

THE
BEETHOVEN
SOCIETY,

Having effected an engagement with H. L. BATEMAN, Esq, for
the professional services of the Unrivalled Songstress

M'LE PAREPA,

Will give a performance of Handel's Grand Oratorio,

THE MESSIAH,

—AT—

ALLYN HALL, HARTFORD,

—ON—

Monday Eve'g, December 25th, 1865.

SOLOS BY

M'LE PAREPA,

MISS CERTRUDE FRANKAU,

MRS. E. A. RISLEY,

MONS. A. A. PATTOU.

The Bass Solos will be rendered by that distinguished artist

DR. C. A. GUILMETTE,

Of Boston.

THE

CHORUS OF 140 VOICES

Will be accompanied by the celebrated

GERMANIA ORCHESTRA
OF BOSTON.

J. G. BARNETT, - - - - - **Conductor.**
W. J. BABCOCK, - - - - - **Organist.**

Tickets with Reserved Seats, \$2.00, and \$1.50, according to location. The sale of tickets will commence Thursday morning, at the music store of L. Barker & Co.

Persons living at a distance can have good seats reserved by forwarding the money to W. H. Hills, Sec'y, 51 Asylum Street.

An extra train will run to New Britain and Rockville, and intermediate stations after the concert.

The composer of this sublime oratorio, George Frederick Handel, stands, in the whole history of music, separate in all respects from all before or after him; singularly colossal in body and mind, a pious Christian, and in faith, as in everything else, both firm and zealous, looking for instruction and conviction, for rule and discipline, for strength and comfort, solely to the Holy Scriptures, from whence all comfort proceeds. These he read diligently and daily, and thus became intimately acquainted with them and particularly the more difficult writings of St. Paul and the doctrine of the Redemption, not merely confining it to the sufferings and death of our Saviour, but meditating upon it in its entire immense bearing and importance. To glorify this truth before his fellow men, by his art as a musician, to bring it as near their hearts as it was to his own, was one of his most cherished ideas. He therefore, for his text, adopted the words of God, as found in the holy scriptures. One of the English bishops learning of his intentions, offered to write him a poem, but Handel replied in noble anger, "How can he think he can give me a better text than prophets and apostles full of the holy spirit?" And how nobly did he fulfill his task! How grand, how beautiful was his choice! What theologian, be he ever so thorough or erudite, could have chosen better! In this spirit was the Messiah written. No language can do justice to his many beauties and sublime thought; it must be heard, and heard frequently, to be appreciated.

The oratorio commences with an overture, somewhat sombre in its character, in which the whole human race grieves and sighs under its burden. Help there must be, help and comfort; but it cannot come by man. A soft, very simple and tranquilizing melody sings gently and cheerfully, "Comfort ye my people;" and when this heavenly comfort has opened the heart, "The voice of him that crieth in the wilderness prepare ye the way of the Lord." Now we may gain new hope, "Every valley shall be exalted;" his song dwells with childlike joy on the prospect of the future. The chorus following, "And the glory of the Lord shall be revealed, as full of pious joy."

A solemn recitative pronounces, "Thus saith the Lord, I will shake the heavens and the earth, and the desire of all nations shall come." Yet still the soul is afraid even of its salvation; it hardly dares lift up its head; for "Who may abide the day of His coming?"

The chorus following somewhat relieves this despondency, as they render the words, "He shall purify the sons of Levi."

A short recitative announces "A virgin shall conceive and bear a son," and in tender joy continues, "O thou that telleth good tidings to Zion—lift up thy voice with strength." From this air Handel forms a beautiful chorus—the voices several times slowly descend into the lower tones and cease, while the instruments, in low, soft murmurs, finish the passage.

The bass solo, "Behold darkness shall cover the earth," sombre in its character together with the air that follows, "The people that walketh in Darkness," makes you feel as if you also walked in the valley of the shadow of death, and could hardly see the distant and much wished morning dawn.

The chorus following, "For unto us a child is born," is celebrated for the skill displayed in its composition, preserving throughout a semblance of natural ease, simplicity and transparency, that it is at once understood, and never fails in shedding its brightness over the audience,—and when the voices break out, as if by revelation, "His name shall be called Wonderful, Counsellor, the Mighty God," rushing like a mighty torrent, the soul is bowed in ecstasy and cannot but confess the mighty power and influence of music in thus bringing the truths of the gospel so vividly before the mind's eye.

The pastoral symphony brings the soul back from constantly increased excitement to mild tranquility, as it breathes forth its sweet and very soft tones.

The recitative announcing "There were shepherds abiding in the field," together with "The multitude of the Heavenly Hosts," and "Glory to God in the highest," are both beautifully and brilliantly treated. The solemn silence of the voices after "Peace on Earth, and the soft accompaniment of the heavenly spirits to their home, are amongst the more pleasing and satisfying portions of the oratorio.

Now the first act of the great work of redemption has been presented—the birth of the Messiah. Then follows in gentle joyfulness, "Rejoice greatly, O daughter of Zion," and in a more serious strain "He is the righteous Saviour, speaking peace, &c." Then shall the eyes of the blind be opened, &c." distinctly points to where we shall be led—"He shall feed his flock—Come unto Him all ye that labor." There is not within the whole range of music any piece which moves the soul more gently and mildly than this does; every tone breathes love and childlike confidence. May God grant, said an enthusiast, that this song may fill my mind when on my deathbed. How willingly would then the eye close upon all that is left here, dear to the heart. Almost as mild as this air, yet with a touch of melancholy seriousness, is the chorus that closes the first part, "His yoke is easy."

