



George Frideric Handel (23 February 1685 – 14 April 1759) was a German-British Baroque composer, famous for his operas, oratorios, and concertos. He received critical musical training in Italy before settling in London and becoming a naturalised British subject. His works include *Messiah*, *Water Music*, and *Music for the Royal Fireworks*. He was strongly influenced by the great composers of the Italian Baroque and the middle-German polyphonic choral tradition. Handel's music was well-known to such later composers as Haydn, Mozart, and Beethoven. Handel's compositions include fifty operas, twenty-three oratorios, and a large amount of church music, not to speak of his superb instrumental pieces. After his death, Handel's Italian operas fell into obscurity, save the odd fragment, such as the ubiquitous aria from *Serse*, *Ombra mai fù*; his reputation throughout the 19th century and first half of the 20th century, particularly in the Anglophone countries, rested primarily on his

English oratorios, which were customarily performed by enormous choruses of amateur singers on solemn occasions. These include *Esther* (1720); *Saul* (1739); *Israel in Egypt* (1739); *Messiah* (1742); *Samson* (1743); *Judas Maccabaeus* (1747); and *Jephthah* (1752).

Since the 1960s, with the revival of interest in baroque music and original instrument playing styles, interest has revived in Handel's Italian operas, and many have been recorded and performed onstage. Of the fifty he wrote between 1705 and 1738, *Alcina* (1735), *Ariodante* (1735), *Orlando* (1733), *Rinaldo* (1711,1731), *Rodelinda* (1725), and *Serse* (also known as *Xerxes*) (1738) stand out and are now performed regularly in opera houses and concert halls. Arguably the finest, however, is *Giulio Cesare* (1724) which, thanks to its superb orchestral and vocal writing, has entered the mainstream opera repertoire.

Messiah (often but incorrectly called *The Messiah*) is an English-language oratorio and is one of the most popular works in the Western choral literature. The libretto by Charles Jennens is drawn entirely from the King James and Great Bibles, and interprets the Christian doctrine of the Messiah. Composed in London during the summer of 1741 and premiered in Dublin, Ireland on 13 April 1742, it was repeatedly revised by Handel, reaching its most familiar version in the performance to benefit the Foundling Hospital in 1754. In 1789 Mozart orchestrated a German version of the work; his added woodwind parts, and the edition by Ebenezer Prout, were commonly heard until the mid-20th century and the rise of historically informed performance. *Messiah* presents an interpretation of the Christian view of the Messiah, or "the anointed one" as Jesus the Christ. Divided into three parts, the libretto covers the Messianic prophecy, his birth, miracles, crucifixion, resurrection, ascension, and finally the End Times with the Christ's final victory over death and sin. Although the work was conceived for secular theatre and first performed during Lent, it has become common practice since Handel's death to perform *Messiah* during Advent, the preparatory period of the Christmas season, rather than in Lent or at Easter. *Messiah* is often performed in churches as well as in concert halls. Christmas concerts often feature only the first section of *Messiah* plus the "Hallelujah" chorus, although some ensembles feature the entire work as a Christmas concert. The work is also heard at Eastertide, and selections containing resurrection themes are often included in Easter services.

The work is divided into three parts which address specific events in the life of Christ. Part One is primarily concerned with the Advent and Christmas stories. Part Two chronicles Christ's passion, resurrection, ascension, and the proclamation to the world of the Christian message. Part Three is based primarily upon the events chronicled in the Book of Revelation. Although *Messiah* deals with Christ's life as told in the New Testament, a majority of the oratorio texts was selected from the Old Testament, such as the prophetic books of Isaiah, Haggai, Malachi.

In 1789, a performance of "Messiah" that was to have a radical effect on the course of the oratorio's performance history was given in Vienna. Baron Gottfried Van Swieten, who later translated and edited the text for Haydn's "Creation", had, as a diplomat in London during the late 1760s, become an ardent Handelian. Among other Handel

scores, he took back to Austria a copy of the first edition of the full score of "Messiah", published by Randall and Abell in 1767. Beginning with "Judas Maccabaeus" in 1779, he introduced works by Handel into the annual oratorio series given for the benefit of the Tonkünstler Society, a Viennese musical charity. In 1789, he presented "Messiah" and, for this Viennese premiere, commissioned Mozart to fill out the accompaniments, largely dispensing with keyboard continuo and replacing the tromba parts practically unplayable for late 18th century trumpeters.

