera stage, Jane Glover has appeared with numerous companies including the Metropolitan Opera; Royal Opera, Covent Garden; English National Opera; Glyndebourne; the Berlin Staatsoper; Glimmerglass Opera; New York City Opera; Opera National de Bordeaux; Opera Australia; Chicago Opera Theater; Opera National du Rhin; Opera Theatre of Saint Louis; Luminato; Teatro Real, Madrid; Royal Danish Opera; Teatro La Fenice; and Detroit Opera. A Mozart specialist, she has conducted all the Mozart operas all over the world regularly since she first performed them at Glyndebourne in the 1980s, and her core operatic repertoire also includes Monteverdi, Handel, and Britten. Highlights of recent seasons include *The Magic Flute* with the Metropolitan Opera; *Alcina* with Washington Opera; *L'Elisir d'amore* and *The Magic Flute* for Houston Grand Opera; *Medea* for Opera Omaha; *Così fan tutte* for Lyric Opera of Kansas City; *The Turn of the Screw*, *Jephtha*, and *Lucio Silla* in Bordeaux; *The Rape of Lucretia*, *A Midsummer Night's Dream*, *Così fan tutte*, *The Marriage of Figaro*, and *Don Giovanni* at the Aspen Music Festival; Gluck's *Armide* and *Iphigenie en Aulide* with Met Young Artists and Juilliard; *Don Giovanni* and *The Magic Flute* at Opera Theatre of Saint Louis; *Orfeo ed Euridice* (Gluck) in Lisbon; *Albert Herring* with Chicago Opera Theater; and *Xerxes* with Detroit Opera. The many operas she conducted while Director of Opera at the Royal Academy of Music include *Eugene Onegin*, *The Rake's Progress*, *The Marriage of Figaro*, *L'incoronazione di Poppea*, and the world premiere of Sir Peter Maxwell Davies' *Kommilitonen!* This past season she returned to the Houston Grand Opera and Cincinnati Opera to conduct productions of *Don Giovanni*.

Future and recent concert engagements include her returns to the Philadelphia Orchestra, the Cleveland Orchestra (both at Severance Hall as well as the Blossom Music Festival), the Houston Symphony, the Orchestra of St. Luke's (at Carnegie Hall), the St. Louis Symphony, Houston Symphony, San Francisco Symphony, and the London Mozart Players. She made her debuts with the Chicago Symphony Orchestra, Montreal's Orchestre Métropolitain, the Fort Worth Symphony, and Maggio Musicale Fiorentino. This past season included debuts with the Baltimore Symphony and the Helsinki Philharmonic, as well as returns to the New York Philharmonic, and the Cincinnati, Toronto, and Fort Worth symphonies. This season features a return to the Chicago Symphony Orchestra, and debuts with the Oregon Symphony and with Camerata Salzburg to conduct the Mozart Requiem.

Jane Glover's discography includes a series of Mozart and Haydn symphonies with the London Mozart Players and various recordings with the London Philharmonic, the Royal Philharmonic, Trinity Church (Wall Street), and the BBC Singers. She is the author of the critically acclaimed books *Mozart's Women*, *Handel in London*, and *Mozart in Italy*. She holds a personal professorship at the University of London, is a Fellow of the Royal College of Music, an Honorary Member of the Royal Academy of Music, and the holder of several honorary degrees. In 2020, she was awarded the Royal Philharmonic Society's Gamechanger Award for her work in breaking new ground for other female conductors.



A native of Bolivar, New York, American soprano **Joëlle Harvey** has built a reputation as one of the finest singers of her generation, performing major roles on stages such as the Metropolitan Opera, Glyndebourne, Royal Opera House, Zürich Opera, Teatro La Fenice, and the Festival d'Aix-en-Provence. She last appeared with Music of the Baroque in March 2018.

