



UNIVERSITY
OF MANITOBA

School of Music

Presents

The Creation

Wednesday, October 27, 2004
7:30 P.M.

Westminster United Church, 745 Westminster Avenue

Earl Stafford, Conductor

Soloists:
Tracy Dahl
Robert MacLaren
Mel Braun



**The University of Manitoba Symphony Orchestra
The University of Manitoba Singers
The University Women's Choir
The Bison Men's Chorus**

Earl Stafford, conductor

Soloists

**Tracy Dahl – Gabriel, Eve
Robert MacLaren - Uriel
Mel Braun – Raphael, Adam**

**THE CREATION
by Franz Joseph Haydn**

First Part

1. Introduction: The Representation of Chaos
Recitative with Chorus: In the beginning
2. Aria with Chorus: Now vanish before the holy beams
3. Recitative: And God made the firmament
4. Chorus with Soprano Solo: The marv'lous work beholds amaz'd
5. Recitative: And God said: Let the waters
6. Aria: Rolling in foaming billows
7. Recitative: And God said: Let the earth bring forth grass
8. Aria: With verdure clad
9. Recitative: And the heavenly host proclaimed
10. Chorus: Awake the harp
11. Recitative: And God said: Let there be lights
12. Recitative: In splendor bright is rising now
13. Chorus with Solos: The heavens are telling

Second Part

14. Recitative: And God said: Let the waters bring forth
15. Aria: On mighty pens
16. Recitative: And God created great whales
17. Recitative: And the angels struck their immortal harps
18. Trio: Most beautiful appear
19. Chorus with Solos: The Lord is great
20. Recitative: And God said: Let the earth bring forth the living creatures
21. Recitative: Strait opening her fertile womb
22. Aria: Now heav'n in fullest glory shone
23. Recitative: And God created man
24. Aria: In native worth and honour clad
25. Recitative: And God saw ev'ry thing
26. Chorus: Achieved is the glorious work
27. Trio: On thee each living soul awaits
28. Chorus: Achieved is the glorious work

Part Three

29. Recitative: In rosy mantle
30. Duet and Chorus: By thee with bliss, o bounteous Lord
31. Recitative: Our duty we performed now
32. Duet: Graceful consort! At thy side
33. Recitative: O happy pair
34. Final Chorus (with Solos): Sing the Lord ye voices all!

Franz Joseph Haydn (1732-1809)

Haydn witnessed many radical changes in music during the course of his long life. He was eighteen when Bach died in 1750, signaling the end of the Baroque era, and seventy-two when Beethoven's 'Eroica' Symphony was first performed in 1804, ushering in the Romantic period. Old forms of music were superseded by the symphony, sonata and string quartet, patronage moved from the church to the royal court, and public concerts were rapidly becoming immensely popular. Throughout all these changes, Haydn remained a pioneering figure. Other composers had written symphonies, sonatas and string quartets before him, but it was Haydn who first exploited the untapped potential of these forms, expanding and developing them to a hitherto unimagined degree.

The almost childlike cheerfulness of Haydn's music, its inexhaustible inventiveness and its perfection of design conceal a considerable inner strength. This fusion of classical elegance and intellectual power explains to a large extent the compelling appeal of his music. These are the qualities, together with his irrepressible spirit, that placed Haydn far and away above the level of his contemporaries and kept him at the forefront of music during most of the eighteenth century. No wonder he was hailed as a genius throughout Europe, admired and revered by the public and by his peers. Mozart said, 'Haydn alone has the secret both of making me smile and of touching my innermost soul'. Even Napoleon, on capturing Vienna, immediately ordered a guard of honour to be placed around Haydn's house.

For much of his life Haydn's energies were devoted primarily to composing orchestral and instrumental music. The supreme choral masterpieces of his old age – *The Creation*, *The Seasons* and the six great Masses, including the well-known *Nelson Mass* – were all composed during the last fifteen years of his life.

