



## **Franz Joseph Haydn - Die Schöpfung**

After his second stay in London, in 1795 Haydn returned to Vienna with a baggage full of successes and satisfactions but also of new projects. In fact, the impresario Salomon, considering Haydn the worthy heir of Handel in the oratorio genre, had provided the composer before his departure with a libretto on the creation of the world which Haydn would set to music shortly after, between 1796 and 1798. The oratorio for solos, choir and orchestra *Die Schöpfung* (*The Creation*) was first performed in private form on 29 April 1798 at Palazzo Schwarzenberg to be then publicly presented the following year (19 March 1799) at the Teatro di Porta Carinzia, where it was welcomed by a great success. The text of the *Creation*, signed by such a sig. Lidley and translated into German for Haydn by Baron Gottfried van Swieten, is based on three distinct sources: the books of *Genesis* and the *Psalms* of the Bible and John Milton's *Paradise Lost*. The score is divided into three sections: the first two faithfully follow the narration of *Genesis* and involve the three solo voices of the archangels - Gabriel (soprano), Uriel (tenor) and Raphael (bass) - in the description of the six days in which God out of primordial chaos he created the elements, benevolent nature, the animal world, and finally man. The third and last section is dedicated to the description of the Garden of Eden in which the soprano and bass soloists are called to give voice to Adam and Eve. The recitative interventions of the archangels therefore constitute the leitmotif of a narrative that alternates solo arias and duets of enchanting sound beauty, monumental choral interventions, designed to celebrate the greatness of God and his work, and orchestral episodes describing the elements of nature (light, wind, thunder, rain, sea waves) and fauna (insects, deer, wild animals). An example above all is the initial overture in which Haydn represents the cosmic disorder through continuous modulations and chromatisms that increase the *suspense* up to the bright and peremptory accord that marks the '*Fiat lux*' announced by the choir.

## **Wolfgang Amadeus Mozart - Ah, lo previdi! Ah, t'invola agli occhi miei K. 272**

The recitative and aria in C minor for soprano and orchestra *Ah, lo previdi! Ah, t'invola agli occhi miei* K. 272 belongs to the group of concert arias signed by Mozart in the Salzburg years. The long dramatic scene, divided into four sections of strong impact, was created in 1777 for her friend Josepha Duschek, a Prague soprano with exceptional gifts. On this page Mozart is particularly careful to faithfully restore the character of the protagonist Andromeda in music, desperate and heartbroken by the death of Perseus. In fact, if the initial recitative is marked by strong and vehement accents, the final cavatina (*Deh, non varcar quell'onda*) is a sublime aria built on a poignant melody accompanied by the melancholy timbre of the oboe.

## **Franz Joseph Haydn - Missa in tempore belli in do maggiore 'Paukenmesse' Hob. XXII: 9**

Upon returning from his successful stays in London, in 1795 Haydn resumed his duties as *Kapellmeister* with the Esterházy family. In the employ of the new Prince Nicolaus II, Haydn's duties were however more limited and the only official commitment required involved the composition of a mass every year to be performed in Eisenstadt on the occasion of the name day of Princess Maria Ermenegilda. So over the span of six years, between 1796 and 1802, Haydn produced six works of large proportions and sumptuous sounds that testify to the stylistic maturity achieved in the genre. The *Missa in tempore belli* or *Paukenmesse* for solos, choir and orchestra, the second of the six masses, was composed in 1796. The double epithet is linked on the one hand to the war events that involved the Austro-Hungarian Empire at that time, whose army had been defeated in Italy by the armies of Napoleon, and on the other by the particular use of timpani in the score, especially in the *Agnus Dei*. In the *Missa in tempore belli* each section of the *ordinarium Missae* - *Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei* - is divided into contrasting subsections in which alternate pieces in counterpoint (such as the fugue writing of the *Credo*) and others of distinctly taste profane in which the voices of the soloists emerge (as in the *Sanctus* and the *Benedictus*). The most well-known and peculiar piece of the mass remains the final *Agnus Dei* where Haydn inserts military musical elements - the famous timpani interventions and trumpet blasts - to allude to the war events in progress and underline the drama of the choral intonation. A very suggestive page to which Beethoven also looked for his *Missa solemnis*.