Highlights of Joëlle Harvey's 2024-2025 season include Haydn's *Paukenmesse* with the Chicago Symphony Orchestra, conducted by Manfred Honeck; the Mozart Requiem with the St. Louis Symphony; a program of Poulenc and Ravel in a return to the Milwaukee Symphony; and Mahler's *Resurrection* Symphony for conductor Robin Ticciati's final season with the Deutsches Symphonie-Orchester Berlin. Additional performances include Handel's *Messiah* with the Houston Symphony; selections from Bach's *Christmas Oratorio* with the Cincinnati Symphony; Bach's *Easter Oratorio* and Magnificat with the Cleveland Orchestra and the St. John Passion with Orchestra of St. Luke's and Bernard Labadie; and Handel cantatas with Boston's Handel & Haydn Society and Jonathan Cohen. During the summer of 2025, she returns to the role of Anne Trulove in Chas Rader-Shieber's new production of *The Rake's Progress* at Des Moines Opera. Future seasons include leading roles with the Bayerische Staatsoper and Santa Fe Opera.

Joëlle Harvey began the 2023-2024 season with an appearance at London's Wigmore Hall, performing the role of Tirsi in Handel's *Clori, Tirsi e Fileno*, with Harry Bicket leading The English Concert. She sang Handel's *Messiah* with the San Francisco Symphony, Chicago Symphony Orchestra, North Carolina Symphony, and Handel & Haydn Society; as well as Faure's Requiem with the National Symphony Orchestra. Season debuts included the Houston Symphony, for Orff's *Carmina Burana*; and the New World Symphony, for Beethoven's Symphony No. 9. Notably, Joëlle Harvey joined two long-tenured music directors for their farewell seasons: Louis Langrée, leading the Cincinnati Symphony in Brahms' *Ein deutsches Requiem*, and the Kansas City Symphony's Michael Stern, in performances of Mahler's Symphony No. 2.



Grammy Award-winning tenor **Aaron Sheehan**, recognized internationally as a leading interpreter of Baroque repertoire, is equally at home on the concert platform and the opera stage, from medieval monody to twentieth-century masterworks. These performances mark his debut with Music of the Baroque.

Aaron Sheehan made his professional operatic debut with the Boston Early Music Festival in the 2005 world premiere staging of Mattheson's *Boris Goudenow*, winning praise from *Opera News* for his "sinuous and supple" voice, and went on to further roles with BEMF in Lully's *Psyché*; Charpentier's *Actéon*; Monteverdi's *Orfeo*, *Il ritorno d'Ulisse in patria*, and *L'incoronazione di Poppea*; Steffani's *Orlando*, Desmarest's *Circé*, and Handel's *Acis and Galatea*.

He appears on over 35 recordings, including Handel's *Acis and Galatea* with Boston Early Music Festival, Rameau's *Le temple de la Gloire* and Handel's *Saul* with Philharmonia Baroque, and Monteverdi's *Il ritorno d'Ulisse in patria* with Boston Baroque. He sang the title role in BEMF's recording of Charpentier's *La descente d'Orphée aux enfers*, which won Best Opera Recording at the 2015 Grammy Awards.

His worldwide operatic and concert appearances include venues as diverse as the Royal Opera at Versailles, Tanglewood Festival, New Zealand Festival of the Arts, Lincoln Center, Concertgebouw, Kennedy Center, Théâtre des Champs-Élysées, Gran Teatro Nacional del Perú, Beethoven Festival Warsaw, Boston Symphony Hall, Musikfestspiele Postdam's Sanssouci, Halle Handel Festival, Leipzig BachFest, and the early music festivals of Boston, San Francisco, and Vancouver.

Recent performances include Handel's *Messiah* with Seattle Symphony, Bach's St. Matthew Passion with the Armenian Philharmonic, *Winterreise* in recital at the Smithsonian Museum, Bach's Mass in B Minor with American Bach Soloists, solo performances with Handel & Haydn Society and Boston Baroque, and the first Bach St. Matthew Passion in Peru with the National Symphony Orchestra of Peru. He currently serves on the voice faculty of Boston University.



American bass-baritone **Brandon Cedel** is a graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, and was an ensemble member of Oper Frankfurt from 2016-2019. He last appeared with Music of the Baroque in April 2023.

