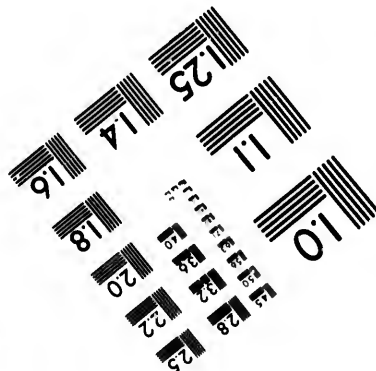
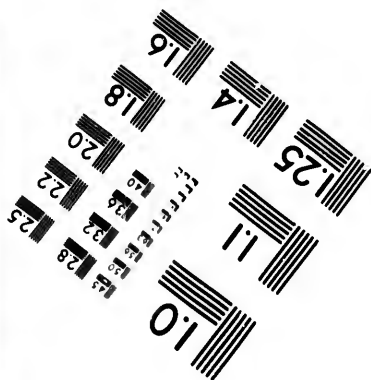
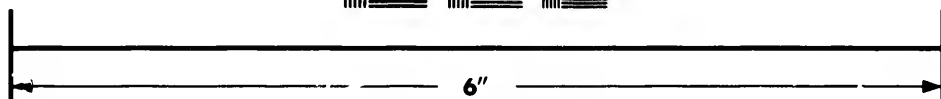
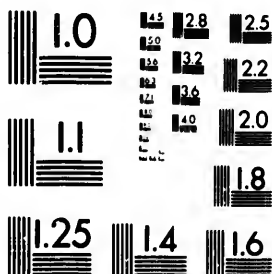


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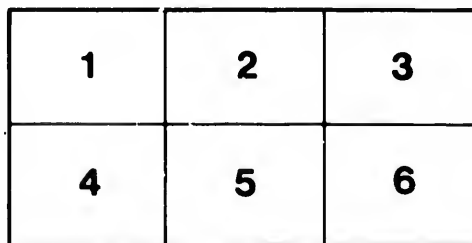
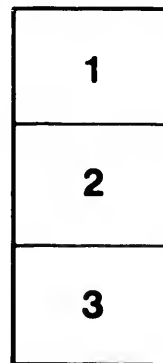
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Miss Cridge,  
Miss Christy,  
Mrs. Clyde,  
Miss N. Cusick,  
Miss F. Evans,  
Miss T. Forrest,  
Miss P. Finlayson,  
Miss P. Fawcett,  
Miss P. Fox,  
Miss M. A. Fox,  
Miss A. Frye,  
Miss Ferrano,  
Mrs. Green,  
Mrs. D. Harris,  
Miss P. Hartnagel,  
Miss Higgins,

Miss Hutchinson,  
Miss Huxtable,  
Mrs. Johnson,  
Miss Mouat,  
Miss Mar hall,  
Miss F. Moore,  
Mrs. McB. Smith,  
Mrs. McCulloch,  
Miss McKay,  
Miss McKay,  
Miss O'Neil,  
Miss Please,  
Miss Penketh,  
Miss Spring,  
Miss Storey,  
Miss Storey,  
Mrs. J. H. Turner,  
Miss Wallace,  
Miss Wynne.

### ALTI.

Madame L'Aubnier,  
Miss Anderson,  
Miss Cusack,  
Miss Carmichael,  
Miss N. Carmichael,  
Miss Christy,  
Miss Esther,  
Miss Finlayson,  
Mrs. Frazer,  
Miss Gibbs,  
Miss Good,

Mrs. D. W. Higgins,  
Mrs. Hunter,  
Mrs. Johnson,  
Miss Johnson,  
Miss E. Mouat,  
Mr. Mason,  
Mrs. Redfern,  
Miss Stephen,  
Mrs. C. Wilson,  
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Mr. Brown.  
Mr. Carmichael.  
Mr. Dobbs.  
Mr. Decker.  
Mr. Ella.  
Mr. Johnston.  
Mr. James.  
Mr. Martin.

