



The Pedagogical Value and Vocal Challenges of Tenor Solo Parts from the Baroque Period to the 20th Century: Take Handel's Messiah, Haydn's The Creation and Mendelssohn's Elijah as Examples

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Abstract: An oratorio is a large-scale vocal work composed of a solo, chorus, and orchestra. It is similar to opera, including recitative and aria, but does not include stage performances and costumes and focuses more on the expression of music. Oratorio's works are usually based on religious and historical themes, especially popular in the Baroque period. Oratorio is one of the important musical forms that singers must learn, containing rich musical elements and historical content. Oratorio's works from different periods have different historical backgrounds and composition techniques. Learning oratorios from different periods can help singers improve their singing skills and understanding of music, laying a solid foundation for learning other vocal works. This paper will focus on the tenor solo parts in three oratorios from different periods: Handel's Messiah, Haydn's The Creation, Mendelssohn's Elijah, and explain the reasons for choosing these works. In addition, this paper will analyze the difficulties of light lyric tenor singing and teaching and provide corresponding guidance.

Keywords: Felix Mendelssohn; George Frideric Handel; Joseph Haydn; vocal pedagogy; oratorio

1. Messiah

Messiah is a classic religious work by George Frideric Handel (1685-1759). This work was composed by Handel in 1741 and premiered in Berlin in 1742. It is one of the most representative oratorios in the history of Western music. Handel was commissioned to write Messiah by Charles Jennens, a devout Christian who wanted to refute doubts about the authority of the Bible. Charles Jennens provided Messiah with a text-based entirely on the King James Bible. This text divides the song into three parts, showing the themes of Christ's prophecy and birth, suffering and redemption, and resurrection and eternal life. [1] The tenor aria in Messiah is melodious and full of emotional resonance, making Messiah my first choice for studying Baroque oratorios. In the tenor aria, No.2, "Comfort Ye, My People," the strings create a tranquil atmosphere, and the tenor aria unfolds from a warm middle voice as if God is whispering hope to humanity. Secondly, studying Messiah allowed me to understand the concept of music creation during the Baroque period. Handel reinterpreted the sacredness and emotion of the biblical story through Messiah, making music an essential medium for the religious transmission of ideas. Not only that, Messiah is a fusion of multiple musical cultures, which can lay a good musical foundation for the singers. Handel studied music in Germany in his early years and mastered the rigorous counterpoint and musical structure. When he studied in Italy, he was influenced by Italian opera and incorporated the tenor aria into the beautiful Italian style. In the UK, he absorbed the grandeur and solemnity of choral music. [2][3] Handel incorporates three styles into Messiah, making it a work full of comprehensive charm. In addition, the ornaments in Messiah can help tenors practice coloratura techniques. Tenors play an important role in Messiah, delivering important allegory information. To help convey these important allegories, Handel sets many ornaments in the tenor's aria to express the importance of the lyrics while also allowing singers to express themselves freely and show their skills.

2. Pedagogical Value

The use of ornaments in Messiah also provides excellent value for vocal teaching. By studying Messiah, students can understand the various uses of ornaments in the repertoire, which helps them sing the ornaments correctly. The ornaments in Messiah should be moderate. Vocal works in the Baroque period are full of ornaments. Singers usually add extra ornaments to show off their skills and enhance the expression of emotions. However, singers cannot add ornaments at will when singing religious oratorios. Because too many ornaments can neither increase the expression of the biblical story nor show the allegory in the music. [4] When composing Messiah, Handel used ornaments to maintain the smoothness of the music. For example, in No. 4, "Comfort Ye My People," mm.16-19, Handel added appropriate ornaments to smooth the melody line and lighten the rhythm (Figure 1). [5] Moreover, appropriate ornaments can better convey the teachings. For example, in No. 4, "Comfort Ye My People," mm.37, the music ends with the text "God." The singer can add appropriate ornaments here to

emphasize the importance of “God ”.[6] Adding ornaments to emphasize the importance of lyrics and convey allegorical information is one of the important composition and singing techniques in the Baroque period. By studying Messiah, students can have a clearer understanding of the integration of music and text in the Baroque period. In addition, many ornaments also pose a challenge to singers. For example, in No.3, “Evey Vally Shall be Exalted,” mm. 15-18, Handel set up a fast and lengthy appoggiatura to express the allegorical information in the music (Figure 2).[7] This phrase requires the singer to have strong breath support and voice agility and is an excellent material for students to practice appoggiatura.