Using the Randall and Abell score and a German translation of the text by Daniel Ebeling, Van Swieten had a copyist prepare a score containing the vocal lines and Handel's string parts, together with the original dynamic and tempo markings. Onto the staves left blank for his use, Mozart added his woodwind, brass, and string parts; those of Handel's woodwind or brass parts that he chose to retain, he copied from the Randall and Abell score. Since that score contains some, but not all, of the alternative versions either in its main body or in an appendix, Van Swieten had to decide which of the various forms to use. He doubtless chose the versions that he had come to know in London 20 years earlier; by and large he selected the versions favored by Handel in the last years of his life and subsequently by his successors in presenting the annual Foundling Hospital performances, John Christopher Smith the Younger and John Stanley.

Van Swieten reassigned some of the solos to voices other than those that Handel specified. He divided the six tenor numbers beginning with "All they that see Him" between the two soprano soloists (There was no alto soloist per se; those solos he allotted to the second soprano.), assigned the 4/4 form of "Rejoice greatly" to the tenor, and gave the Guadagni version of "But who may abide" to the bass. Ironically, the only one of these reassignments with no precedent whatever in Handel's own practice, namely, the last, is the one that became "standard" during the 19th century and the first half of the 20th century.

And this seems as good a place as any to deal once and for all with the "problem" of the various versions of "But who may abide the day of His coming". Handel originally set this number as an aria for bass in 3/8 time without the vibrant prestissimo sections that distinguish the bravura rewrite for Gaetano Guadagni. At Dublin and in other early performances, a recitative setting for bass was on occasion substituted, and, in at least one season, Handel gave the original bass version, transposed up a step, to the tenor soloist. After Guadagni returned to the continent in 1753, Handel assigned the setting of "But who may abide" that is now so familiar to a female alto or, as we have seen, to a soprano. There is not a scintilla of evidence that he ever assigned this version to a bass.

Since Mozart's version of "Messiah" was to become the basis for most, if not all, further accompaniments added to the oratorio throughout the 20th century, Van Swieten must also take credit (or shoulder the blame) for initially shaping the "standard" score that was finally codified by Sir Ebenezer Prout in his performing edition of 1902. Neither Mozart nor Van Swieten, however, can be blamed for turning "Why do the nations" into a da capo aria; they were merely following the indication in the first edition. As Walsh's heirs, Randall and Abell had reused the plates from his "Songs in Messiah" in order to hold down costs in assembling a full score. Since no choruses figured in that collection, a da capo was indicated at the end of the aria to provide a return to the tonic key; Handel had used the chorus "Let us break their bonds asunder" as an exciting and dramatic substitute for a reprise of the aria's opening section. Walsh's da capo expedient was carried over into the full score in error.

Van Swieten and Mozart also made a few cuts. They omitted the chorus "Let all the Angels of God" and the aria "Thou art gone up on high". Mozart replaced the aria "If God be for us" with an accompanied recitative of his own composition. His abridged version of "The trumpet shall sound" gives most of the demanding tromba part to a horn. Perhaps most surprisingly, Mozart made wrote no additional accompaniments whatever for quite a few numbers. "He trusted in God", for instance, is utterly free of added instrumentation.

Mozart's woodwind complement includes paired flutes (piccolo in the "Pifa"), oboes, clarinets, bassoons, and horns. In addition to two trumpets and tympani, his scoring calls for three trombones in the "Overtura" and the chorus "Since by man came death". The original performance materials, which have been preserved, show that the trombones also doubled the alto, tenor, and bass lines in the tutti choruses, according to the standard Austrian practice at that time. [Because these additional, colla parte trombone parts were not specifically indicated by Mozart in his score – since he knew that the copyists would understand the performing convention and draw the parts for the doubling trombones out intuitively, they are – inexplicably – not included in the Neue Mozart Ausgabe score. The trombones appear in that full score only in the two places where Mozart wrote them

out because copyists would not have intuitively assumed their presence. Those two places are the "Overtura" and the chorus "Wie durch einen die Tod" {"Since by Man came Death"}. The original and authentic doubling trombone parts are described and included only in the Kritische Bericht {Critical Report} volume that accompanied the full score when acquired as a part of a subscription to the Neue Mozart Ausgabe. The purchaser of the individual volume not only does not get a copy of the Critical Report, he is rarely, if ever, aware, that one even exists! Hence, the vast majority of modern performances of the Mozart arrangement are flawed because the overwhelming majority of the trombone parts are omitted.] In addition, these original performing parts show not only that portions of some choruses were sung by the soloists, but also that the tutti choir – and this is confirmed by annotations on a surviving word book – consisted of but twelve singers!