The oratorio as a musical form appeared briefly in seventeenth century Italy, but was soon eclipsed by the much more popular operas. It was Handel who resurrected the oratorio from obscurity, transforming it from little more than an extended cantata into a powerful choral music-drama that was soon to dominate public music-making in eighteenth and nineteenth century England. The succession of masterpieces that Handel wrote inspired many later composers, notably Haydn and Mendelssohn. During his first visit to London, Haydn attended one of the great Handel festivals held in Westminster Abbey and was completely overwhelmed by the experience, as a result of which he resolved to write an oratorio himself that would be worthy of Handel's supreme examples. In 1796, inspired by what he had heard whilst in London, Haydn set to work on the score, which was not completed until 1798, by which time he was sixty-six. 'I was never so devout as during that time when I was working on *The Creation*,' he observed. The work received its first public performance in 1799 and was immediately recognized as a supreme masterpiece, receiving many performances all over Europe.

In common with opera, and like most oratorios – though not *Messiah* - *The Creation* has named characters and is divided into acts and scenes. These consist of sequences of choruses, recitatives and arias. The work begins with an extended orchestral introduction, 'Representation of Chaos.' Parts One and Two then describe the six days of Creation, each of which follows a threefold pattern comprising biblical narrative, descriptive central section and hymn of praise. The three soloists represent the archangels Gabriel (soprano), Uriel (tenor) and Raphael (bass), with the chorus fulfilling an important role portraying angels glorifying their maker. Part Three is devoted entirely to the appearance of Adam and Eve (bass and soprano) who sing of the wonder and perfection of God's newly created world and of their happiness together. Soloists and choir combine for the final uplifting chorus of praise.

The Creation represents a considerable dramatic development over its Handelian predecessors. Haydn's bold use of orchestral colour, his adventurous harmony, exceptional rhythmic and melodic inventiveness, and the work's strong overall unity bring the subject to life with an almost operatic vividness and power. The opening is a good illustration of Haydn's innovative approach. The extended orchestral introduction, itself a departure from the conventional overture, is entitled 'Representation of Chaos' and immediately arrests the listener's attention with its shifting, ambiguous harmonies on muted strings, brass and timpani. In the ensuing recitative Raphael tells us that 'the earth was without form, and void' and this is reflected in the sparse emptiness of the orchestral accompaniment. The choir continues in a mood of hushed stillness, until 'and there was light', at which point there is a sudden, massive *fortissimo* chord of C major from the now unmuted full orchestra. Even after two hundred years the effect is still immensely powerful. It was evidently totally overwhelming at the time, judging by the following account from one of Haydn's friends. '... and at that moment when light broke out for the first time, one would have said that rays darted from the composer's burning eyes. The enchantment of the electrified Viennese was so general that the orchestra could not proceed for some minutes,' he wrote.

This is perhaps the most startling dramatic gesture of the whole work, but there are plenty of other equally effective instances of musical word-painting, such as the storm scenes, the wonderful sunrise music and the colourful depiction of various animals and birds. It is also worth drawing attention to Haydn's musical characterisation. For the angels he adopts a somewhat florid, lofty style, whilst for Adam and Eve the writing is simpler and more folk-like. In fact the whole work sparkles with the vitality and unfailing inspiration so characteristic of this remarkable composer, who was still experimenting and still surprising his delighted audiences right up to the end of his life.

John Bawden
Musical Director
Fareham Philharmonic Choir

THE UNIVERSITY WOMEN'S CHOIR

Henry Engbrecht, Director

Kristen Heide and Adriane Neufeld, Accompanists

Sopranos

Rachelle Adam
Gillian Andrewshenko
Ariadne Bissett
Lauren Bukata
Amanda Buztynski
Amanda Carrington
Karen Clarke
Laura Creek
Holly Dandenneau
Colleen Demarcke
Jolene Doell
Nedra Francis
Laurelle Froese
Dana Gordon
Jaclyn Gulay
Nina Hladio
Joyce Jung
Deborah Jurens
Diane Kim
Melanie Klinger
Helen Lagace
Flora Li
Holly Litwiniuk
Juanita Lonny

Jennifer Mitchler

Vhana Moldowan
Adriane Neufeld
Gwen Olson
Tiffany Prochera
Ruth Reimer
Laura Jane Rempel
Nikki Ritchot
Kyra Sampson
Esther Schäfer
Viktoria Schäfer
Kelsey Shiaro
Monika Sirski
Deanna Smith
Jennifer Wein Bender
Katrina Windjack
Maraget Wawtykow