Highlights of Brandon Cedel's 2024-2025 season include the role of Dulcamara in *L'elisir d'amore* in his debut for the English National Opera; Il Rè in *Ariodante* for Boston Baroque; and Garibaldo in *Rodelinda* in his debut for Garsington Opera. In concert he sings the Mozart Requiem with the Handel & Haydn Society and Méphistophélès in Berlioz's *La damnation de Faust* with the Santa Fe Symphony Orchestra.

Recent appearances include the title role in *Le nozze di Figaro*, Bottom in *A Midsummer Night's Dream*, Leporello in *Don Giovanni*, and Argante in *Rinaldo* for the Glyndebourne Festival; the title role in *Hercules* for the Karlsruhe Handel Festival and the Komische Oper, Berlin; the title role in *Don Giovanni* for Atlanta Opera; Dan Brown in the world premiere of *The Hours* with the Philadelphia Orchestra and subsequently at the Metropolitan Opera; Masetto in *Don Giovanni* for the Metropolitan Opera and the Lyric Opera of Chicago; Collatinus in *The Rape of Lucretia* and Magnifico in *La Cenerentola* for the Boston Lyric Opera; the title role in *Le nozze di Figaro* for Opera Philadelphia and the Stuttgart Staatsoper; Goulaud in *Pelléas et Mélisande* for Des Moines Metro Opera; and Colline in *La bohème* and Basilio in *Il barbiere di Siviglia* for Canadian Opera Company.

Brandon Cedel's many roles for Oper Frankfurt include Masetto in *Don Giovanni*, Sprecher in *Die Zauberflöte*, Lieutenant Ratcliffe in *Billy Budd*, Argante in *Rinaldo*, Ariodante in *Xerxes*, Cesare Angelotti in *Tosca*, Brander in *La damnation de Faust*, and Achior in Mozart's *La Betulia liberata*.



Andrew Megill is recognized as one of America's leading choral conductors, admired for his passionate artistry and unusually wide-ranging repertoire, which extends from early music to newly composed works. His performances have been praised for their "power, subtlety, and nuance" and "profound spirituality" (*Le Devoir*, Montreal). He was named chorus director in April 2022.

Andrew Megill frequently leads North America's finest professional choirs. He is the conductor of the Montreal Symphony Orchestra Chorus and Artistic Advisor and Director of Choral Activities for the Carmel Bach Festival. Recent highlights include guest conductor for the Thirteen in Washington, D.C. and the Choir of Trinity Wall Street in Manhattan. He also collaborates with the world's leading orchestras, including the Cleveland Orchestra, Dresden Philharmonie, Montreal Symphony Orchestra, National Symphony, and the New York Philharmonic for conductors such as Pierre Boulez, Charles Dutoit, Joseph Flummerfelt, Rafael Frühbeck de

Burgos, Alan Gilbert, Neeme Järvi, Zdenek Macal, Kurt Masur, Zubin Mehta, Kent Nagano, John Nelson, Rafael Payare, and Julius Rudel. An accomplished orchestral conductor, he has led the Spoleto Festival Orchestra, I Musici de Montréal Chamber Orchestra, and Bang on a Can All-Stars.

Andrew Megill is particularly admired for his performances of Baroque choral works and regularly collaborates with leaders in the field of historically informed performance, including Masaaki Suzuki, Ton Koopman, Bruno Weil, Andrea Marcon, Herve Niquet, and Paul McCreech. He has conducted many period-instrument orchestras and has led Bach festivals at the University of Illinois, Westminster Choir College, the University of Missouri-Kansas City, and in Ireland at the Dublin Institute of Technology.

Andrew Megill previously served as Music Director of the Masterwork Chorus and Orchestra (with whom he frequently performed in Carnegie and Avery Fisher Halls) and Chorusmaster for the Spoleto Festival USA. He has been a guest artist with the Yale Institute of Sacred Music, TENET vocal ensemble, the Juilliard Opera Center, and Emmanuel Music (Boston), and served as interim choirmaster for Trinity Church (Wall Street) in Manhattan.