Mr. Robson.  
Mr. Redfern.  
Mr. Richards.  
Mr. Somerville.  
Mr. White.  
Mr. Walker.  
Mr. Worsfold.  
Mr. S. Wooton.

## BASSI.

Rev. A. Beaulands.  
Mr. Burns.  
Mr. Dobbs.  
Mr. Fawcett.  
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Mr. F. A. Hille.  
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Mr. Jessop.  
Mr. G. Jay.  
Mr. Jardine.

Mr. H. Kent.  
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Mr. Meston.  
Mr. Martin.  
Mr. Morrow.  
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Mr. Nicholas.  
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Mr. Pauline.  
Mr. Rendall.  
Mr. S. Reed.  
Mr. H. Wooton.

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Mr. Lintott, Mr. Wilson, Miss Young, Mr. Dearburg.

## SECOND VIOLINS.

Miss Angus, Mr. Bernstein, Lieut. Pears, Mr. Sifkin.

## VIOLAS.

Miss H. Good, Mr. Hookway, Mr. Coote Chambers, Mr. H. Young, Jun.

## VIOLONCELLOS.

Mr. Jacoby, Mr. Williams.

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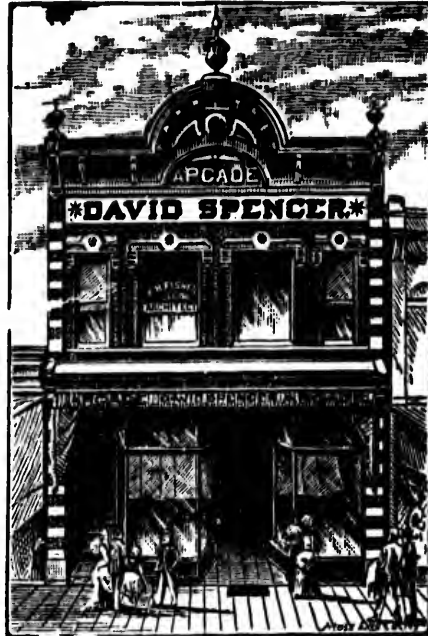
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*HANDEL'S MESSIAH.*

George Frederick Handel, one of our greatest names in the history of music generally, is absolutely paramount in that of English music. His influence in the artistic development of England and his popularity, using that word in the most comprehensive sense, are perhaps unequalled. He has entered into the private and the political life as well as into the art life of Englishmen; without him they cannot bury their dead or elect their legislators; and never has a composer been more essentially national than the German, George Frederick Handel, has become in England. He was born at Halle, Saxony, on February the 23rd, 1685, the same year which gave birth to his great fellow composer Johann Sebastian Bach. His musical talent, shown at a very early age, found no encouragement from his father and the youth practised the forbidden art on a little spinet smuggled into his attic by the aid of a good natured aunt. At the age of eight the boy, accompanying his father on a visit to Weissentels, was allowed to practise on an organ when, being accidentally overheard by the duke, the latter immediately recognized his talent and spoke seriously to the father on his behalf. After his return to Halle young Handel received musical instruction from Fachau, one of the best organists of the town. Having acquired the knowledge of counterpoint, he also soon became an excellent performer on the organ. His first attempt at composition dates from an equally early period, and in his twelfth year he made his debut as a virtuoso at the Court of Berlin with such success that the Elector of Brandenburg, afterwards (1701), King Frederick I of Prussia, offered to send him to Italy, a proposal declined by Handel's father for unknown reasons. In 1702 he occupied a position in Halle as organist, but in the following year we find him at Hamburg, in close friendship with Matheson, a fertile composer and classical writer on musical subjects. On one occasion the two set out together on a journey to Lubeck where the place of organist in one of the churches was vacant. Arrived at Lubeck they discovered that one of the conditions for obtaining the situation was the hand of the elderly daughter of the former organist, the celebrated Buxtehude, whereon the two young candidates returned to Hamburg. Another adventure might have had more serious consequence. At a performance of Matheson's opera