Altos

Michelle Anderson
Nadine Barnes
Anne Cawker
Tamera Cook
Stephanie Davis

Laura Dowbenko

Karly Epp
Lynn Forsyth
Deena Grier
Angela Guingcangco
Jaclyn Hart
Kristen Heide
Lindsay Jerema
Heidi Korte
Jacqueline Kotyk
Eleanore McLeod
Colleen Metge
Michelle Mielniczek
Deirdre Nugent
Amanda Peters
Melanie Rollins
Christine Ronquillo
Deanna Roos
Julie Shoen
Allison Scholl
Kimberly Tsuji
Heidi Ugrin
Aga Widecka
Michelle Wright Douglas
Yok Yip

The University Women's Choir is one of the leading women's choirs in the province, performing with the University Singers and other choirs.

THE BISON MEN'S CHORUS

Steve Denby, Director

Cary Denby, Accompanist

Fletch Baragar
Victor Boudreau
Eliot Britton
Norman Bugge
David Burton
Ken Cairnie
Ryan Cheung
Harold Christie
Keith Christie
Sean Cruikshank
Bill Diehl-Jones
Brian Doob
Rob Einarson
Andrew Erickson
James Friel
Fred Frost
Don Fryfogel
Jonathan Gejtman
Ray Gislason
Lane Graham
Ted Greenhalgh
Bill Guenter

David Hagborg
Garry Hammerback
Clive Hanuschak
Paul Hope
Jim House
Steven Howes
Ian Hughes
Tom Jones
Bill Kawka
Bob Kellow
David Larkins
Lance Leeson
Paul Levasseur
Ian Livingstone
John Long
John Madden
Gary Martin
Patrick Mathews
Jack McDowell
Brock McEwen
Clare McKenty
Derek McLean

Philippe Morin-Fournier
Hugo Muller
John Mundie
Peter Narth
Rob Patterson
Phillip Pododworny
Bob Preston
Daren Redekopp
Jim Ryan
Borisa Sabljic
Tim Sale
Barry Schmidt
Peter Spencer
Harvey Stevens
Bob Stewart
Steve Stothers
Keith Tipples
Mark Torchia
Stirling Walkes
Gene Walz
Barry Warrack
Herman Yaeger

The Chorus is a community-based choir made up of undergraduate and graduate students, faculty, staff and alumni of the University and men from Winnipeg and surrounding communities. It has approximately 65 members. Its repertoire consists of traditional male chorus selections: spirituals, jazz arrangements, folk and art songs, sacred music, show pieces and commissioned works.

The Bison Men's Chorus held its first rehearsal in September 1984 under the direction of its founding conductor Dr. Larry Patterson, Associate Professor of Music Education in the Faculty of Education at the University of Manitoba, received a three-year grant from the President's Academic Development Fund, to establish a male chorus at the University.

In addition to its annual medieval feast in December and Annual Spring Concert, the Chorus performs at about five other events during the year in the city and elsewhere in the province. These events range from festivals to fund-raising concerts, from solo appearances to joint concerts with other choirs. Since its formation it has participated in national and international events in Vancouver, BC; Banff, AB; Fargo, North Dakota; Morris, Crookston and St. Paul, Minnesota; and Eau Claire, Wisconsin.

The Chorus is an ensemble credit within the School of Music and is a member of the Intercollegiate Male Chorus, Inc. It has produced three tapes and two CDs. Its most recent CD is He(a)rd in Manitoba.

In 1997, Dr. Patterson retired from the University. At that time he was named conductor emeritus and honorary member of the Chorus. Mr. Reno Gerl, who joined the Chorus as associate conductor in January 1994 was appointed conductor in July 1997. In 1999, Steve Denby was appointed conductor.

The accompanist for the group is Cary Denby, also a graduate of the School of Music. She is in great demand as an accompanist for soloists and choirs in festivals and musical events throughout the city.

Earl Stafford

Earl Stafford was appointed Music Director and Principal Conductor for the RWB in 1984. From 1997 to 2001 he held the position of artistic director for the Saskatoon Symphony and served on the faculty of the Banff Centre, School for the Arts from 1984 to 1992. He is currently enjoying a very active career as guest conductor with many of Canada's orchestras.

