Glimpses of Handel

in the Choral-Orchestral Psalms of Mendelssohn

Zachary D. Durlam

Felix Mendelssohn was drawn to music of the Baroque era. His early training under Carl Friedrich Zelter included study and performance of works by Bach and Handel, and Mendelssohn continued to perform, study, and conduct compositions by these two composers throughout his life. While Mendelssohn's regard for J. S. Bach is well known (particularly through his 1829 revival of Bach's *St. Matthew Passion*), his interaction with the choral music of Handel deserves more scholarly attention.

Mendelssohn was a lifelong proponent of Handel, and his contemporaries attest to his vast knowledge of Handel's music. By age twenty-two, Mendelssohn could perform a number of Handel oratorio choruses from memory, and two years later, fellow musician Carl Breidenstein remarked that "[Mendelssohn] has complete knowledge of Handel's works and has captured their spirit."[1]

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George Frideric Handel

Felix Mendelssohn

Glimpses of Handel in the Choral-

Mendelssohn's self-perceived familiarity with Handel's compositions is perhaps best summed up in the following anecdote about English composer William Sterndale Bennett:

> On first going to Leipzig, being under the impression (which was probably, in general, a correct one) that Handel was less familiar to the Germans than to the English, [William Sterndale Bennett] asked Mendelssohn whether he knew a great deal of [Handel's] music, and Mendelssohn snapped at him with the reply, 'Every note.'[2]

The influence of Handel is particularly evident in Mendelssohn's five choral-orchestral psalm settings, often called "psalm cantatas" due to their structure. While Bach would seem a logical model for cantatas, Mendelssohn's first composition in the genre was, in fact, inspired by Handel's *Dixit Dominus,* and his subsequent choral-orchestral psalms offer glimpses of the Handel psalm cantatas and oratorios that inspired and influenced their creation.

Mendelssohn's *Psalm 115* and Handel's *Dixit Dominus*

During an 1829 visit to London, Mendelssohn was allowed to examine Handel manuscripts in the King's Library. Among these scores, he discovered and copied *Dixit Dominus,* a choral-orchestral cantata-like setting of Psalm 110 that Mendelssohn considered "one of the most energetic & sublime of the great composer."[3] After leaving England, Mendelssohn traveled to Italy, where he began work on his own choral-orchestral psalm cantata. The result, *Psalm 115, Non Nobis Domine,* op. 31, is a four-movement work for chorus, orchestra, and soloists in Latin, though Mendelssohn replaced the Latin with his own German translation prior to publication in 1835.

Dixit Dominus inspired Mendelssohn's *Psalm 115* in a variety of ways. Though Mendelssohn had previously composed chorale cantatas in German, he followed Handel's lead and initially chose a Latin Vulgate text for this work.[4] *Psalm 115* is in G minor, the same key as *Dixit Dominus,* and both compositions begin with an orchestral *ritornello* that returns later in the first movement. In both works, the initial ritornello is followed by a unison statement of the opening thematic idea.[5] The first movement of *Dixit Dominus* features a cantus firmus-like melody that

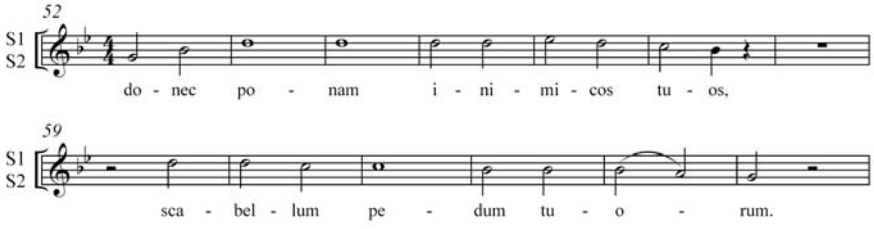


Figure 1. George Frideric Handel, *Dixit Dominus,* mm. 52–64.
Sopranos 1 and 2

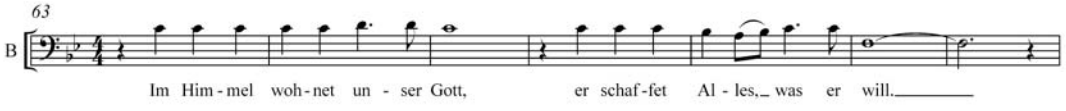


Figure 2. Felix Mendelssohn, *Psalm 115,* Movement 1, mm. 63–69.
Bass

appears for the first time at m. 52 (Figure 1). Mendelssohn copies this technique in the first movement of *Psalm 115.* At m. 41, he introduces a new thematic idea. This quickly abandoned idea then returns as a cantus firmus-like melody in the bass at m. 63 amid free counterpoint in the other voices (Figure 2).

Mendelssohn's "cantus firmus" was likely modeled after the chanting of psalms he encountered during his trip to Italy. "Thus the whole forty-two verses of the psalm are sung in precisely the same manner," Mendelssohn remarked in a letter to his former teacher, Carl Friedrich Zelter, "one half of the verse ending in G, A, G, the other in G, E, G. They sing it with the accent of a number of men quarrelling violently, and it sounds as if they were shouting the same thing furiously at each other."[6] In this same letter, Mendelssohn dictates a typical psalm tone, one that resembles his own "cantus firmus" (Figure 3).

Mendelssohn's *Psalm 42* and Handel's *As Pants the Hart* and *Messiah*

While on his honeymoon in Switzerland in 1837, Mendelssohn began composing his second choral-orchestral psalm setting, *Psalm 42,* op. 42. Originally in four movements, the work was expanded to seven prior to publication. During his lifetime, *Psalm 42* became Mendelssohn's most popular sacred work outside of his oratorios. Robert Schumann, after the original four-movement premier, proclaimed, "In this 42d psalm, he has attained his highest elevation as church composer; yes, the highest elevation that modern church-music has reached at all."[7] The work also became one of Mendelssohn's own favorites, and upon submitting the revised version to his publisher, he dramatically proclaimed, "If you are not pleased with the psalm in its new dress with the old lining, I shall shoot myself."[8]

The final version of *Psalm 42* is constructed symmetrically with SATB choruses for the first, fourth, and seventh movements and a soprano soloist featured in the second, third, fifth, and sixth movements. This soloist often carries the more agitated verses (e.g., "Meine Tränen sind meine Speise Tag und Nacht, weil man täglich zu mir saget: Wo ist nun dein Gott?" / "My tears are my meat day and night, while they continually say to me: Where is now your God?"), while the choir offers the more comforting words of the psalm. Women's chorus joins the soloist's distress in the third movement, and a men's quartet reassures the soprano in the sixth movement. Mendelssohn also includes recitatives for the soloist, one at the beginning of movement three, and the other as the fifth movement.