Figure 1. George Frideric Handel, Messiah, “Comfort Ye My People,” mm. 16-17.



Figure 2. George Frideric Handel, Messiah, “Evey Vally Shall be Exalted,” mm. 15-18.

3. Challenges and Recommendations for Vocal Performance

No.2 “Comfort Ye My People”

“Comfort Ye My People” is a tenor recitative at the beginning of the Messiah, depicting the redemption of the Israelites from sin and suffering and the coming of the Messiah. Handel uses comfort and hope as the theme of this piece, emphasizing God’s grace and forgiveness. This song requires a lot of breath support from the singer. Handel marked “Larghetto e piano” at the beginning of “Comfort Ye My People,” the singer must have enough breath to sing long phrases at a slow rhythm. At the same time, the high notes of this song require the singer to have strong control. Since the theme of this song is hope and comfort, the singer should maintain a gentle timber when singing. When singing phrases containing high notes, the singer needs to open the resonance space in advance to avoid the abrupt high notes from destroying the overall atmosphere.

No. 3 “Ev’ry Valley Shall be Exalted”

“Ev’ry Valley Shall be Exalted” is a beautiful and expressive tenor aria that describes a rugged road scene and symbolizes God’s will. This song, together with “Comfort Ye My People,” forms the prelude to the first part of the Messiah, expressing the theme of the advent of the savior and the reshaping of the world. This song requires the singer to have strong breath control. Handel uses many ornaments in this song to describe the rugged land, such as mm.15-18 (Figure 2). These long ornaments can show the singer’s coloratura technique, attracting many singers to sing this song. In addition, Handel also uses the composition technique of alternating long notes and ornaments in mm.30-33 to respond to the lyrics “the rough places plain” and uses a wide span of notes to respond to the lyrics “the crooked straight.” These passages require a lot of breath support when singing to maintain a stable rhythm and gentle voice, showing the clear and smooth style of Baroque music.

No. 27 “All They That See Him, Laugh Him to Scorn”

“All They That See Him Laugh Him to Scorn” depicts the scene of Jesus being mocked by onlookers during his crucifixion, full of irony and helplessness. When singing this short recitative, the singer must express emotions completely different from the previous two songs. “All they that see me laugh me to scorn; they shoot out the lip, they shake the head, saying”[8] This phrase requires the singer to use a strong tone and a sarcastic timbre, showing the music’s tragedy and paving the way for the choir part.

No. 29 “Thy Rebuke Hath Broken His Heart”

“Thy Rebuke Hath Broken His Heart” describes the loneliness and despair of Jesus before he was crucified. He endured the humiliation of humanity, but no one could comfort him. Handel used a short, slow, recitative style to highlight the sad atmosphere in this song. This sad atmosphere requires the singer to have strong emotional expression. In order to highlight the singer’s voice, Handel set the accompaniment of this song very simple. The singer needs to accurately convey the sad emotions of the text through clear language. However, most of the notes in this recitative are too low for the tenor, which is not conducive to transmitting the sound. In the first half of this song, the tenor should raise the resonance position when singing the low-range notes, increase the sound projection, and ensure that the lyrics can be conveyed to the audience.