Internationally, Stafford has appeared with the Tokyo Philharmonic Orchestra, Hungarian State Opera Orchestra, Scottish Chamber Orchestra, Queen's Hall Orchestra of London, Theatre Harmony Orchestra of Moscow and the National Orchestra of Peru. He has collaborated with many of the world's finest artists including James Ehnes, Janina Fialkowska, Josh Groban, Gwen and Desmond Hoebig, Oscar Peterson, Kyoko Takezawa, Mel Torme, Edith Weins and Mark Zeltzer, to name a few.

Tracy Dahl

Coloratura soprano Tracy Dahl has established herself as an important artist on the international concert and opera stage. In the last few years, Ms. Dahl has travelled to Tampa Bay and Regina to sing the role of Adele in *Die Fledermaus*. She appeared as Blöndchen in a concert version of *Die Entführung aus dem Serail* with the New York Philharmonic, conducted by Sir Colin Davis, and performed Orff's *Carmina Burana* with the Oregon Symphony. Ms. Dahl's recent engagements included Norina in *Don Pasquale* in Calgary and Edmonton.

Other recent operatic engagements for this native Winnipegger include Rosina in Manitoba Opera's production of *The Barber of Seville* and Marie in *La Fille du Regiment* with Opera Lyra Ottawa, Arizona Opera, the Boston Lyric Opera, and Manitoba Opera; Despina in *Così fan tutte* with the Dallas Opera and Eurydice in *Orpheus in the Underworld* with Michigan Opera Theatre and Houston Grand Opera; and Servilia in *La Clemenza di Tito* at New York City Opera. She made her San Francisco Opera debut, opposite Plácido Domingo, as Olympia in *Les Contes d'Hoffmann*. Her Metropolitan Opera debut was as Adele in *Die Fledermaus* and she has returned to the Metropolitan as Zerbinetta and as Florestine in the world premiere and revival productions of *The Ghost of Versailles*.

On the concert stage, Ms. Dahl has performed Strauss's *Daphne* in solo concert appearances with the Toronto Symphony Orchestra under Andrew Davis, Handel's *Messiah* with the San Francisco Symphony, Haydn's *The Creation* with the Phoenix Symphony Orchestra and in the world premiere of David Del Tredici's *Child Alice* at Carnegie Hall with the American Symphony Orchestra.

Equally at home in recital, Ms. Dahl has performed solo recitals across North America, in France, and in joint recital with tenor Richard Margison. Her discography includes *A Disney Spectacular* with the Cincinnati Pops (Telarc), *Glitter and Be Gay* with the Calgary Philharmonic (CBC), *A Gilbert and Sullivan Gala* with the Winnipeg Symphony Orchestra (CBC), and *Love Walked In*, a Gershwin collection with Bramwell Tovey Trio (Red Phone Box Company). Ms. Dahl also has made numerous television appearances on the internationally acclaimed children's program *Fred Penner's Place*.

Robert MacLaren

The voice faculty's most recent addition is tenor Robert MacLaren, who has spent the last 17 years living in Germany as an opera soloist, recitalist, and oratorio singer. Theatres and concert halls performed in include: Saarbrücken, Cologne, Hannover, Bremen, Bern, Vienna, and Berlin, as well as Beijing and Tokyo.

Orpheus (Berlin) defines him as "a sweet loveable performer with the fine acting ability to be totally convincing in serious as well as cheerful moments. He is also an unusually good lyric tenor possessed of a rich mellowness, a voice

capable of producing many contrasts, and expressive phrasing, an ability to create all the nuances of the voice from mezza-voce to radiant high notes."The South German Press declared him to have a "well focused voice and very youthful timbre." Das Opernglas described him as "warm, gentle, never over-aggressive, a tenor with wonderful tone colour" and his phrasing as "exquisite."

MacLaren studied at McGill University, earning a diploma in Education and another in Theology Studies. He received a Bachelor of Arts in Literature and Music from Sir George William's University before studying with L'Atelier lyrique de l'Opéra Montréal; Opera Piccola in Victoria; McGill Opera Studio, and the Banff Opera Program. He trained with Leopold Simoneau, the great Canadian Mozart tenor, and Professor Margert Kalil, a Metropolitan Opera soloist.