In 1835, Mendelssohn acquired the thirty-two volume Samuel Arnold edition of Handel's works. This collection included twelve Chandos anthems of Handel (one was later proven spurious), choral-orchestral, multimovement works in English that set texts from the psalms—Handel's own choral-orchestral psalm cantatas. In addition to this collection, Mendelssohn also listed a separate collection of three "Psalmen" of Handel in his personal inventory—scores of the Chandos anthems A*s Pants the Hart, O Come Let Us Sing,* and *O Praise the Lord.*[9] Mendelssohn conducted *O Praise the Lord* in 1836, less than a year before beginning work on *Psalm 42,* and like Handel's anthem, *Psalm 42* begins with an extended instrumental introduction followed by the entrance of the chorus.[10]

Handel's *As Pants the Hart* is also a setting of Psalm 42, and there are structural similarities between the two settings.[11] Both have seven movements, though text is divided differently. Both have large opening and closing choruses and a third choral movement in the center. Both works feature fugal writing on similar lines of text—*As Pants the Hart* on the text "In the voice of praise and thanksgiving," and *Psalm 42* on "Preis sei dem Herrn, dem Gott Israels, von nun an bis in Ewigkeit!" ("Praise to the Lord, the God of Israel, now and forevermore!"). Mendelssohn's fugal exposition even mirrors Handel's. Though Handel wrote for only three voices (soprano, tenor, and bass), his exposition features four entrances of the subject beginning on the third highest pitch followed by the second

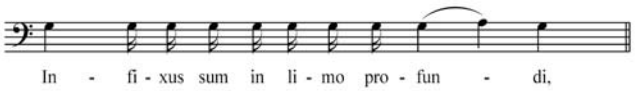


Figure 3. Felix Mendelssohn, 16 June 1831 psalm tone dictation

highest, highest, and finally the lowest. Mendelssohn's exposition follows this same pattern with entrances by the tenor, alto, soprano, and finally the bass.

Both psalms call for a soprano soloist, and both composers give the soloist the mournful text "tears are my daily food, while thus they say, 'Where is now thy God?'" Both composers also grant the oboe an important role in conjunction with the soprano soloist. During the solo soprano movement of Handel's anthem, the oboe plays independently (elsewhere it doubles the violins), and when the soprano soloist returns in movement six, an independent oboe line accompanies her. Likewise, Mendelssohn's introduction of the soprano soloist in movement 2 of *Psalm 42* features an obbligato oboe.

Though Mendelssohn does not quote Handel in Psalm 42, the second choral theme of movement 1 closely resembles the initial theme of "Tears Are My Daily Food" from *As Pants the Hart* (Figure 4).

One of the major differences between *Psalm 42* and Mendelssohn's other psalm settings is the use of recitative,

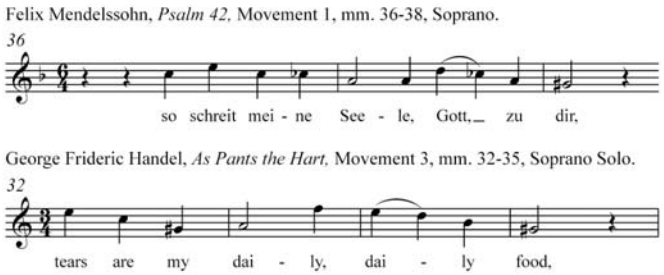


Figure 4.

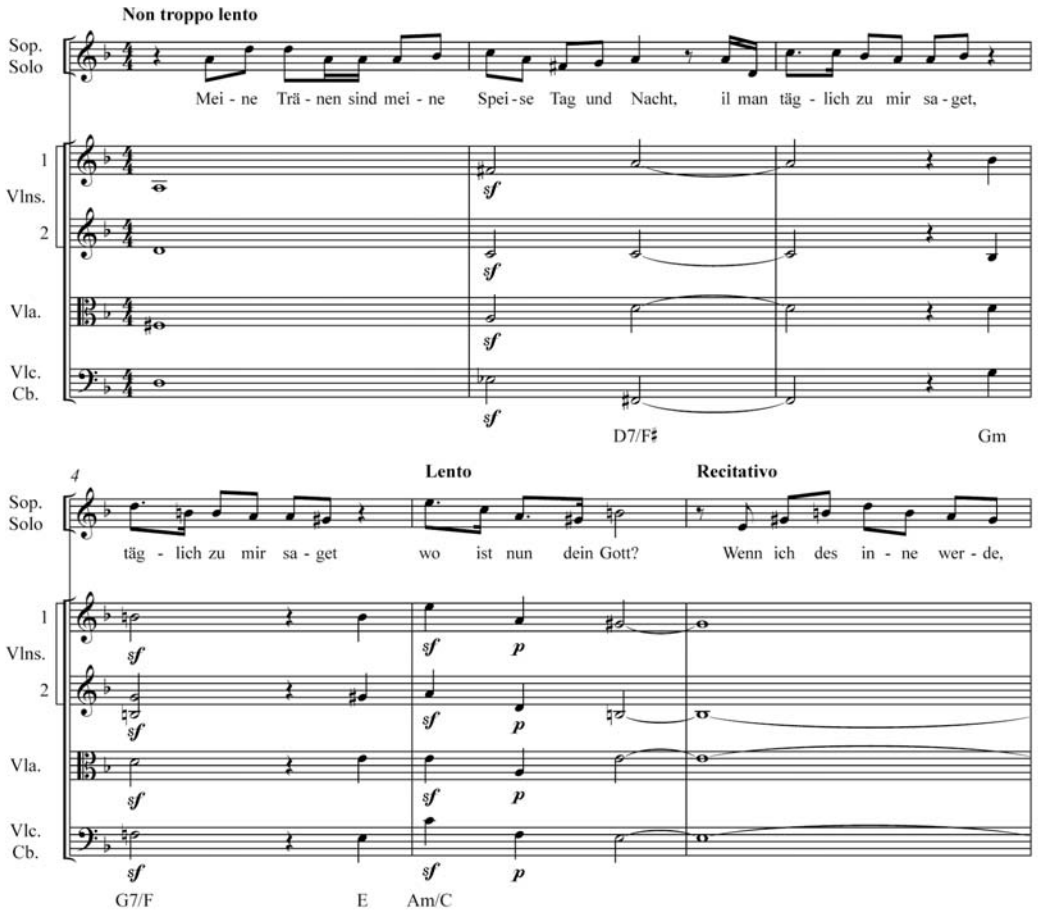


Figure 5. Felix Mendelssohn, *Psalm 42,* Movement 3, mm. 1–6.