Andrew Megill is currently the Arthur L. Rice, Jr. Professor in Music and Director of Choral Organizations at the Bienen School of Music at Northwestern University. He previously served as the Suzanne and William Allen Distinguished Professor of Music and Director of Choral Activities at the University of Illinois (Urbana-Champaign); before moving to Illinois, he taught at Westminster Choir College for over 20 years. Recordings of choirs conducted or prepared by him may be heard on the Decca, EMI, Canteloupe, Naxos, Albany, and CBC labels.

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Lauren Snouffer, soprano (Iphis)

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Aryeh Nussbaum Cohen, countertenor (Hamor)

Neal Davies, bass-baritone (Zebul)

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Program Notes

HAYDN *The Creation*

In 1791, Joseph Haydn traveled to London for the first time. The journey was a personal and professional success—and unwittingly led to one of the most famous oratorios ever composed. From May 23 to June 1, Haydn attended the Handel Festival in Westminster Abbey, where he heard *Israel in Egypt* and *Messiah* and excerpts from *Esther*, *Saul*, *Judas Maccabaeus*, and *Deborah*. He was already acquainted with Handel's music, but 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 reaction was slightly more self-centered—as he admitted, the majesty of Handel's music stoked his desire to "write a work that will give permanent fame to my name in the world." His friend J. P. Salomán offered him the opportunity. During Haydn's second visit to London in 1794–95, Salomán gave him an anonymous libretto in English entitled *The Creation of the World*. 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 recognized 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 found wealthy patrons to assist with the production cost 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 profoundly affected the composer. “I was never so devout as when I was at work on *The Creation*,” the composer recalled. “I fell on my knees each day and begged God to give me the strength to accomplish the work successfully.”

Under Haydn’s direction, *Die Schöpfung*’s first performance occurred at the Schwarzenberg Palais on April 30, 1798. The premiere 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. *Die Schöpfung* received several subsequent performances that year and soon became the second most frequently performed oratorio after Handel’s *Messiah*. In 1800, it was published in both English and German, and Haydn reportedly preferred that the oratorio be performed in English when performed in English-speaking countries.

Just like Handel’s *Messiah*, *The Creation* is organized into three sections. The first and second depict the process of the world’s creation, introducing the first six days with a recitative based on text from the Bible, highlighting picturesque moments with arias or *arioso* settings of Milton’s words, and punctuating the day’s end with a triumphant chorus. In the third part, the seventh day, 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 Creation*, and Haydn capitalizes fully on the richness of these moments. One obvious example is the opening overture, “The Representation of Chaos,” in which ambiguous harmonies and pungent chromaticism 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 a ghostly chorus and eerie orchestral accompaniment. Darkness is abruptly and unequivocally dismissed with the bold and thrilling eruption of C Major at the words “Let there be light.” This remarkable moment 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 beautiful aspects of *The Creation* is how Haydn makes the great story seem real 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.” This storm of weather effects leads directly to the chorus and soprano solo “They marvel at the wondrous work,” in which the full chorus shouts “the praise of God.” 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;