"Cleopatra" at Hamburg, Handel refused to give up the conductor's seat to the composer, who was also a singer, and was occupied on the stage during the early part of his work. This dispute led to an improvised duel outside the theatre, and but for a large button on Handel's coat which intercepted his adversary's sword, there would have been no *Messiah* or *Israel in Egypt*. In spite of all this the young men remained friends, and Matheson's writings have furnished the most valuable data to the biographers of Handel, such as Mainwaring (Memoirs of the life of the late G. F. Handel, 1760), the Frenchman Victor Schœlcher, and the German Chrysander. His first dramatic attempts, the operas "Almira" and "Chero," met with great success at Hamburg, 1705. He left in the following year for Italy, at that time still the great school of music, to which indeed Handel himself owed his skill and experience in writing for the voice. Remaining in Italy for three years, residing at various times in Florence, Rome, Naples and Venice, he composed operas, oratorios and numerous choral works. At Venice in 1709 he received the offer of the post of "capellmeister" to the Elector of Hanover, which he accepted on condition of a leave of absence, as he contemplated a visit to England. Accordingly, after a short stay at Hanover, he arrived in London towards the close of 1710. With the opera, "Rinaldo," composed it is said in a fortnight, and performed at the Haymarket, February the 24th, 1711, he earned his first success. He returned in June of the same year to Germany, but we find him back again in London in January, 1702, evidently little inclined to remain in Hanover, conductor of the Elector's orchestra. Two Italian operas, the celebrated Utrecht *Te Deum* written by command of Queen Anne, and other works belong to this period. It was in such circumstances somewhat awkward for the composer when his deserted master came to London as George I of England. Neither was the King slow in righting the wrongs of the elector, and for a considerable time Handel was not allowed to appear at Court. At last his pardon obtained through the intercession of friends, he wrote his celebrated Water-Music, which was performed at a great festival on the Thames and so pleased the King that he at once received the composer into his good graces. In 1716 he followed the King to Germany. Returned to England he entered the service of the Duke of Chandos as conductor of his private concerts, residing for three years at Cannons, the Duke's splendid seat near Edgeware, and producing the two *Te Deums* and the twelve

anthems surnamed Chandos. In 1720 he appeared again in a public capacity, namely as impresario of Italian opera at the Haymarket Theatre, which he managed for the so-called Royal Academy of Music. But Handel was in more than one way disqualified for the post of operatic manager, dependent in those days even more than in ours on the patronage of the great. To submit to the whims and the pride of the aristocracy was not in the nature of the upright German, who even at the concerts of the Princess of Wales would use language not often heard at Courts when the talking of ladies during the performance irritated him. And, what was perhaps still more fatal, he opposed with equal firmness the caprices and inartistic tendencies of those absolute rulers of the Italian stage—the singers. The story is told that he took hold of an obstinate *prima donna* and held her at arm's length out of the window threatening to drop her into the street below unless she would sing a particular passage in the proper way.

It is a question whether Handel's change from opera to oratorio has been altogether in the interest of musical art. The opera lost in him a great power, but it may well be doubted whether dramatic music, such as it was in those days would have been a proper mould for his genius. Neither is it certain that that genius was, strictly speaking, of a dramatic cast. Handel's genius was in want of greater expansion than the economy of the drama will allow of. He is less the exponent of individual passion than the interpreter of the sufferings and aspirations of a nation, or in a wider sense, of mankind. For this reason Handel's stay in England was of such great influence on his artistic career. Generally speaking, there is little connexion between politics and art. But it may be said without exaggeration that only amongst a free people, and a people having a national life such as England alone had in the last century, such national epics as *Judas Maccabaeus* and *Israel in Egypt* could have been engendered.