possibly influenced by Mendelssohn's intimate familiarity with Handel's oratorios—*Messiah* in particular. Mendelssohn performed *Messiah* as a young singer, studied the work as a scholar (he created an organ part and planned to prepare an edition for Breitkopf and Härtel), and led performances as a conductor (Mendelssohn first conducted the work in 1834 and again in 1835 with three additional performances in the ensuing decade).[12]

The recitative "Meine Tränen" opens the third movement of Psalm 42 and bears some similarity to "Thy rebuke" from *Messiah.* The melody of m. 6 in "Meine Tränen" mirrors mm. 8-10 of "Thy rebuke," and the harmonic progression mm. 2-5 of "Meine Tränen" lowered a whole step is nearly identical to mm. 2-5 of "Thy rebuke" (Figures 5 and 6).

Mendelssohn adds the text "Preis sei dem Herrn, dem Gott israels, von nun an bis in Ewigkeit!" ("Praise be to the Lord, the God of Israel now and for all time!") to the conclusion of *Psalm 42,* where it functions as a pseudo-doxology. Several scholars have interpreted this textual addition as a modification of the Catholic lesser doxology.[13] Not surprisingly, Handel's *Dixit Dominus* concludes with the lesser doxology, as does his Chandos anthem *O Be Joyful,* which Mendelssohn reported hearing in 1821.[14] The beginning of this doxological text also marks only the second entrance of trumpets and timpani in the entire work. Mendelssohn uses these instruments sparingly and for moments of great climax, reflecting his personal

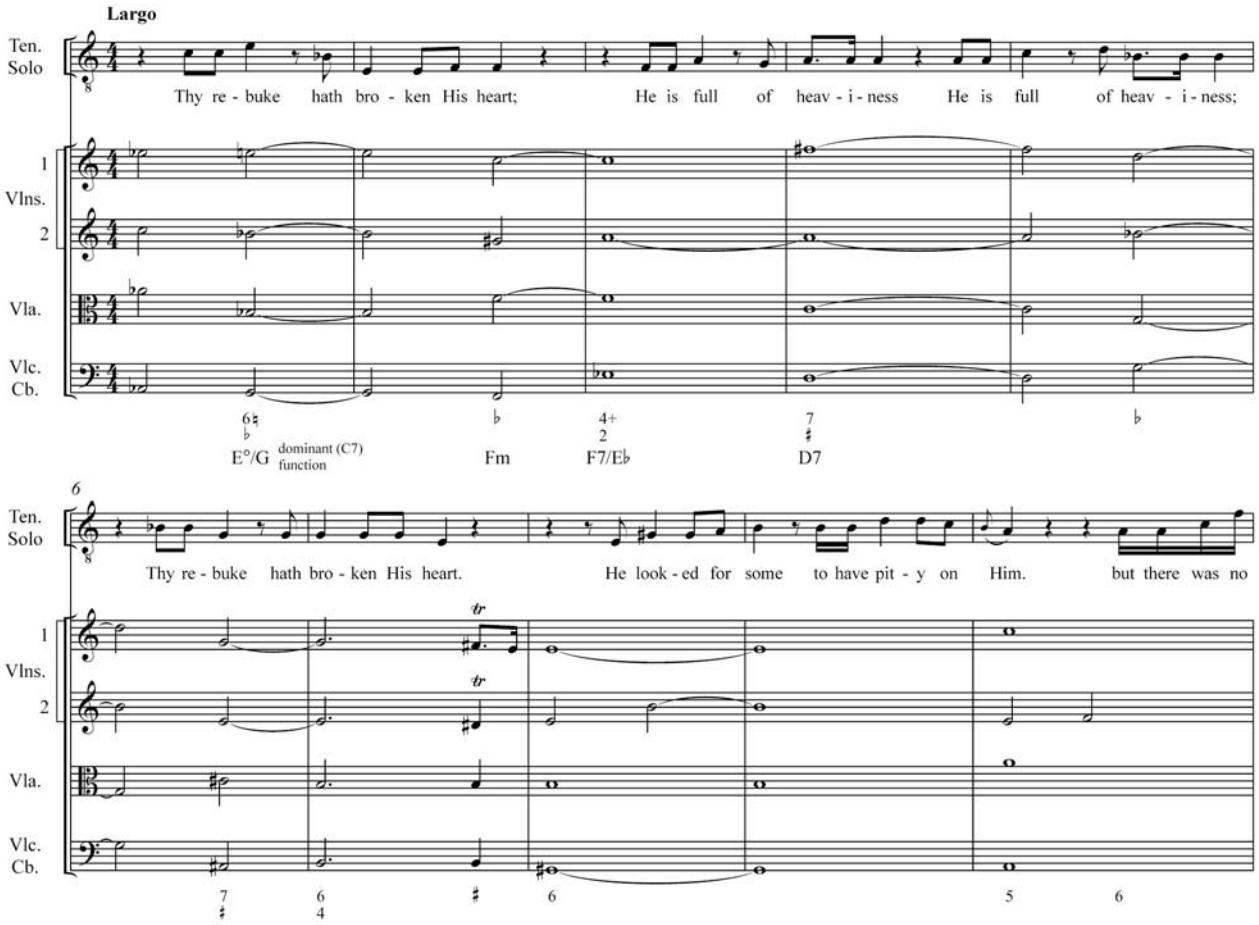


Figure 6. George Frideric Handel, *Messiah,* "Thy rebuke," mm. 1–10.

musical philosophy and admiration of Handel as articulated following a performance of a work by Sigismund Neukomm that he particularly disliked:

> Then, again, that constant use of the brass! As a matter of sheer calculation it should be sparingly employed, let alone the question of Art! That's where I admire Handel's glorious style; when he brings up his kettledrums and trumpets towards the end, and thumps and batters about to his heart's content, as if he meant to knock you down—no mortal man can remain unmoved. I really believe it is far better to imitate such work, than to overstrain the nerves of your audience, who, after all, will at last get accustomed to Cayenne pepper.[15]

Psalm 95, O Come Let Us Sing, and *Israel in Egypt*

The superb reception of *Psalm 42* led Mendelssohn to attempt another composition in the genre. In 1838, he began work on what would eventually become *Psalm 95,* op. 46. The work for chorus, soloists, and orchestra sets Psalm 95 in its entirety and was originally seven movements. Following its 1839 premiere, an unsatisfied Mendelssohn extensively revised the psalm and reduced it to five movements before finally proclaiming it ready for publication two years later.[16]

Handel's Chandos anthem *O Come Let Us Sing* also sets verses from Psalm 95, and there are parallels between the two works. Handel sets verses 6-7a of Psalm 95 for tenor soloist, and Mendelssohn makes the same choice. The two tenor melodies even begin in a similar fashion (Figure 7).