No. 30 “Behold, and See if There Be Any Sorrow”

This aria is closely connected to the previous recitative, describing the grief of Jesus after the crucifixion. This aria has greater requirements for the singer’s emotional processing. Compared with the emotions of the previous song, this song is sad and pleading. Handel uses sighing melodies to express pleading, such as mm. 1-3. These pleading melodies require singers to sing with more delicate emotions (Figure 3).[9] Not only that, the singer also needs to stabilize the timbre of the high notes. The high notes of this song are all in the sighing melody, such as mm. 2 “behold.” The singer should use a soft voice when singing high notes and avoid a too bright timbre to destroy the pleading tone.



Figure 3. George Frideric Handel, Messiah, “Behold, and See if There be Any Sorrow,” mm. 1-3.

No.31-32 “He Was Cut Off Out of the Land of the Living...But Thou Didst Not Leave His Soul in Hell”

These two songs depict Jesus’s process from suffering to resurrection. At the same time, No.32 is one of the most important turning points in the whole work, marking the hope and victory of Jesus after his resurrection. When singing these two songs, the singer should quickly change his mood. Since these two songs are closely connected with No.30, the singer must quickly change from sadness to a hopeful atmosphere and use bright timbre to show victory. Not only that, the singer also needs to use strong breath to maintain the fluency of the music. In order to show the transition from sadness to victory, Handel used a longer musical line to sublimate the music gradually. The singer should have good breath control and use a smooth and gradually excited voice to show this emotional transition. In addition, the singer should pay attention to the use of ornaments. Too many ornaments will interfere with the singer’s breath control and destroy the fluency of the music line.

No. 42-43 “He That Dwelleth in Heaven...Thou Shalt Break Them”

No.42 is a very short recitative, the lyrics of which emphasize God’s authority and the rebels’ irony. The following No.43 is a powerful aria that tells the story of the Messiah’s victory over the rebels. Singers need to switch emotions when singing these two songs. When singing the first song, the singer should have a sarcastic tone and let the voice be full of contempt. When transitioning to the aria, the singer should show a firm tone to show the majesty of God. Singers need to balance the sense of power and fluency when singing aria. In order to show a firm sense, singers can use powerful staccato to enhance their singing strength. However, when singing staccato, pay attention to the resonance position’s uniformity to avoid affecting singing consistency. Also, singers need to maintain the sensitivity of their voice when singing this aria. This song has a fast tempo and contains a lot of ornaments, such as mm. 26-27. (Figure 4).[10] If the singer pushes the voice to show power, the voice will lose sensitivity, and the ornament will not be sung clearly. In addition, when singing high notes,

the singer should avoid resonance that is too thin. In mm. 51, Handel set the highest note on “dash.” When the singer sings the vowel “a,” it is easy for the voice to lack depth and dimension due to insufficient pharyngeal space. Therefore, when singing this sentence, the singer should increase the pharyngeal space to obtain a richer resonance and avoid the music losing its solemnity.



Figure 4. George Frideric Handel, *Messiah*, “He That Dwelleth in Heaven...Thou Shalt Break Them,” mm. 26-27.

4. The Creation

Joseph Haydn (1732-1809) is one of the most important composers of the classical period. He is known as the father of the symphony and has outstanding achievements in oratorio. *The Creation* is the English version of *Die Schöpfung* and is one of his most representative oratorio works. *The Creation* is an oratorio written by Haydn in 1797. This work was inspired by Handel’s oratorio. During Haydn’s visit to London in 1791, he witnessed how Handel’s oratorio deeply moved the audience at the Handel Festival. Profoundly inspired, Haydn returned to Austria and composed *The Creation*. The rich historical background and creative content of *The Creation* make it my first choice for studying classical oratorio. First of all, *The Creation* is a symbol of the change in musical style in the 18th century. In the early 17th century, Vienna’s musical culture had been influenced by Italian opera. In the 18th century, to counter Napoleon’s military expansion, the Austrians began to promote German culture and change the previous mainstream Italian music style. The *Gesellschaft der Associerten*, sponsored by the nobility, commissioned Haydn to create *The Creation* to counter Napoleon’s military threat and achieve a change in musical style. The emergence of *The Creation* marked a significant step forward in the development of Austrian German oratorio. [11] *The Creation* is a musical work and an expression of culture and faith. Haydn’s work is full of religious emotions when describing God’s creation of the world. Studying and researching this work can help me better understand the meaning of religious music. At the same time, the tenor aria of *The Creation* has a beautiful melody and brisk rhythm, which is suitable for light lyric tenor singing. When composing tenor aria, Haydn used gradually rising or falling melodies to maintain the fluidity of the melody line. In terms of rhythm, Haydn used triplets or syncopated rhythms to enhance the flow of the melody and help singers sing coherently. [12]