The very first and most excellent chorus leads us to the threshold of our Lord's sufferings, and the hearer's soul is agitated with tender care for the Saviour who is to meet sufferings and death. "Behold the Lamb of God," the voices exclaim, in solemn devotion and deep seriousness—the music is heart-touching and sorrowful, yet highly dignified, and by its vigor, sending strength to the hearer to feel in compassion the greater sufferings which afterwards befel our Saviour. This chorus is considered, on account of the truth and depth of expression, and also of its beautiful external adaptation, one of the best of the whole work.

"He was despised and rejected of men," breathes forth sadness and affectionate compassion for the innocent sufferer.

The chorus "He trusted in God that he would deliver him," is a piece requiring great skill on the part of the composer, yet the hearer need not be attentive to follow the interweaving of the single parts. There are thoughts and emotions of the heart that cannot be well portrayed or expressed in any other manner; bitter scorn, shameless scoffing, daring contempt has never been more distinctly represented by tones.

"Thy rebuke hath broken his heart," and the short air following "Behold, and see if there be any sorrow like unto His sorrow," is full of soul and feeling, dissolving into sadness. These pieces, portraying the scenes of our Savior's sufferings are all so simple and so heartfelt that they appeal to the mind and heart of every one that listens to them with becoming seriousness.

Handel now proceeds after a short solo, "But Thou didst not leave His soul in hell," to the great and lofty chorus of the resurrection, "Lift up your heads, O ye gates." This chorus is somewhat different from the others, and consists in questioning and responding mutual exclamations until they all unite in one expression of exalted joy. "Who is the King of Glory?" they answer, "The Lord of Hosts." These words are repeated several times, and then in great joy and fiery vigor all exclaim, again and again "He is the King of Glory."

The words "How beautiful are the feet," is the perfection of sweetness, delicacy and simplicity. The following chorus, "Their sound is gone out into all the world" is full of vigor and brilliancy, and a wonderful intrinsic life pervades the whole of it.

A brilliant symphony, after which follows, "Why do the nations so furiously rage together?" expressing with pomp and brilliancy not only the proud mind of the rulers, but scornfully looking down upon those who conspire against the Lord.

It is unnecessary to say much about the chorus which closes the second part, the glorious Hallelujah, it being so well known. Handel himself confessed that he had been, while composing it, in a state of mind which he had never experienced before or after, but of which he was not able to give any account—quoting St. Paul, "I was in my body, or out of my body, God knows." It therefore more seems that he considered his Hallelujah a production of special, divine, prophetic inspiration, and thus it has always proved in effect upon the hearts of all its hearers; the soul is exalted, our joyous, confiding hope is raised in humility; our faith is confirmed and strengthened, even to the unconditional, yet cheerful surrender of our whole soul to Him.

The third part treats of death, resurrection, judgment and eternal life. A more beautiful and appropriate introduction he could not have found than the words "I know that my Redeemer liveth." Everything in the air is quite simple, everywhere according with the whole, and nowhere trifling—it seems impossible to express the calm confidence, the satisfactory certainty of pious faith of the Christian heart with more truth. A very imposing recitative follows, "Behold I tell you a mystery." And now with pomp and vigor the trumpet begins the air, "The trumpet shall sound." The chorus, "Thanks be to God who giveth us the victory," is full of rich thoughts and beauties. The master finished his work by two powerfully written choruses, "Worthy is the Lamb that was slain," sung in slow, solemn chords, and then with full vigor exclaim, "Blessing and honor, glory and power be unto Him that sitteth upon the throne, and to the Lamb forever."

PROGRAMME.

Part First.

OVERTURE.

RECITATIVE.—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.—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.—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.—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.—Behold! a virgin shall conceive, and bear a Son, and shall call His name EMANUEL—God be with us.

AIR.—O thou that tellest good tidings to Zion, get thee up into the high mountains; 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 your God! Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.

RECITATIVE.—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.—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, Counselor, The Mighty God, The Everlasting Father, The Prince of Peace.

PASTORAL SYMPHONY.

RECITATIVE.—There were shepherds abiding in the field, keeping watch over their flocks by night.

RECITATIVE.—And lo! the Angel of the Lord came upon them, and the glory of the Lord shone around about them; and they were sore afraid.

RECITATIVE.—And the Angel said unto them, 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.—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.—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.—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.—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 who are with young.

AIR.—Come unto Him, all ye that labor and are heavy laden, and He will 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.

Part Second.

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

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

CHORUS.—He trusted in God that he would deliver Him; let Him deliver Him if He delight in Him.

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

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

AIR.—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.

AIR.—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 end of the world

AIR.—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.

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

RECITATIVE.—He that dwelleth in heaven shall laugh them to scorn; the Lord shall hold them in derision.

AIR.—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 is 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!

It is related that on one occasion, when the Messiah was being performed, GEORGE III was so deeply impressed with the grandeur of this chorus, that he rose and remained standing through its performance and ever since that time, when the Hallelujah Chorus is performed abroad, all who listen arise, as if thus paying homage to the King of kings and Lord of lords.

Part Third.

AIR.—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 the flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep.

RECITATIVE.—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.—The trump shall sound, and the dead shall be raised incorruptible, and we shall be changed.

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

AIR.—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 honor, and glory, and blessing. Blessing and honor, glory and power be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen. Amen.