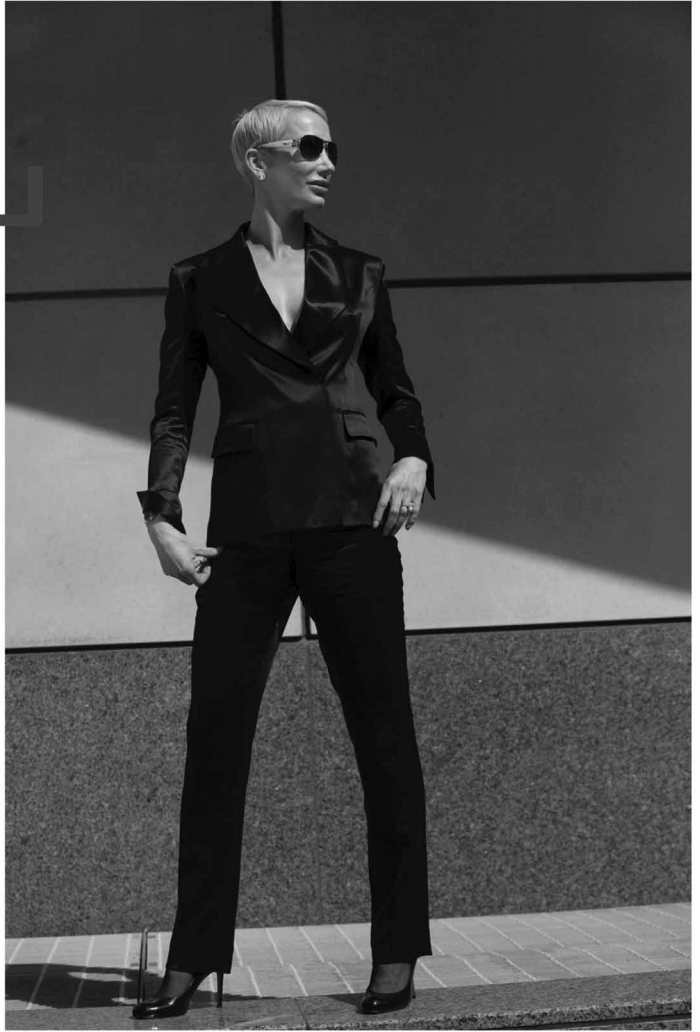
verdant fields filled with fragrant herbs, ripe fruits, and vaulted groves; and the resplendent sun, shimmering moon, and “the vast expanse of Heaven’s dome...adorned with countless stars.” Part I concludes with the chorus and trio, “The heavens declare the glory of God,” which celebrates the completion of the first four days in a blaze of operatic glory.

The fifth and sixth days are the subject of Part II. The creation of living creatures provides Haydn with an even more fantastic opportunity for inventive and humorous word painting. In Gabriel’s opening aria, “On mighty pinions,” for example, the 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 swarms of insects and creeping reptiles and worms. 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 be to the Creator, forever be his name exalted.”

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, “Wife beloved/Dearest husband.” After a slow and elegant opening in triple meter, the pair suddenly shift in tone at the words, “The dew-spangled morning, O how it quickens all!” The faster tempo, duple meter, and rustic horns signal an *écossaise*, a dance popular in Vienna at the turn of the 19th century. The momentary intrusion of a patently secular musical element, particularly in contrast with the previous duet and chorus, “With praise of Thee, O Lord our God,” might even be interpreted as a fleeting reference to the pair’s imminent 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.

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Text and Translation

PART I

Overture - *The Representation of Chaos*

The First Day

Recitative (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.

Recitative and Air (Uriel)

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

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.

The Second Day

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.

Aria (Gabriel) and *Chorus*

They marvel at the wondrous work with awe and joy, the host

celestial; and loud resounds in

angel voices the praise of God,

they praise the second day.

The Third Day

Recitative and Air (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.

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

Recitative and Air (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.

With verdure clad the fields
appear
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.

Recitative (Uriel)

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

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 splendor, in glorious
array.

The Fourth Day

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 and for seasons,
and for days and for years. He
made the stars also.

Recitative (Uriel)

In radiant brightness rises now the
sun, resplendent shining;
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.

Chorus and Trio

Chorus

The heavens declare the
glory of God.
The firmament shows 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 firmament shows forth the
wonders of his work.

Gabriel, Uriel, Raphael

Through all the earth their word
goes forth, where is speech or
language, there their voice is
heard. Ever their voice is heard.

Chorus

The heavens declare the
glory of God.
The firmament shows forth the
wonders of his work.

INTERMISSION

PART II

The Fifth Day

Recitative and Air (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.

On mighty pinions upward soars
the eagle proud. He cleaves the
air, and wings in swiftest flight his
way to the sun, to the radiant 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.

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, and
multiply. Rejoice ye in the Lord
your God.

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

Trio

Gabriel

How lovely now appear, and 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 host.
Their glossy plumage gay, a myriad
hues displays when golden 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?

Trio and Chorus

The Lord is great and great his
might.
And glorious is his name forever
more.

