

Come Sing

Haydn *The Creation*

Saturday 7 February 2015
St Andrew's Parish Church,

Conductor Richard Pearce
Organist Philip Scriven

Soloists: *Soprano* Galina Averina
Tenor Thomas Erlank, *Bass* Michael Mofidian

Performance: 6pm

Voluntary collection in aid of St Andrew's Parish Church

The Waverley Singers thank the Churchwardens and PCC of St Andrew's for making them so welcome in their lovely church.

Date for your diary:

Saturday 20th June, Guildford Cathedral,
Waverley Singers Diamond Jubilee Concert

Haydn *The Creation*

Waverley  Singers

Part 1

Introduction	Representation of chaos
Recitative (Bass) and Chorus	In the beginning
Air (Tenor)	Now vanish before the holy beams
Chorus	Despairing cursing rage
Recitative (Bass)	And God made the firmament
Solo (Soprano) and Chorus	The marv'llous work
Recitative (Bass)	And God said, Let the waters
Air (Bass)	Rolling in foaming billows
Recitative (Soprano)	And God said, Let the earth
Air (Soprano)	With verdure clad
Recitative (Tenor)	And the heavenly host
Chorus	Awake the harp
Recitative (Tenor)	And God said, Let there be lights
Recitative (Tenor)	In splendour bright
Chorus	The heavens are telling

Part 2

Recitative (Soprano)	And God said, Let the waters
Air (Soprano)	On mighty pens
Recitative (Bass)	And God created great whales
Recitative (Bass)	And the Angels
Trio	Most beautiful appear
Trio and Chorus	The Lord is great
Recitative (Bass)	And God said, Let the earth bring forth
Recitative (Bass)	Straight opening
Air (Bass)	Now heaven in fullest glory shone
Recitative (Tenor)	And God created man
Air (Tenor)	In native worth
Recitative (Bass)	And God saw every thing that he had made
Chorus	Achieved is the glorious work
Trio	On thee each living soul awaits
Chorus	Achieved is the glorious work

Franz Joseph Haydn (1732-1809) began working on *The Creation*, his crowning achievement, in 1796 on his return to Vienna from five years of extended trips to England, inspired to create something for Austria to match his experience of hearing Handel's *Messiah* and *Israel in Egypt*. He had been given a libretto, originally written for Handel but unused, and arranged a German translation to be made to provide for publication of the work in both languages. By this stage in his career, he had served as Kappelmeister to the Esterházy family for over thirty years, and having completed his 104 symphonies that brought that form to unrivalled development, he was at the height of his own creative powers, and enjoyed a reputation and standing second only to Mozart. Sparkling vitality, expressive originality and classical elegance mark his work. *The Creation* breaks new ground with its striking tonality, as heard with vivid effect in the opening movements: we move from the description of primal chaos that meanders through unresolved key changes to the brilliance of the sudden shift into C major for the creation of Light. The libretto draws on the account of Creation in the first chapter of Genesis, some of the psalms and also Milton's *Paradise Lost*. Part One follows the first four days of Creation, Part Two, days five and six for the creation of the birds, sea and land animals, and finally mankind. (Part Three tells of Adam and Eve in the Garden of Eden). In the work, each 'day' consists of a piece of Biblical narrative followed by some descriptive commentary and then a concluding chorus as a hymn of praise. This structure provides for dazzling solo arias and exuberant full choruses, and the music describes the text with delightful inventiveness, to match the joyful wonder at the goodness of creation.

Richard Pearce (Conductor) is the Waverley Singers' Director of Music. He was organ scholar at Trinity College, Cambridge, where he toured and recorded extensively with the chapel choir. After graduating with first class honours in music, he studied piano accompaniment for two years at the Guildhall School of Music and Drama in London. Working with chamber choirs and choruses has become a speciality for Richard. He records and broadcasts regularly with the BBC Singers, most recently for the BBC Radio 3 Carol Competition. He has long-standing associations with the Royal Choral Society, as well as twice yearly trips to Sweden to work with groups in the Stockholm and Malmö areas. He is regular organist with the Philharmonia Orchestra, and also performs with the BBC Symphony Orchestra and Chorus. Richard is a professor at the Guildhall School of Music and Drama.