Favourite repertoire includes Tamino in Mozart's *Die Zauberflöte* at Kassel Staatstheater and Hannover-Würzburg; Werther in J. Massenet's *Werther*, performed in Stadttheater Görlitz, Dortmund, Saarbrücken, and Würzburg; Don José in Bizet's *Carmen* at Mainfranken Theatre; Offenbach's *Les Contes d'Hoffman*; and Wagner's *Tristan und Isolde* (Seemann/Hirt) at L'Opéra de Montréal.

MacLaren's favourite Oratorio work is J.S. Bach's *Johannes Passion*, which he performed in Stadtisches Orchester in Trier, Saarbrücken, Montréal, and Québec City under Charles Dutoit. He cites Verdi's *Requiem* (performed with the Orchester des Stadttheaters Trier) as his most dramatically challenging work, and Paul McCartney's *Liverpool Oratorio* (performed with the Filharmonia Dolnoslaska and Neue Lausitzer Philharmonie at the Schlesischemusikfest) as the most fun. He also enjoyed performing recitals for the Wagner Association of Saarbrücken, including Schumann's *Dichterliebe*.

Beyond teaching music, MacLaren has also taught through Frontier College in Northern Ontario and Gillam, Manitoba. He taught high school for four years in the Gaspé Region, and spent five years with the Tudor Singers of Montréal.

Mel Braun

Baritone Mel Braun is a versatile singer, equally at home on the concert or opera stage. He is well known to Canadian audiences for his Early Music performances and broadcasts with Tafelmusik and Opera Atelier. In the field of New Music, he has premiered numerous works with the Banff Centre, New Music Toronto, Groundswell, the Manitoba Opera, and Chamber Opera West.

He has also appeared throughout Canada in the Baroque Masterworks of Bach, and Handel, including performances with Pro Coro Edmonton, the Calgary Bach Festival, Guelph Chamber Choir, Symphony Nova Scotia, Aradia Baroque, the Winnipeg Symphony Orchestra, Winnipeg Chamber Music Society and Tafelmusik. Papageno in *Magic Flute* and *Carmina Burana*, both with the Royal Winnipeg Ballet, were highlights of the 2003/04 season.

As a recitalist he has been particularly acclaimed for his performances of Schubert and Wolf. When not working as a soloist, he performs with the West End Quartet, whose repertoire ranges from motets to gospel songs, from vocal jazz to cowboy songs. Mel is a dedicated voice teacher, many of whose students at the School of Music have gone on to professional careers. He also directs the School of Music Opera Workshop, an active ensemble which presents a yearly performance of operatic excerpts and a school tour. Most recently he developed the Contemporary Opera Lab, a summer training program which brings together faculty and students from all across North America to work on the skills required for learning and performing Contemporary Opera.

Braun received his Master and Bachelor of Music for Vocal Performance from the University of Toronto, and his Bachelor of Church Music from Canadian Mennonite Bible College. He studied with Patricia Kern, Greta Kraus, Douglas Bodle, Rosemary Landry, Mary Morrison, Richard Armstrong, Martin Isepp, Colin Graham and Keith Turnbull. He received University of Manitoba Outreach and Merit awards for his teaching in 2003/04.

Upcoming Events

All concerts scheduled for Eva Clare Hall, 65 Dafoe Road
unless otherwise stated.

October 29, 8:00 p.m. - Faculty Recital: Robert MacLaren, tenor

November 6, 7:30 p.m. - Wind Ensemble Concert

The University of Manitoba Wind Ensemble under the direction of
Dr. Fraser Linklater

November 8, 12:30 p.m. - Faculty Jazz Recital

November 22, 12:30 p.m. - Faculty Recital: Oleg Pokhanovski, violin
and Laura Loewen, piano

November 23, 8:00 p.m. - Faculty Jazz Recital: Steve Kirby as part of
the Asper Concert Series

December 1 - Graduate Recital: Darryl Friesen

December 3, 7:30 p.m. - University Choirs

Featuring guest conductor Robert Sund from Swedish

December 4, 9:00 a.m. - Student Concerto Competitions

December 6, 12:30 p.m. - Faculty Recital: Mel Braun, baritone; Laura
Loewen and David Moroz, piano

To find out more about our professors, instructors,
courses, programs and upcoming events, please visit our
website at <http://umanitoba.ca/music>



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