The Sixth Day

Recitative (Raphael)

And God said: Let the earth bring forth the living creature after his kind; cattle and creeping thing and beast of the earth after his kind. 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 vigor and fire, with flying mane, impatient neighs the noble steed. On pastures green the cattle seek their food, divided into herds. And o'er the meads, see, scattered far and wide the fleecy, gentle sheep. Like sand clouds whirling, in myriads swarming, rise hosts of insects. In long procession creep the reptile and the worm.

Air (Raphael)

Now in full splendor 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 was all not yet achieved. The whole was lacking still that being, that should the works of God behold, with thankful heart his goodness praise.

Recitative and Air (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.

Sublime, in noble dignity, with beauty, courage, and strength endowed, erect, with gaze turned heavenwards, he stands, a man, the king 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 helpmate fair. Her smiles so soft and innocent, of lovely spring the mirror, betoken him love and joy and bliss.

Recitative (Raphael)

And God saw every thing that he had made; and behold, it was very good. And the heavenly choir solemnized the end of the sixth day, thus singing aloud.

Chorus

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

Let us rejoice and sing aloud!

The praise of God shall be our song.

Trio

Gabriel, Uriel

To thee, O Lord, all lift their eyes;
From thee, their daily bread
implore.

Thou openest 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 vigor 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, forever be
his name exalted.
Hallelujah!

PART III - Adam and Eve in Eden

Recitative (Uriel)

From rosy clouds softly comes, by
music sweet 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.
And soon in joyful strains they sing
their maker's praise.

Then let our voices too unite with
theirs in song.

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 has wrought.

Chorus

Forever blessed be his power.

Adam

Of stars the brightest, O how fair,
foretellest thou the dawn.
Thou, radiant sun, thou crown'st the
day, thou eye and soul of all.

Chorus

Proclaim throughout your orbits
vast.

Proclaim the might of God, his
glory tell!

Eve

And thou, fair orb of night, the
solace, and all ye starry hosts,
spread wide o'er all the world,
spread wide his praise, in chorus
sing, ye spheres!

Adam

And ye elements, by whose power
unceasing change is wrought.
Ye mists and vapors, that the wind
assembles and dispels.

All

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

Ye that tread the mountaintops,
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!

Adam, Eve

Ye dusky groves, ye hills and
dales, our songs of thanks ye
hear, from morn till eve re-echo
loud our grateful hymns 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.

Recitative (Adam)

Our first great duty is fulfilled.
In worship have we thanked our
God.
Now follow me, my life's
companion.
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 us 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 is my
glory, is my pride.

Duet

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.

Both

The dew-spangled morning, O how
it quickens all!
The coolness of evening, O how it
freshens all!
How sweet is the savor of mellow,
golden fruit!
How lovely the fragrance the
blossom shed abroad, but without
thee, what is to me, the dewy morn,
the evening breeze, the mellow fruit,
the fragrant flowers?
With thee, enhanced is every joy.
With thee, is twofold all delight.
With thee, is life all bliss and
happiness; thine it all shall be.

Recitative (Uriel)

O happy pair, and happy ever
more, if folly vain mislead you not
more to desire than ye have, and
more to know than know ye
should.

Chorus

Sing the Lord, O all ye voices, give
him thanks, all ye his works so
wondrous!

Sing his honor, sing his glory,
bless and magnify his name.
Jehovah's praise endures forever
more. Amen.

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Box Office Phone (847) 673-6300
NorthShoreCenter.org

Administrative Office Hours | Monday - Friday: 9:00 a.m.–5:00 p.m.

Box Office Hours | Tuesday - Saturday: 11:00 a.m. - 5:00 p.m. or until curtain;

Sunday - Monday: Open two hours prior to curtain (summer hours may vary)

VenuWorks manages the North Shore Center for the Performing Arts in Skokie

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Director of Marketing & Communications.....	Joseph Alaimo
Manager of Concerts/Marketing Assistant.....	Merrill Miller
Technical Director.....	Jake Reich
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THE NORTH SHORE CENTER FOR THE PERFORMING ARTS IN SKOKIE opened in 1996 and operates as part of the Village of Skokie’s plan to provide cultural, and educational programs, benefiting the citizens of Skokie and the surrounding communities.