Handel employs a change of modality when moving from verse 2 to 3 in the second movement of *O Come Let Us Sing,* switching from A♭ major to A♭ minor and alters the texture from imitative to pure homophony for verse

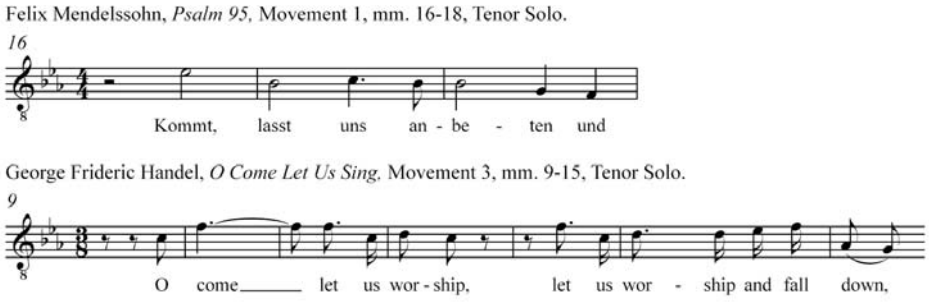


Figure 7.

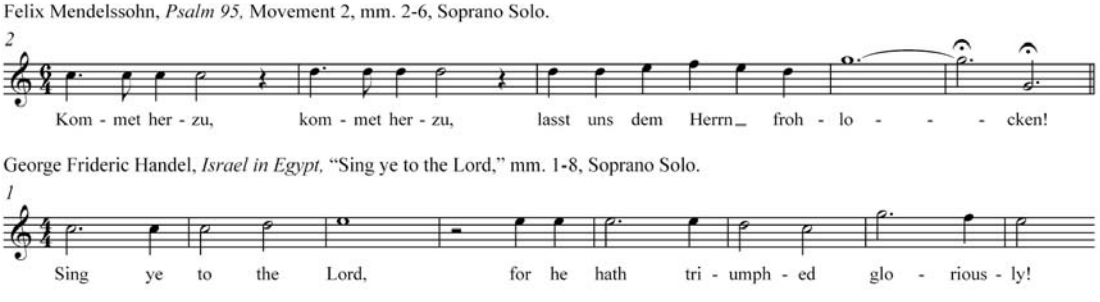


Figure 8.

3. Mendelssohn also shifts modality in the second movement of *Psalm 95* from C major in verses 1-2 to C minor in verse 3 and alters the texture from freely imitative to strict canon.

Mendelssohn's familiarity with *Israel in Egypt* also left its mark on Psalm 95. Mendelssohn performed *Israel in Egypt* more than any other Handel composition, and it was the only Handel work for which he published an edition.[17] He conducted the piece three times from 1833 to 1836, and he selected the final recitative and chorus for a special staged presentation of short scenes from the oratorio in 1833.[18] This final chorus of *Israel in Egypt* and the first chorus of *Psalm 95* display several similarities. Both are in C major, and both open with a brief soprano solo followed by the entrance of the chorus. The soprano soloist in *Israel in Egypt* sings entirely unaccompanied. Full orchestra, including brass and timpani, join for the choral entrance. Mendelssohn's soprano solo is accompanied only by *pianissimo* strings, and the soprano's final note (with fermata) is unaccompanied. Timpani and brass briefly join the winds to announce the entrance of the chorus, and *fortissimo* timpani and trumpets provide a characteristically Handelian sound later in the movement. The texts of the opening solos are similar ("Sing ye to the Lord for he hath triumphed gloriously" and "Kommet herzu, lasst uns dem Herrn frohlocken" / "Come, let us [sing] joyfully to the Lord"), and the soprano melodies, both in C major, closely resemble each other (Figure 8).

Mendelssohn's *Psalm 114* and Handel's *Israel in Egypt, O Praise the Lord, Zadok the Priest,* and *Joshua*

A year after beginning *Psalm 95,* Mendelssohn started work on a fourth choral-orchestral psalm, *Psalm 114,* op. 51. He conducted the premiere on New Year's Day, 1840, revised the work later that year, and published it in 1841. Unlike Mendelssohn's previous choral-orchestral psalms, *Psalm 114* is not divided into movements but rather is constructed as one continuous work in five sections delineated by changes in key, meter, and tempo. The entire work also differs from the previous psalms by requiring eight-part chorus throughout. The third section is entirely unaccompanied, and the remaining sections call for chorus and orchestra. The lack of soloists also makes this psalm unique among Mendelssohn's settings.

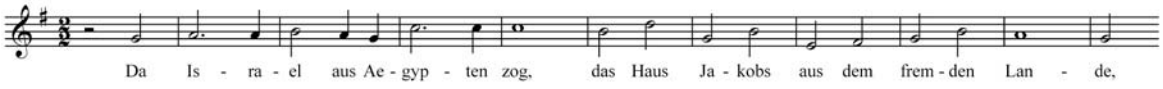
The text of *Psalm 114* invokes the story of *Israel in Egypt.* The first four verses state:

Da Israel aus Ägypten zog,
Das Haus Jakobs
aus dem fremden Lande,
Da ward Juda sein Heiligthum,
Israel seine Herrschaft.
Das Meer sah und floh,
Der Jordan wandte sich zurück.
Die Berge hüpften wie die Lämmer,
Die Hügel wie die jungen Schafe.

When Israel came out of Egypt,
The House of Jacob
from a foreign land,
Judah became its sanctuary,
Israel its domain.
The sea saw and fled,
The Jordan stopped flowing,
The mountains skipped like rams,
The hills like lambs.

Mendelssohn was obviously aware of this textual similarity and programmed *Psalm 114* and *Israel in Egypt* together in an 1844 Palm Sunday concert.[19]

Felix Mendelssohn, *Psalm 114,* mm. 266-276, Soprano I.



George Frideric Handel, *Israel in Egypt,* "Sing ye to the Lord," mm. 45-48, Bass II.