Precisely because Mozart's additions were so exquisite in and of themselves and were written by a universally acknowledged master unabashedly working in the style of his own age, their validity and propriety have been debated. The negative view was perhaps best expressed by Moritz Hauptmann, who complained that Mozart's arrangement "resembles elegant stucco work upon an old marble temple, which easily might be chipped off again by the weather." Perhaps; but to extend the architectural analogy, I for one, find Mozart's work as congruent with and as complementary to Handel's as Sir Christopher Wren's late 17th-century additions are with the original Tudor portions of the palace at Hampton Court.

The arrangement was published by Breitkopf und Hartel in 1803, with editorial assistance from Thomascantor Johann Adam Hiller, who had done much to promote "Messiah" in Germany. Influenced no doubt by reports of the 1784 Westminster Abbey commemoration, he had presented the oratorio, with additional accompaniments of his own, using enormous forces; at the first performance he directed, in Berlin in 1785, 302 vocalists and instrumentalists participated.

Editing Mozart's arrangement must have been a bittersweet task for Hiller, who surely would have preferred to have seen his own performing edition, for which both the score and the performing parts now appear to be lost, published. Still, Hiller's alterations to Mozart's arrangement were nowhere near as extensive as Prout, Franz, and others believed, (The autograph Mozart score and the original performing materials turned up only in the mid 1950s, and the arrangement was not published in Urtext form until 1961.) Apart from the substitution of a German text that is a combination of the Klopstock and Ebeling translations, Hiller's only crucial change was to substitute his own arrangement (with bassoon obbligato!) of Handel's "If God be for us" for the accompanied recitative that Mozart had written.

PART I

OVERTURE.

RECITATIVE. (Accompanied - Tenor) *Comfort ye, comfort ye My people, saith your God; speak ye comfortably to Jerusalem; and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness - Prepare ye the way of the Lord: make straight in the desert a highway for our God.*

AIR (Tenor). *Every valley shall be exalted, and every mountain and hill made low, the crooked straight and the rough places plain.*

CHORUS. *And the glory of the Lord shall be revealed, and all flesh shall see it together; for the mouth of the Lord hath spoken it.*

RECITATIVE (Accompanied - Bass). *Thus saith the Lord of Hosts:-Yet once a little while and I will shake the heavens and the earth, the sea and the dry land; and I will shake all nations; and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the covenant, whom ye delight in: behold, He shall come, saith the Lord of Hosts.*

AIR (Bass). *But who may abide the day of His coming? and who shall stand when He appeareth? For He is like a refiner's fire.*

CHORUS. *And He shall purify the sons of Levi that they may offer unto the Lord an offering in righteousness.*

RECITATIVE (Alto). *Behold, a virgin shall conceive and bear a Son, and shall call his name Emmanuel, God with us.*

AIR (Alto) and **CHORUS.** *O thou that tellest good tidings to Zion, get thee up into the high mountain: O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold you God! Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.*

RECITATIVE (Accompanied - Bass). *For Behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall rise upon thee, and His glory shall be seen upon thee, and the Gentiles shall come to thy light, and kings to the brightness of thy rising.*

AIR (Bass). *The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined.*

CHORUS. *For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace.*

PASTORAL SYMPHONY

RECITATIVE (Soprano). *There were shepherds abiding in the field, keeping watch over their flock by night.*

RECITATIVE (Accompanied - Soprano). *And lo! the angel of the Lord cam upon them, and the glory of the Lord shone round about them, and they were sore afraid.*

RECITATIVE (Soprano). *And the angel said unto the, Fear not; for behold I bring you good tidings of great joy, which shall be to all people; for unto you is born this day in the City of David, a Saviour, which is Christ the Lord.*