Philip Scriven (Organ) is widely regarded as one of the finest organists of his generation, and is highly respected as a choral, orchestral and operatic conductor. He is currently Organist-in-Residence at Cranleigh School, co-founder and Principal Conductor of the Darwin Ensemble Chamber Orchestra, and Assistant Conductor and Accompanist of the world-renowned Bach Choir, combining these posts with a freelance recital career which takes him all over the world. He has made numerous recordings including works such as Holst's *The Planets* which he has transcribed for the organ. From 2002-10 Philip was Organist and Master of the Choristers at Lichfield Cathedral and Musical Director of the Lichfield Cathedral Chorus, having held previous positions at Westminster Abbey, St. George's Chapel Windsor Castle, St. John's College Cambridge and Winchester Cathedral.

Galina Averina (Soprano) studied at the Russian University of Theatre Arts, Moscow (2005-2010), graduating with honours. In 2010, she began her professional career in the Perm' State Opera and Ballet Tchaikovsky Theatre. Her roles have included Brigitta (*Iolanta*), Frascata (*Carmen*), Ksenia (*Boris Godunov*), 1st Spirit (*A Christmas Carol*), Noemi (*Cendrillon*), Ersilia (*Le astuzie femminili*), a Polovtsian Maiden (*Prince Igor*) and Annina (*La Traviata*). Choosing to develop her professional skills in the UK, she has recently graduated with distinction from the Welsh International Academy of Voice. Notable prizes include Grand Prix at the 'New names' Young Musicians Competition in Moscow, 'Vocalists 2012' Award, and Junior Prize at Les Azuriales Young Artists Competition in Nice. In 2013, after some masterclasses with Dame Kiri Te Kanawa, she gave a recital at the Cadogan Hall in London. In September 2014 Galina joined the International Opera School at the Royal College of Music, as a Jessie Sumner Scholar studying with Sally Burgess. She is very grateful to the Josephine Baker Trust for the support it is giving her.

Thomas Erlank (Tenor) recently graduated from the University of Stellenbosch with a Diploma in Practical Music, specialising in singing. In 2011, he won the Mabel Quick singing bursary and during the same year he made his public debut as a soloist. Since the beginning of 2012, Thomas has been actively involved in performing oratorio, including Handel's *Messiah* and Mozart's *Requiem*. Thomas was a finalist in the Pick & Pay/Tine Music Radio 101.3 Music Awards (August, 2012), as well as the FMR/Nussbaum Bursary Awards (March, 2013). Thomas was actively involved with all student productions at Stellenbosch University Conservatorium. He sang the role of Aeneas in Purcell's *Dido and Aeneas*, directed by Michelle Breedt in 2012, and more recently he sang the role of Nemorino (*L'elisir d'amore*, Donizetti) and Danilo (*Die lustige Witwe*, Lehár) in an opera excerpts concert. Currently Thomas is studying vocal performance, as a Gisela Gledhill Scholar, supported by the Josephine Baker Trust and an Alice Templeton Award, under the tutelage of Tim Evans-Jones and Gary Matthewman at the Royal College of Music.

Michael Mofidian (Bass) graduated in 2014 from Jesus College, Cambridge, with first class honours in Music. He is now in his first year as a postgraduate at the Royal Academy of Music. He is greatly interested in contemporary music, and recently created the role of God in Joshua Borin's new chamber opera, *Cain*. Previous operatic roles include Ferryman *Curlow River*, Figaro *Le nozze di Figaro*, Harasta *The Cunning Little Vixen*, Pinellino *Gianni Schicchi*, Masetto *Don Giovanni*, Father-in-law in Milhaud's *Le pauvre matelot*, and Polyphemus *Acis and Galatea*. In concert, his solo performances include Stravinsky *Les noces*, Haydn *Seven Last Words of Christ on the Cross*, Handel *Messiah*, Bach *St Matthew Passion*, Nielsen *Fynsk Foraar*, Mozart *Requiem*, Fauré *Requiem* and Monteverdi *Vespers*. Michael has participated in masterclasses with Ann Murray, Roderick Williams and Malcolm Martineau. He is also a composer and currently studies with Robin Holloway, having previously studied with James Macmillan and Richard Causton. Michael is hugely grateful for the support of his studies by the ABRSM, Help Musicians UK (Fleming Award), and the Josephine Baker Trust.