5. Pedagogical Value

Haydn’s *The Creation* is one of the oratorios that tenors must sing and is also of excellent teaching value. First, *The Creation* is very religious, allowing students to understand how Haydn combined theology and enlightenment thought in music. The lyrics of *The Creation* by Haydn include praise to God and emphasize the central theme of enlightenment thought, “order and harmony.” For example, Haydn depicted the sun, moon, stars, and the alternation of day and night in his music, symbolizing the order and harmony of the universe. [13] Secondly, studying *The Creation* can help students understand the emotional expression of religious music. Religious music is associated with the meaning and faith of life, and it conveys complex religious ideas through the combination of text and music. In other words, music and text are combined to convey meaning and emotion. In No. 13, “In Splendour Bright,” when the tenor sings the lyrics “In splendour bright is rising now the sun,” Haydn sets a rising melody to match the lyrics to describe the sun’s brilliance.

Finally, *The Creation* allows students to master the musical style of the classical oratorio in the learning process. The music of the classical period emphasizes beautiful melodies and natural musical flow. In No. 13, “In Splendour Bright,” Haydn uses coherent melodies and simple forms to make the music more in line with the rhythm of the language. At the

same time, the oratorio of the classical period has narrative and dramatic tension. Recitative in the classical period created a tense or exciting atmosphere through emotionally fluctuating texts and varied tones and harmonies, thus promoting the development of the plot.

6. Challenges and Recommendations for Vocal Performance

No.3 “And God Saw the Light...Now Vanish Before the Holy Beams”

The recitative part of this song is the prelude to creating a new world. The music is heavy and describes the sacred moment when light was created. Aria is a response to the prelude to the new world. The music begins to change and is full of cheerful and bright colors, symbolizing the sacred order that overwhelms evil. The recitative part of this song tests the singer’s ability to interpret music. Haydn did not set any dynamic marks in the vocal part. The singer needs to make corresponding dynamic adjustments according to the text and the transformation of the orchestra. Not only that, but this song also tests the singer’s ability to change emotions. When transitioning from recitative to aria, the music changes from sad and heavy to cheerful and full of a sense of victory, requiring the singer to be able to change the singing emotion quickly. In addition, the singer should avoid pushing the sound too much when singing this aria. There are a lot of low-pitched notes in this song. Tenors should avoid pushing the sound in the bass to increase the volume. It will make the sound too heavy, affecting the cheerful and light music lines. Not only that, when the singer sings this song’s high notes, it easily lacks sufficient resonance. Most of the words accompanying the high notes in this song are based on the vowel “ə,” such as mm. 48. (Figure 5).[14] When a singer sings this vowel, it is easy for the insufficient space inside the mouth to prevent adequate resonance.



Figure 5. Joseph Haydn, *The Creation*, “And God Saw the Light...Now Vanish Before the Holy Beams,” mm. 48.

No. 12 “And God Said, Let There be Lights”

This recitative describes how God created the celestial bodies and made the night and day different. When singing this recitative, the singer should use an authoritative tone. Haydn still did not make any dynamic marks in this song, which requires the singer to understand the music and text deeply. This recitative describes God’s words. The singer should avoid being too passionate or gentle and sing calmly and authoritatively.