IN CONSIDERATION OF OTHER PATRONS

- Latecomers will be seated at the discretion of management.
- Please turn off your cell phones and refrain from using them during the show. They are distracting to the performers and your fellow audience members.
- The North Shore Center now features T-COIL (a hearing assistance telecoil loop system) in both spaces, which allows venue patrons with T-coil enabled hearing aids and cochlear implants to receive enhanced radio frequency audio broadcasts of all theatre performances directly to their individual hearing aid device.
- The Center also has a ListenTech RF assistive listening system available for all shows on a first come/first served basis. We ask that patrons using these devices please leave a driver’s license, state ID card or credit card with the House Manager until the device is returned at the end of the performance.
- **Lost and Found: please call (847) 679-9501 ext. 3202 for lost items.**

In Consideration of Other Patrons and the Performers:

Photography is not permitted in the Theater at any time and texting during performance is strictly prohibited. Film or digital images will be confiscated or deleted by the Harris Theater house staff; violators will be subject to a fine. Latecomers will be seated at the discretion of the house management. Smoking is prohibited within the Harris Theater. Allowance of personal items and baggage into the auditorium space is at the sole discretion of house management.

For Your Safety:

Please take a moment and note the nearest exit. In the event of an emergency, follow the directions of the Harris Theater house staff. In the event of an illness or injury, inform the Harris Theater Front of House Manager.

Accessibility:

Wheelchair accessible seating locations, swing arm aisle seating, and inclusive/wheelchair accessible restrooms are available on all auditorium seating levels. The Harris is also equipped with an FM Assistive Listening Device system. Headsets are available for check out with a valid ID. Please call the Box Office in advance at 312.334.7777 regarding ticketing and accessible seating questions. If inquiring on any additional accommodation requests to enhance your performance experience, please reach out to access@harristheaterchicago.org or call 312.334.2486 at least two weeks in advance.

Parking:

Discounted parking validation is available for all ticket holders using the Millennium Park Garage. A validation machine is located on Lobby Level 5 (Upper Randolph).

Rental Information:

If you have any questions about the Harris Theater, including rental of the facility, group tours, or volunteer opportunities, please email rentals@harristheaterchicago.org.

About the Joan W. and Irving B. Harris Theater for Music and Dance

The Harris Theater is Chicago's home for music and dance, connecting diverse audiences with artists from across the city, the nation, and the world. An anchor institution of Millennium Park and the first multi-use performance venue built in downtown Chicago since 1929, the Harris was established in 2003 to create a much-needed home for the city's vibrant community of midsize performing arts organizations. Today, the nonprofit Harris Theater features some of the most diverse arts and culture offerings in the city, from its Chicago-based Resident Companies to the world-renowned visiting artists who perform on its stage through the Harris Theater Presents series.

The Harris represents a distinctive model for artistic excellence, collaboration, and creative symbiosis, making the performing arts relevant and accessible to the widest possible audience. Acting as both a home base for and a supportive partner of its Resident Companies, the Harris provides state-of-the-art performance space and ongoing support to nearly 30 Chicago-based performing arts organizations. Its 1,500-seat multi-use theater brings innovative and boundary-pushing productions from more than 32 countries across six continents to Chicago, creating unique opportunities for dialogue between Chicagoans and the world's leading artists, thinkers, and innovators. The organization's signature Harris Theater Presents series has featured acclaimed artists and ensembles including Batsheva Dance, Chamber Music Society of Lincoln Center, English National Ballet, Joshua Bell, Joyce DiDonato, Sir John Eliot Gardiner and the Monteverdi Choir, Angélique Kidjo, and Paris Opéra Ballet. The Theater's education and community engagement initiatives build bridges between artists and community members, providing master classes, artist talks, and free tickets for more than 35 partner organizations throughout Chicago.

To learn more about the Harris Theater, Chicago's home for music and dance in Millennium Park, visit harristheaterchicago.org and follow us on Facebook, Twitter, and Instagram.



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Harris Theater

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Harris Theater

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North Shore Center

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Harris Theater

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