In the same sense the *Messiah* became the living embodiment of the deep religious feeling pervading the English people, and Handel, by turning from Italian opera to the oratorio, was changed from the entertainer of a caste to the artist of the people in the highest and widest sense. The *Messiah* is indeed the musical equivalent of Milton's *Paradise Lost*. A few remarks may be added regarding his *summum opus* the *Messiah*. Though the score takes up large volumes, he composed and wrote it in twenty-four days. Its first performance took place April the 18th,

1642, at Dublin, where Handel was staying on a visit to the Duke of Devonshire, Lord-Lieutenant of Ireland. In the following year, March the 23rd, it was first performed in London. Its introduction into Handel's native country was due to Philip Emanuel Bach, the son of the great Bach, who conducted it at Hamburg. At the great Handel commemoration, May, 1734, at Westminster Abbey, the *Messiah* was splendidly performed by an orchestra and chorus of 625 performers. In the appreciation of Handel, England thus was far in advance of Germany.

Owing to the machinations of his enemies, Handel in 1745, became a second time, a bankrupt, but nothing, not even his blindness during the last six years of his life, could daunt his energy. He worked till the last, and attended a performance of his *Messiah* a week before his death which took place April the 14th, 1759. He was buried in Westminster Abbey. His monument is by Roubilliac, the same sculptor who modelled the statue erected during Handel's lifetime in Vauxhall Gardens.



# THE MESSIAH.

PART THE FIRST.

## OVERTURE.

RECIT. *Accompanied.*—(TENOR.)—M. C. W. ROBSON.

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.

RECIT. *Accompanied.*—(BASS.)—MR. LEN RIVERS.

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.)MR. G. JAY.

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 of righteousness.

RECIT.—(ALTO.)—MAD. D. L'AUBINIER.

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 things to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God!

Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

RECIT. *Accompanied.*—(BASS)—MR. H. KENT.

For, behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise 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 the 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.

RECIT. *Accompanied.*—(SOPRANO.) MRS. DENNIS HARRIS.

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, good will towards men.



AIR.—(SOPRANO.)—MISS MOUAT.

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.

RECIT.—(ALTO.)—MRS. C. WILSON.

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 carry them in his bosom, and gently lead those that are with young.

AIR.—(SOPRANO.)—MISS CRIDGE.

Come unto Him, all ye that labor and are heavy laden, and He shall give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls.

CHORUS.

His yoke is easy and His burden is light.

[An interval of ten minutes.]

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*PART THE SECOND.*

CHORUS.

Behold the Lamb of God that taketh away the sins of the world.

AIR.—(ALTO.)—MISS DOBBS.

He was despised and rejected of men; a man of sorrows, and acquainted with grief.

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.

RECIT. *Accompanied.*—(TENOR.)—MR. WHITE.

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.—(TENOR.)

Behold, and see if there be any sorrow like unto His sorrow.

RECIT. *Accompanied.*—(TENOR.)—MR. REDFERN.

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.

He was cut off out of the land of the living; for the transgression of Thy people was He stricken.

AIR.—(TENOR.)

But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption.

CHORUS.

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

AIR.—(SOPRANO.)—MRS. DENNIS HARRIS.

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.)—MR. T. GORE.

Why do the nations so furiously rage together, and why 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.

RECIT.—(TENOR.)—MR. S. WOOTON.

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 for ever  
and ever.

KING OF KINGS, AND LORD OF LORDS, HALLELUJAH.

AIR.—(SOPRANO.)—MISS P. HARTNAGEL.

I know that my Redeemer liveth, and that He shall stand  
at the latter day upon the earth ; and though worms des-  
troy 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.

RECIT. *Accompanied. (Trumpet Obligato, Mr. Haines,  
Jun.)*—(BASS.)—MR. PRIOR.

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 in-  
corruptible, and we shall be changed.

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 honor, and glory, and blessing.

Blessing and Honor, glory and power, be unto the Lamb,  
for ever and ever. Amen.

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