No. 13 “In Splendour Bright”

“In Splendour Bright” is a radiant recitative that describes the light brought by the sun. Haydn uses the sound effects of the orchestra to shape Uriel into the image of an angel of enlightenment, making it full of radiance and warmth. In order to better show this characteristic, the singer needs to control the smoothness of the music lines when singing. Haydn uses a lot of eighth notes in this song to show the sun’s brilliance, making the music full of firmness and using rising melodies to imitate the process of the sun rising. When singing these rising melodies, the singer needs to maintain the smoothness of the music lines and the firmness of the tone, showing the picture of the sun rising and warming the world. Not only that, this smooth control should also be used in the phrases describing the moonlight. In mm.28-36, the text describes the tranquility of the moonlight, and the music at this time also begins to become quiet and slow. The singer needs to sing this phrase with a soft and smooth voice to show the tranquility of the moonlight.

No. 24 “And God Created Man”

This recitative tells the story of God’s creation of humanity. Haydn emphasizes the nobility and uniqueness of humanity through text and music. Singers should use a brilliant timbre when singing this song. In order to show that humanity is the pinnacle of God’s creation, Haydn borrowed the composition techniques of the Baroque period and used a large number of eighth notes and sixteenth notes in this song, making the music more brilliant and flowing. Singers should use a brilliant timbre, which is integrated with the melody characteristics, to show the nobility of humanity.

No. 25 “In Native Worth”

“In Native Worth” and No. 24 form a complete narrative of God’s creation of humanity and are highly related. This song is Haydn’s description of the differences between Adam and Eve. Haydn uses harmony and note changes in music to express Adam’s sunshine and Eve’s tenderness. It also poses a challenge to the singer’s musical expression ability. When singing Adam’s part, the singer should use the quarter notes and eighth notes in the music to make the sound flow quickly, showing Adam’s sunny and lively character. In Eve’s part, the music begins to become quiet, and with the addition of half notes, the melody line gradually becomes longer. When singing, the singer should transform the bright timbre into warmth to show Eve’s feminine charm. Not only that, the singer must also control the volume of the high notes. When describing Eve, Haydn used high notes full of leaps, such as mm. 92-93 (Figure 6).[15] When singing these high notes, the singer should open the oral space in advance to avoid the abrupt high notes affecting the gentle atmosphere. At the same time, the long notes of mm. 98-100 are also full of challenges to the singer’s breath and singing skills (Figure 7).[16] At the end of this song is a three-bar long note, which requires the singer to sing with a stable, spatial voice, an excellent test of the singer’s breath reserve. In addition, this long note F is in the tenor’s passagio, and the tenor needs to raise the resonance position when singing to avoid sounding stuck.

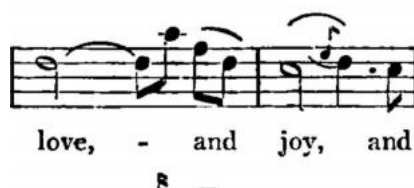


Figure 6. Joseph Haydn, *The Creation*, “In Native Worth,” mm. 92-93.



Figure 7. Joseph Haydn, *The Creation*, “In Native Worth,” mm. 98-100.

No. 28 “In Rosy Mantle Appears”

In this recitative, Uriel, as the narrator, describes the scene when Adam and Eve first saw the world in the Garden of Eden and their gratitude for the beauty of the world. Haydn uses a soft and expressive melody in this song to show the Garden of Eden in the morning light, setting the stage for the divine image of Adam and Eve. The singer needs to be able to control the melody line when singing this song. This song is full of eighth notes and sixteenth notes. The singer must use stable breath control to string these notes together to make the melody line smoother and present an idyllic picture.