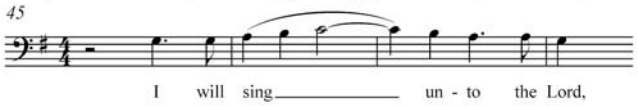


Figure 9.

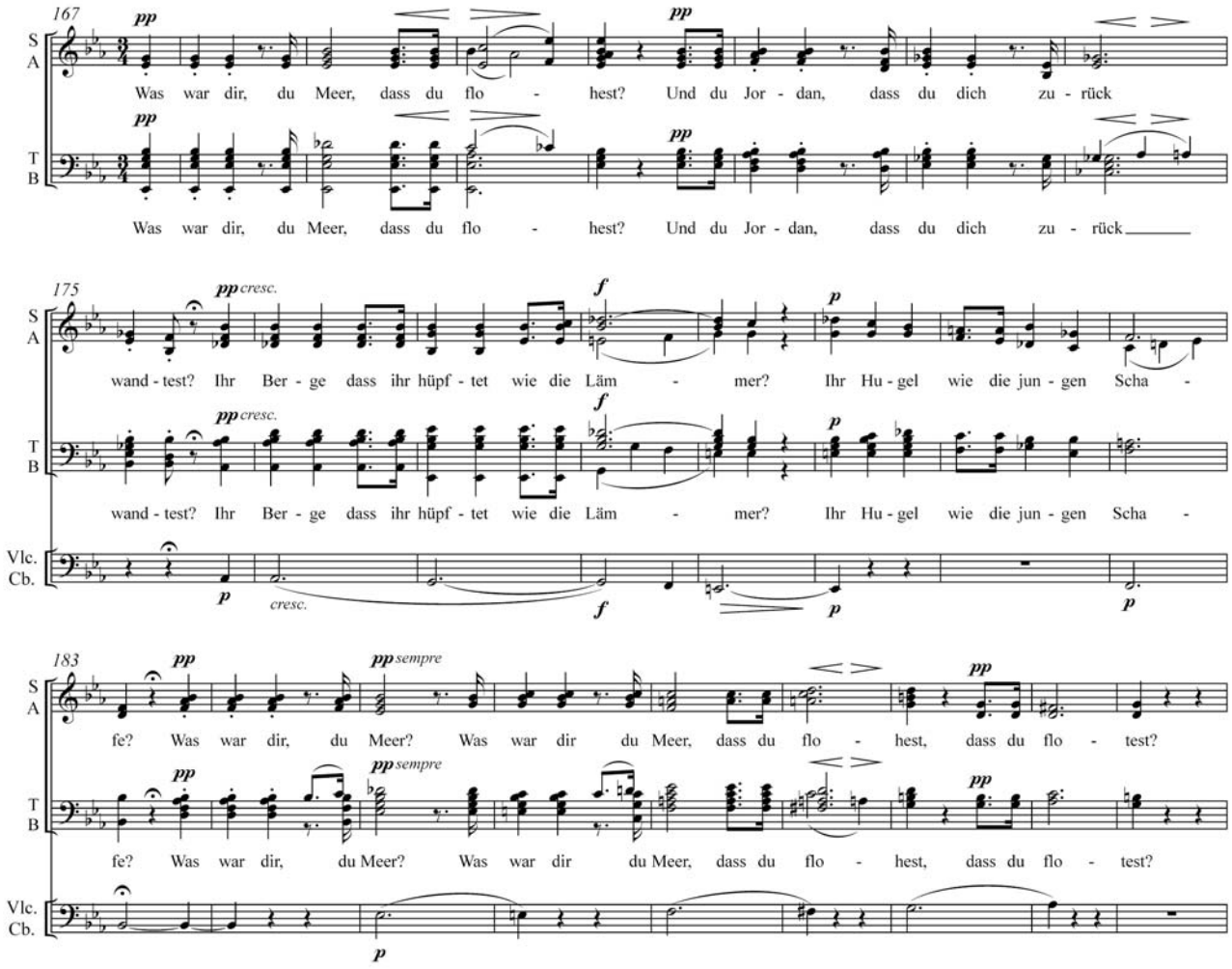


Figure 10. Felix Mendelssohn, *Psalm 114,* mm. 167-191.

Similarities of choral voicing, large-scale structure, and a scarcity of solo writing also suggest a connection between *Psalm 114* and *Israel in Egypt. Israel in Egypt* employs SSAATTBB chorus, and though Mendelssohn reserves this voicing exclusively for unaccompanied sections in all other psalms, he writes *Psalm 114* entirely for SSAATTBB chorus. *Psalm 114* requires no soloists, likely reflecting the dearth of solo writing in *Israel in Egypt,* where twenty-five of the thirty-six movements are choral (movements 6-18 comprise an astonishing thirteen consecutive choruses).[20] Handel reprises text and music from the opening movement of "Moses' Song" (the final part of *Israel in Egypt*) in the final chorus. Mendelssohn employs the same procedure, reusing the text and music from the first section at the opening of the final section. The recapitulated themes of both works even resemble one another—beginning on G, ascending to a sustained C, and eventually returning to G (Figure 9).

The third section of *Psalm 114* features text similar to "He rebuked the Red Sea" from *Israel in Egypt*: "He rebuked the Red Sea, and it was dried up," versus "Was war dir, du Meer, daß du flohest?" / "Sea, what makes you flee?" Both feature homorhythmic choral writing, instruments are either absent or *colla parte,* and both act as harmonic bridges—Psalm 114 moving from E♭ through a tonally unstable section to ultimately set up the dominant of C major, and "He rebuked the Red Sea" progressing from C major through E♭ major to G minor (Figures 10 and 11).

Mendelssohn appends a doxology-like text to the end of the *Psalm 114* just as he did to *Psalm 42*. In this instance, the text is "Halleluja! Halleluja! Singet dem Herrn in Ewigkeit" / "Alleluia! Alleluia! Sing to the Lord forever," a text similar to the concluding "Sing his praise! Alleluja,"

