NYP 19-14: Haydn: The Creation

(BILLBOARD)

AB: …and “this week.”

(MUSIC EXCERPT)

AB: …we hear a complete performance of Haydn’s oratorio, The Creation. This is Alec Baldwin—I hope that you’ll listen with me as Leonard Bernstein conducts...the New York Philharmonic.

(MUSIC UP AND OUT)

AB: “The Creation of Haydn! What a devout, childlike spirit speaks from the heavenly clear tones of Haydn’s muse! What naturalness, simplicity, what perception and sensitivity! What a great artist Haydn is: listening to his works, one is not struck by their ingenuity, and yet what an abundance of ingenious forms surround his graceful tone pictures!”

Words of music critic and composer Hugo Wolf from 1885...as published in English translation in Jeff Nichol’s Composers on Music.

(PAUSE)
AB: Haydn began preliminary sketches on The Creation while in London in 1794. The score was completed roughly four years later in Vienna and the work had its first public performance there on Haydn’s name-day, March 19, 1799.

Reception was overwhelmingly positive. By 1800, the work began to assume its now time-honored and integral role in Holy Week celebrations.

Part of the appeal of Haydn’s Creation is that the work is not merely a biblical re-telling of Genesis. The text is an adaptation of Milton’s Paradise Lost. And so The Creation deals with religion in the broadest sense. Karl Schuman described the oratorio as having, “…an overwhelming, believable mythology.” He went on further to note that it is “…an example of classical and romantic pantheism…a Genesis [injected with] both reason AND emotion.”

(SLIGHT PAUSE)
AB: We’re going to hear a recording that the Philharmonic made for Columbia Records in 1968. Soprano Judith Raskin is Gabriel. Tenor Alexander Young is Uriel. Baritone John Reardon sings the duo-role of Raphael and Adam…and the orchestra is joined by the Camerata Singers. Here, now, is Part I of The Creation by Haydn. Leonard Bernstein conducts…the New York Philharmonic.

(MUSIC: Part I)

AB: “The heavens are telling the glory of God…the wonder of his works displays the firmament.” One of the best-known choruses in the vocal literature there, signaling the end of Part One of The Creation by Joseph Haydn. Soprano Judith Raskin was Gabriel, Tenor Alexander Young was Uriel and Baritone John Reardon was Raphael. The Camerata Singers and the New York Philharmonic were conducted by Leonard Bernstein. I’m Alec Baldwin. We’ll have parts 2 and 3 of The Creation in a moment. You’re listening to The New York Philharmonic This Week.

(FADE OUT)

(MUSIC: Part II & III)
AB: “Sing, all voices to the Lord, for his glory shall endure forever.” That was the final chorus from Franz Joseph Haydn’s oratorio, The Creation. We just heard a complete performance of this masterpiece featuring Judith Raskin, soprano; Alexander Young, tenor, and John Reardon, baritone. The New York Philharmonic and the Camerata Singers were conducted by Leonard Bernstein.

(SLIGHT PAUSE)

AB: ...and we have time left for just a little more

Haydn:

(MUSIC)

AB: That was the finale from Haydn’s Trumpet concerto. Philip Smith was the soloist and the New York Philharmonic was conducted by Zubin Mehta. I’m Alec Baldwin and you’re listening to the New York Philharmonic This Week.

(INsert Promos/Extras)
PROMO for NYP 19-15

AB: Next time, on the New York Philharmonic This Week:
Great composers conduct their own music. This is Alec Baldwin and I hope you’ll join me as Darius Milhaud, Richard Rodgers, Paul Hindemith, and Igor Stravinsky all conduct...The New York Philharmonic This Week.