7. Elijah

Felix Mendelssohn (1809-1847) was an important composer in the 19th century. He received a solid music education from childhood. He was influenced by Bach and Handel, and his works combined the characteristics of the three periods. Mendelssohn was commissioned by the Birmingham Music Festival in 1845 and composed *Elijah* in 1846. This work mainly borrowed from Handel’s musical style, combining the characteristics of the Baroque and Romantic periods. It is a religious theme work with great dramatic tension.[17] The text of *Elijah* is based on the Bible. Mendelssohn spliced and adapted the scattered texts in the Bible to meet the needs of musical expression. *Elijah* is divided into two parts, and the scenes in each part are independent. The first part describes Elijah’s mission during the Syrian drought. The second part mainly describes Elijah’s inner struggle and the scene where God finally took him away to heaven. Mendelssohn explores faith, inner struggle, and the relationship between man and God through this work. He portrays Elijah’s character through music and words, conveys God’s revelation, and enables audiences to think about faith and self through music. This is also one of the reasons why I chose to study *Elijah*.

The aria in *Elijah* is full of dramatic contrast and strong emotional resonance, which gave me a good listening experience. Baroque religious works are solemn and highly stylized. Composers use complex structures and counterpoints to convey emotions rather than the personal emotions of the singers. Although Mendelssohn borrowed from Handel’s style when

composing *Elijah*, he enhanced the complexity of emotions through the repetition of texts and dynamic markings in song creation, making it full of the color of romantic music. For example, the tenor aria “If With All Your Heart” accompanies many dynamic changes. Mendelssohn also added many arc melodies to make the music lyrical, helping singers to show their deep desires when singing. Not only that, Mendelssohn attaches great importance to the vocals. For example, in the tenor aria: “Then Shall the Righteous,” Mendelssohn uses the brisk broken chords of strings to achieve an emotional dialogue with the tenor. It allows the strings to provide gentle and firm support for the singer’s singing and also helps the singer’s emotional expression. This kind of composition technique benefits singers and can help them sing the oratorio more brilliantly.

8. Pedagogical Value

Mendelssohn’s *Elijah* has extremely high teaching value and is a romantic oratorio work that students and professional singers should not miss. First, by studying this piece, students can understand the background of 19th-century music culture. In early 19th century England, although Handel’s oratorios were still the template for oratorio, audiences were eager to hear music with more direct and intense emotional expression. In order to meet the mainstream aesthetics of the audience at that time, Mendelssohn used Handel’s works as a reference, combined the musical styles of the Baroque period and the Romantic period, and created *Elijah*, which is both solemn and emotional. Therefore, by studying *Elijah*, students can better understand the characteristics of the romantic period’s oratorio style and the interaction process between music and social culture.

Second, *Elijah* is one of the few oratorios in the Romantic period that focuses on religion. Most oratorios in the Romantic period are based on secular themes, such as Schumann’s *Das Paradies und die Peri*. As one of the few oratorios in the Romantic period, *Elijah* respects tradition and has the characteristics of the Romantic period, providing a model for students to learn oratorios. In addition, the music of the Romantic period is also full of dramatic tension, which can train students’ dramatic expression. In the tenor aria: “Then Shall the Righteous Shine Forth,” the range of the voice is extensive, and the lyricism is intense, which requires the tenor to maintain the continuity of the music when singing a large span of intervals. Finally, Mendelssohn’s emphasis on vocals in *Elijah* makes this work popular with singers. At the same time, tenors play an important role in *Elijah*, with many arias for singers to practice and sing, such as: “Ye People Rent Your Hearts...If with all Your Heart” and “O Man of God.” The many recitatives and arias make *Elijah* one of the must-have works for tenors to practice Romantic oratorio systematically.

9. Challenges and Recommendations for Vocal Performance

No.3 “Ye People Rent Your Hearts”

“Ye People Rent Your Hearts” is a recitative sung by Obadiah, an official of King Ahab. He calls on the Israelites to repent their sins and return to God. The singer should use a firm tone and remain serious when singing this song. Mendelssohn emphasized God’s authority through music in this song. He used a lot of eighth and sixteenth notes to convey the music’s urgency. At the same time, the singer must keep the pronunciation clear when singing this song. This song has a fast tempo and dense lyrics, which makes it difficult for many singers to convey the lyrics when singing. Clear pronunciation is crucial for recitatives. It can effectively convey the emotions and text information of the song to the audience.