RECITATIVE (Accompanied - Soprano). *And suddenly there was with the angel a multitude of the heavenly host, praising God and saying:*

CHORUS. *Glory to God in the highest, and peace on earth, goodwill towards men.*

AIR (Tenor). *Rejoice greatly, O daughter of Zion Shout, O daughter of Jerusalem! behold, thy King cometh unto thee! He is the righteous Saviour, and He shall speak peace unto the heathen.*

RECITATIVE (Alto). *Then shall the eyes of the blind be opened, and the ears of the deaf unstopped; then shall the lame man leap as a hart, and the tongue of the dumb shall sing.*

AIR (Alto). *He shall feed His flock like a shepherd: and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young.*

PART II

CHORUS. *Behold the Lamb of God that taketh away the sin of the world.*

AIR (Alto). *He was despised and rejected of men; a man of sorrows and acquainted with grief. He gave His back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting.*

CHORUS. *Surely He hath borne our griefs, and carried our sorrows! He was wounded for our transgressions; He was bruised for our iniquities; the chastisement of our peace was upon Him. And with His stripes we are healed.*

CHORUS. *All we like sheep have gone astray; we have turned every one to his own way. And the Lord hath laid on Him the iniquity of us all.*

RECITATIVE (Accompanied – Soprano). All they that see him, laughing Him to scorn, they shoot out their lips and shake their heads, saying:

CHORUS. He trusted in God that would deliver Him, let Him deliver Him if He delight in Him.

RECITATIVE (Accompanied - Alto). *Thy rebuke hath broken His heart; He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him.*

AIR (Alto). *Behold, and see if there be any sorrow like unto His sorrow.*

RECITATIVE (Accompanied - Soprano). *He was cut off out of the land of the living; for the transgression of Thy people was He stricken.*

AIR (Soprano). *But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption.*

CHORUS. *Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of Glory shall come in. Who is the King of Glory? The Lord strong and mighty, the Lord mighty in battle. Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of Glory shall come in. Who is the King of Glory? The Lord of Hosts, He is the King of Glory.*

RECITATIVE (Tenor). *Unto which of the angels said He at any time, Thou art My Son, this day have I begotten Thee?*

CHORUS. *The Lord gave the word, great was the company of the preachers.*

AIR (Soprano). *How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.*

CHORUS. *Their sound is gone out into all lands, and their words unto the ends of the world.*

AIR (Bass). *Why do the nations so furiously rage together, and who do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His Anointed.*

CHORUS. *Let us break their bonds asunder, and cast away their yokes from us.*

RECITATIVE (Tenor). *He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision.*

AIR (Tenor). *Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel.*

CHORUS. *Hallelujah: for the Lord God Omnipotent reigneth. The kingdom of this world has become the kingdom of our Lord, and of His Christ; and He shall reign forever and ever. King of Kings, and Lord of Lords. Hallelujah!*

Part III

AIR (Soprano). *I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth; and though worms destroy this body yet, in my flesh shall I see God. For now is Christ risen from the dead, the first-fruits of them that sleep.*

CHORUS. *Since by man came death,*

CHORUS. *By man came also the resurrection of the dead.*

CHORUS. *For as in Adam all die,*

CHORUS. *Even so in Christ shall all be made alive*

RECITATIVE (Accompanied - Bass). *Behold, I tell you a mystery; We shall not all sleep; but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet.*

AIR (Bass). *The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality.*

RECITATIVE (Alto). *Then shall be brought to pass the saying that is written; Beats is swallowed up in victory!*

DUET (Alto and Tenor). *O death, where is thy sting? O grave! where is thy victory? The sting of death is sin, and the strength of sin is the law.*

CHORUS. *But thanks be to God, who giveth us the victory through our Lord Jesus Christ.*

AIR (Soprano). *If God be for us, who can be against us? who shall lay anything to the charge of God's elect? It is God that justifieth, who is he that condemneth? It is Christ that died, yea, rather that is risen again, who is at the right hand of God, who makes intercession for us.*

CHORUS. *Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory and blessing.*

CHORUS. *Blessing and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever.*

CHORUS. *Amen.*