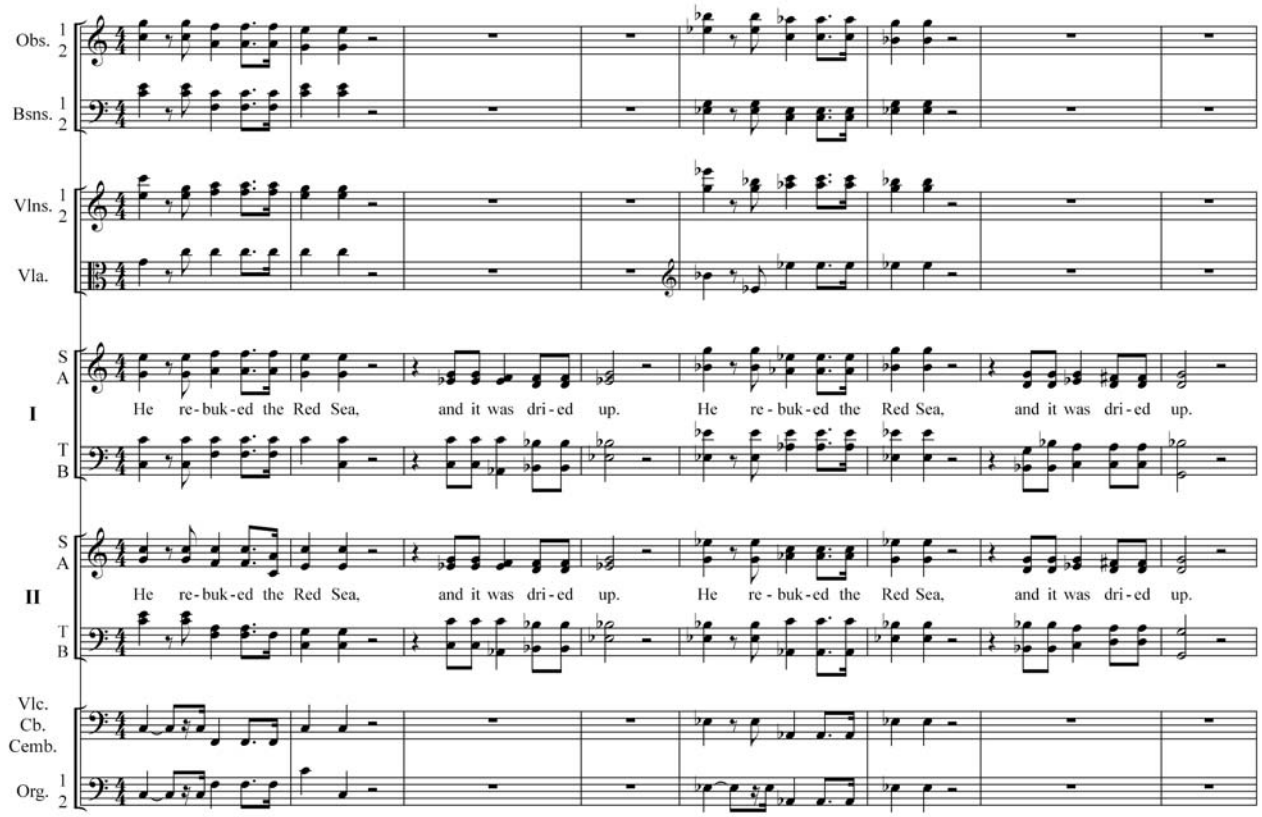


Figure 11. George Frideric Handel, *Israel in Egypt,* "He rebuked the Red Sea," mm. 1–8.

of the Chandos anthem *O Praise the Lord.* The final section of *Psalm 114* even begins melodically and rhythmically like the final movement of *O Praise the Lord* (Figure 12).

Psalm 114 also demonstrates influence of Handel's *Zadok the Priest,* which Mendelssohn conducted seven times between 1836 and 1842.[21] The single-movement construction of Handel's coronation anthem with its sections clearly delineated by changes in key and meter, the complete lack of soloists (rare for Handel), and the SSAATTBB voicing are all reflected in Mendelssohn's composition. *Zadok the Priest* also closes with "Alleluja," much like the text appended to *Psalm 114.*

Mendelssohn conducted a partial performance of Handel's *Joshua* in 1838. The second section of *Psalm 114* sets the text "Das Meer sah und floh, Der Jordan wandte sich zurück" / "The sea saw and fled, The Jordan stopped flowing," which is similar to "In wat'ry heaps affrighted Jordan stood, and backward to the fountain roll'd his flood" from *Joshua*'s "To long posterity we here record." The undulating sixteenth notes in the bassoon and viola parts of *Psalm 114* echo the melismas depicting the receding waters in *Joshua* (Figure 13).[22]

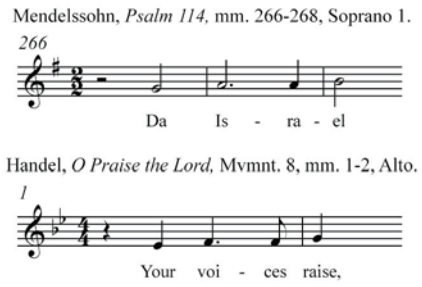


Figure 12.

Mendelssohn's *Psalm 98* and Handel's "Hallelujah" Chorus, *Dettingen Te Deum,* and *Solomon*

Mendelssohn composed his final choral-orchestral psalm setting, *Psalm 98,* op. 91, for performance in the Berlin cathedral on New Year's Day, 1844. The work, like *Psalm 114,* is one continuous movement comprising sections delineated by key, meter, tempo, and instrumentation. It begins with two sections for unaccompanied eight-part chorus and solo quartet. The third section text "Lobet den Herrn mit Harfen, Mit Harfen und mit Psalmen, Mit Trompeten und posaunen" / "Praise the Lord with harps, with harps and with psalms, with trumpets and trombones," prompted Mendelssohn to reduce the choir to four voices but introduce two trumpets, three trombones, and harp, along with organ, cello, and bass. Near the end of this section, pairs of flutes, oboes, clarinets, bassoons, and horns, along with timpani, violins, and violas, join the ensemble and continue through the final section.

In the Berlin cathedral, the psalm was supposed to be followed by the Gloria Patri. Obviously Handel was not

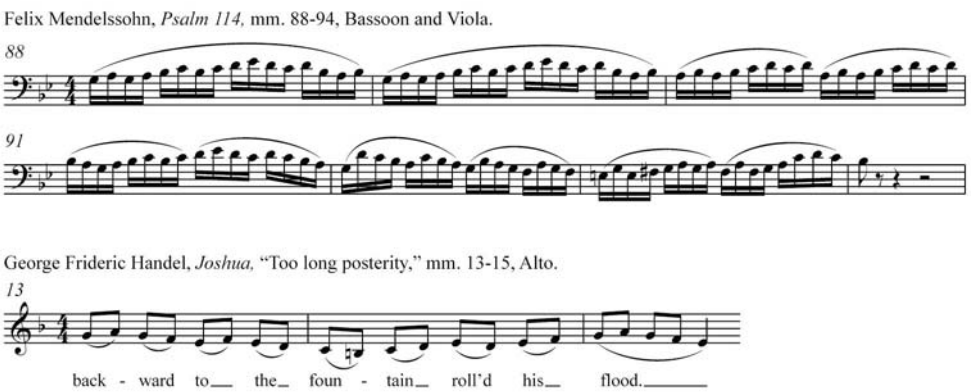


Figure 13.