No. 4 “If With All Your Hearts”

Obadiah also sang this lyrical aria. Compared with the previous recitative, this song uses a softer approach to persuade the Israelites to re-establish their faith in God. In order to soften the severity of *Elijah*’s prophecy, Mendelssohn set softer and longer melody lines in this song to show God’s forgiveness, requiring the singer to keep the timbre soft when singing. However, the long melody line also challenges the singer’s breath. In order to express God’s forgiveness, the singer must have enough breath support to ensure the continuity of the phrases and maintain the lyrical characteristics of the song with a warm timbre. In addition, the high notes of this song are not easy for the singer. In addition, the high notes of this song are not easy for the singer. In mm. 2, the text “if with” is accompanied by a high note with sixth-degree leaps (Figure 8). The singer must have enough resonance position and oral space when singing the “i” vowel to avoid sounding stuck due to text.

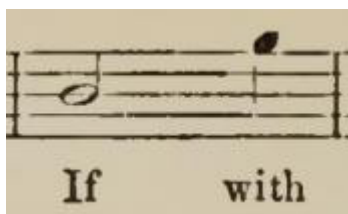


Figure 8. Felix Mendelssohn, *Elijah*, “If With All Your Hearts,” mm. 2.

No. 19 “O Man of God”

“O Man of God” is a recitative that symbolizes the end of Israel’s drought. It describes Obadiah’s cry to Elijah, begging him to help the Israelites get rid of drought and suffering. When singing this song, the singer should use a pleading tone to show Obadiah’s eagerness for rain. In addition, the high notes of this song require the singer to have strong voice control. In mm. 7, Mendelssohn uses the high notes that leap upward to show the sublimity of God. The singer should control this high note’s volume and timbre to avoid destroying the pleading tone.

No. 39 “Then Shall The Righteous Shine Forth”

This aria quotes the scene of the world’s end in the Bible, expressing that God will eventually judge the wicked, and the good people receive the glory given by God. This song is full of hope and rich in layers, requiring the singer to have good emotional expression. At the same time, this song is mainly based on a smooth melody, requiring the singer to maintain a high degree of coherence, not to destroy the atmosphere full of hope. This song also requires higher standards for the singer’s breath support. The high notes of this song have a long duration, such as mm. 36-37 (Figure 9). The singer needs to have strong breath support and maintain enough resonance cavity when singing, avoid harsh high notes, and use warm timbre to convey the meaning of the words..

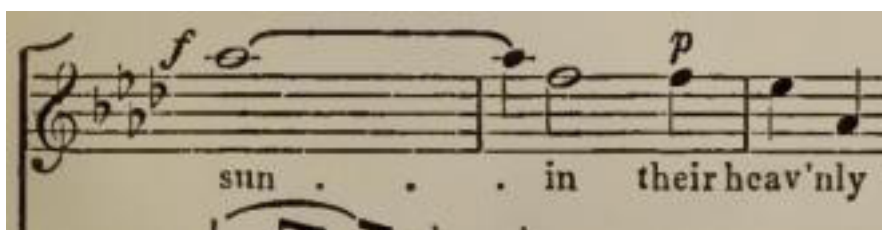


Figure 9. Felix Mendelssohn, Elijah, “Then Shall The Righteous Shine Forth,” mm. 36-37.

10. Conclusion

By studying Messiah, The Creation, Elijah, singers can clearly understand the changes in the style of oratorio works in different periods. From Handel’s Baroque gorgeous ornaments to Haydn’s smooth classical melody, to Mendelssohn’s dramatic expression of Romanticism, combination of folk music and modern composition techniques, these works show the adaptability and innovation of oratorio in different cultural contexts. At the same time, these works pose different challenges to tenors in singing techniques, such as breath support, ornament control, dramatic expression, and timbre changes. At the same time, these works pose different challenges to tenors regarding breath support, ornamentation control, dramatic expression, timbre changes, and so on. Tenors can improve their singing skills and better understand musical styles by practicing these solo parts correctly.

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