far from Mendelssohn's mind when he composed *Psalm 98,* however, as he chose to replace the Gloria Patri with Handel's "Hallelujah Chorus." He composed *Psalm 98* in D major to allow for this conclusion and orchestrated a bombastic final section complete with trumpets and timpani to facilitate the transition. Unfortunately, the full orchestrations and festive character of the music upset the clergy, who preferred music in the style of Palestrina, discouraged the use of wind instruments, and deemed the harp to be a profane musical instrument unfit for liturgical use.[23] Mendelssohn later wrote of "orders" and "counter orders" concerning his psalm compositions for the Berlin cathedral, and his sister Fanny declared that "to hear Felix talk of his dealings with the cathedral clergy" was "as good as a play."[24] *Psalm 98* was ultimately published in 1851 following Mendelssohn's death.

Psalm 98 bears a number of similarities to Handel's *Dettingen Te Deum.* Mendelssohn's familiarity with Dettingen Te Deum began with an 1828 edition of the work he created for Zelter's Singakademie (where Mendelssohn was a singer) and continued with three performances of the work, the last in 1840.[25] The *Te Deum* opens, like *Psalm 98,* in D major and moves to B minor in the third movement, just as *Psalm 98* shifts to B minor for its second section. The fifth movement of the *Te Deum* begins in G major like the third section of *Psalm 98,* and at its conclusion, tonal instability is introduced and continues through the brief sixth movement until the dominant of D is attained. The third section of *Psalm 98* undergoes similar tonal instability and also arrives on the dominant of D near its conclusion. The seventh movement of the *Te Deum* and the final section of *Psalm 98* both return to D major.

Melodic similarities also suggest a connection between these two works. The opening themes of both G major sections begin with a rise from G to C before settling on B (Figure 14).

The men in this passage of the *Dettingen Te Deum* are answered by the women with the second half of the theme, and Mendelssohn copies this antiphonal approach by having choir 2 answer choir 1. Mendelssohn's theme may also be related to "for the Lord God omnipotent reigneth" from the "Hallelujah Chorus" (the work intended to serve as the psalm's "Gloria Patri"), as it follows the same contour until the final pitch.

The D-major seventh movement of the *Te Deum* begins with a bass soloist, and his opening statement is strikingly similar to the opening statement of the bass soloist in *Psalm 98,* a theme repeated by all of the men at the beginning of the final section (Figure 15).

The opening choral movement of Handel's *Solomon* may also have influenced *Psalm 98.* While in Rome in 1830, Mendelssohn received a score of *Solomon,* which he subsequently adapted for an 1832 performance by the Singakademie (though they ultimately used a different version) and later for a performance in 1835.[26] Both the opening section of *Psalm 98* and "Your harps and cymbals" from *Solomon* utilize two antiphonal SATB choirs, and both begin with an unaccompanied male statement of the theme. Handel's text, "Your harps and

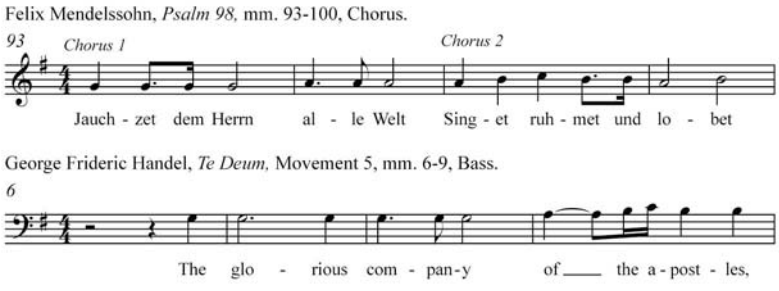


Figure 14.

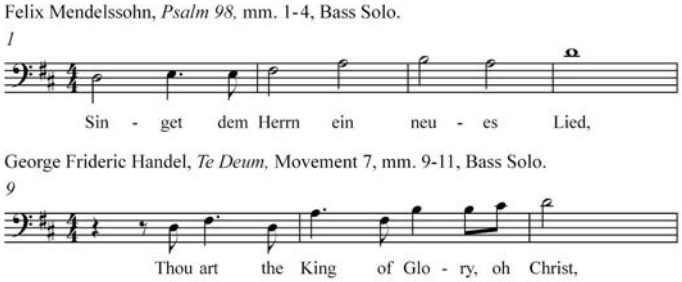


Figure 15.

cymbals sound to great Jehovah's praise, unto the Lord of Hosts your willing voices raise," is similar to Psalm 98: 4-5: "Jauchzet dem Herrn alle Welt. Singet, rühmet und lobet. Lobet den Herrn mit Harfen, mit harfen und mit Psalmen" / "Praise the Lord all the earth. Sing, shout, and praise. Praise the Lord with harps, with harps and with psalms."

Conclusion

As a performer, scholar, and conductor, Mendelssohn knew many Handel compositions intimately. His twenty-six performances and acquisition of scores of *Israel in Egypt, Messiah, Joshua, Dettingen Te Deum, Solomon, Zadok the Priest, Dixit Dominus,* and the Chandos anthems *As Pants the Hart, O Come Let Us Sing,* and *O Praise the Lord* bespeak a particular fondness for these works.[27] Given Mendelssohn's legendary memory and his familiarity with these compositions, it is not surprising to find that Handel's oratorios, psalm settings, and other choral-orchestral masterworks inspired Mendelssohn's own choral-orchestral psalms. Similarities of structure, text, key, melody, and texture provide glimpses of Handel's influence throughout Mendelssohn's psalms—evidence of Mendelssohn's lifelong respect and admiration for Handel's music.

NOTES

[1] Jules Benedict speaking of Mendelssohn's memorization of Handel choruses, Jules Benedict, *Sketch of the Life and Works of the Late Felix Mendelssohn* (London: Murray, 1850), 18; in Ralf Wehner, "Mendelssohn and the Performance of Handel's Vocal Works," trans. Siegwart Reichwald;

in *Mendelssohn in Performance,* ed. Siegwart Reichwald (Bloomington: Indiana University Press, 2008), 167; 25 March 1833 letter from Carl Breidenstein to Otto von Woringen in Wehner, "Mendelssohn," 148.

[2] Reported by James Robert Sterndale Bennett, the grandson of William Sterndale Bennett, James Robert Sterndale Bennett, *The Life of William Sterndale Bennett* (Cambridge: University Press, 1907), 179, http://www.archive.org/stream/lifeofwilliamste00bennuoft/lifeofwilliamste00bennuoft_djvu.txt.

[3] Mendelssohn's visit to the Royal Music Library is documented in Colin Timothy Eatock, *Mendelssohn and Victorian England* (Burlington, Vermont: Ashgate Publishing Company, 2009), 36. Quote from a letter of 7 November 1829. The letter is in English, one of several languages Mendelssohn mastered during his lifetime. Cited in Susanna Großmann-Vendrey, *Felix Mendelssohn Bartholdy und die Musik der Vergangenheit* (Regensburg: Gustav Bosse Verlag, 1969), 39.

[4] Vulgate refers to the official Roman Catholic Latin translation of the Bible; commonalities in Vulgate text and key between *Psalm 115* and *Dixit Dominus* were noted in R. Larry Todd, *Mendelssohn: A Life in Music* (New York: Oxford University Press, 2003), 242.

[5] In *Dixit Dominus,* the altos present the initial statement alone. In Psalm 115, this task falls to the men. This similarity was discussed in Wolfgang Dinglinger, *Studien zu den Psalmen mit Orchester von Felix Mendelssohn Bartholdy* (Cologne: Studio, 1993), 35.

[6] Letter to Zelter, 16 June 1831, in Gisella Selden-Goth, ed. and trans., *Felix Mendelssohn-Bartholdy: Letters* (New York: Pantheon Books Inc., 1945), 135.

[7] Fanny Ritter, ed. and trans., *Music and Musicians. Essays and Criticisms by Robert Schumann* (London: William Reeves, 1877), 381.

[8] Letter of March 1839, Ferdinand Hiller, *Mendelssohn: Letters and Recollections,* trans. M. E. von Glehn (New York: Vienna House, 1972), 136.

[9] Peter Ward Jones, *Catalogue of the Mendelssohn Papers in the Bodleian Library, Oxford, Vol. III* (Tutzing: Hans Schneider, 1989), 285.

[10] A complete list of Handel's vocal works conducted by Mendelssohn is provided in Wehner, "Mendelssohn," 149-150.

[11] Handel created five different versions of *As Pants the Hart* (see Donald Burrows, "Handel's 'As Pants the Hart,'" The Musical Times 126 [February 1985], 113). The version considered in this essay is the "Chandos" version (HWV 251b), which was also the version published by Arnold; a connection between *As Pants the Hart* and *Psalm 42* was suggested in both Dinglinger, *Studien,* 72-74, and Harris John Loewen, "The Psalms for Chorus and Orchestra of Felix Mendelssohn Bartholdy: Analysis and Considerations for Performance," D.M.A. thesis (University of Iowa, 1994), 191-205, though the specific similarities discussed in this article were not addressed.

[12] For documentation of Mendelssohn's performances of, organ part for, and planned edition of *Messiah,* see Wehner, "Mendelssohn," 148-151, 156. For discussion of Mendelssohn's creation of organ parts for Handel oratorios, see Wm. A. Little, *Mendelssohn and the Organ* (New York: Oxford University Press, 2010), 149-165.

[13] See Peter Mercer-Taylor, *The Life of Mendelssohn* (New York: Cambridge University Press, 2000), 156; Werner, *Mendelssohn: A New Image,* 347; and David Brodbeck, "Some Notes on an Anthem by Mendelssohn," in *Mendelssohn and His World,* edited by R. Larry Todd (Princeton: Princeton University Press, 1991), 57.

[14] Letter to Abraham Mendelssohn Bartholdy, 6 November 1821, Rudolf Elvers, editor, *Felix Mendelssohn: A Life in Letters,* translated by Craig Tomlinson (New York: Fromm International Publishing Corporation, 1986), 7.

[15] 1834 Letter to Ignaz Moscheles, Charlotte Moscheles, *Life of Moscheles, with Selections from His Diaries and Correspondence,* trans. A. D. Coleridge, 2 vols. (London, 1873), 118-20, in Clive Brown, *A Portrait of Mendelssohn* (New Haven: Yale University Press, 2003), 319.

[16] Karl Klingemann, Jr., ed., *Felix Mendelssohn-Bartholdys Briefwachsel mit Legationsrat Karl Klingemann in London* (Essen: G.D. Baedeker, 1909), 265, in Siegwart Reichwald, "Lost in Translation: The Case of Mendelssohn's Psalm 95," *Choral Journal* 49, no. 9 (March 2009), 34. For a detailed discussion of Mendelssohn's *Psalm 95* revisions, see Reichwald, "Lost in Translation."

[17] Wehner, "Mendelssohn," 149-150, 155; Little, *Mendelssohn,* 155-156, 160-161.

[18] Hellmuth Christian Wolff, "Mendelssohn and Handel," *The Musical Quarterly* 45, no. 2 (April 1959), 178.

[19] Todd, *Mendelssohn: A Life*, 469.

[20] What is often referred to as the first part of Israel in Egypt was actually Handel's second part, as the *Funeral Anthem for Queen Caroline* was adapted and used as the first part. Scores and performances from the nineteenth century through the modern day, however, have generally consisted only of parts two ("The Exodus") and three ("Moses' Song").

[21] Wehner, "Mendelssohn," 149-50.

[22] This connection is suggested in Todd, *Mendelssohn: A Life*, 381.

[23] The harp had likely attained low social status through its use as a beggar's harp—see Georg Feder, "On Felix Mendelssohn Bartholdy's Sacred Music," translated by Monika Hennemann, in *The Mendelssohn Companion*, edited by Douglass Seaton (Westport, Connecticut: Greenwood Press, 2001), 269.

[24] Letter from Fanny to Rebecka, 26 December 1843, Sebastian Hensel, *The Mendelssohn Family (1729-1847) from Letters and Journals*, translated by Carl Klingemann, Jr., 2 vols (London, 1882), volume 2, 243, in Todd, Mendelssohn: A Life, 466.

[25] Wolff, "Mendelssohn," 176; Wehner, "Mendelssohn," 149-151.

[26] Donald Mintz, "Mendelssohn as Performer and Teacher," in *The Mendelssohn Companion*, edited by Douglass Seaton (Westport, Connecticut: Greenwood Press, 2001), 104.

[27] Wehner, "Mendelssohn," 147-159; Ward Jones, *Catalogue*, 285.