Happy Anniversary! 250 years have elapsed since the death of ‘our’ composer, and his stock continues to rise – even in these difficult times. The number and quality of Handel editions, performances, recordings and studies since his last anniversary in 1985 provide ample grounds for celebration. Information on a number of commemorative events is given in this issue, together with an account of some pioneering Handel opera productions of the 1960s. But we lead with an essay that presents new material on singers’ salaries, a subject of great interest in the eighteenth century, as it is today.

Colin Timms

MRS CIBBER’S ORATORIO SALARY IN 1744-45

The stream of Handeliana pouring forth from dusty corners of England’s print empire seems to be inexhaustible. A rare pamphlet, extant in eight copies (two of them in Britain), provides the latest example. The 24-page Impartial Examen of the Present Contests between the Town and the Manager of the Theatre, which was published in late November 1744,1 probes a (then) recent crisis at Drury Lane theatre. Charles Fleetwood’s chronic mismanagement came to a head that month with a universally protested increase in admission prices.2 Unmoved by public outrage, Fleetwood stuck to his new policy and reapèd two in-house riots, which forced him out of the enterprise. As usual, the crisis spawned partisan literature, three pieces of which, the Impartial Examen among them, are listed in The London Stage.3

Buried in a footnote regarding Susannah Cibber there lies a reference to Handel that I have not encountered in musicological literature:

* This Lady’s Salary, I am credibly inform’d, is 600 Guineas for playing three times a Week only part of the Season with Mr. F———, besides a Benefit clear of Charges; and between 3 or 400 l. more for singing about twenty times with Mr. H———; so that her Income, (without reckoning any Presents, or Gratuities, from any Particular Friends, for her Extraordinary Performances) may, by a moderate Computation, be reckon’d at 1200 l. for less than six Months Labour; while her Husband (who made her an Actress) and his Daughters (her Children in Law) have yearly — — 0 l. 0 s. 0 d.4

The persons named here are Mrs Cibber, Fleetwood, Handel, and Theophilus Cibber, Susannah’s estranged husband, whose reputation and finances had collapsed after two infamous lawsuits in 1738-39.5 Adding greed to marital abuse, he had asked for thousands of pounds from William Slopér for having an alleged affair with Susannah that interrupted her career and deprived the Cibbers of regular income. It would take James Quin (and Handel) to bring her back on stage in 1741-42, and this in remote Dublin. Following her success in Ireland (including the historic Messiah première), Mrs Cibber returned to London, joining Quin at Covent Garden

1 The London Evening-Post, no. 2663, Thursday 29 November-Saturday 1 December 1744, p. [2].
2 For a background to the problems, see Judith Milhous and Robert D. Hume, ‘The Drury Lane Actors’ Rebellion of 1743’, Theatre Journal, 42 (1990), 57-80.
4 An Impartial Examen of the Present Contests between the Town and the Manager of the Theatre. With some Proposals for accommodating the present Misunderstandings between the Town and the Manager, offer’d to the Consideration of Both Parties. By Mr. Neither-Side (London: M. Cooper, 1744), p. 9, note.
The Barber Institute of Fine Arts at the University of Birmingham was established expressly ‘for the study and encouragement of art and music’. It was opened seventy years ago this summer by Queen Mary. During World War II concerts were given there by Professor Victor Hely-Hutchinson, with colleagues and students, and in 1945 Jack Westrup founded a series of professional evening recitals that is still going strong. But it was Westrup’s successor as professor, Anthony Lewis, who conducted the first Barber Opera, Handel’s Xerxes. The date was March 1959, twenty years after the Institute’s opening and 200 after the composer’s death. Fifty years on, this seems an appropriate moment at which to give a brief account of what followed.

The Institute is one of the many benefits that flowed to the University from a generous and enlightened settlement made in 1932 by Dame Martha Constance Hattie Barber in memory of her late husband, Sir William Henry Barber, a University life-governor. The concert hall, refurbished last summer, is at the centre of the square-shaped building, being surrounded on the ground floor by a spacious foyer and corridors and, on the first floor, by art galleries, housing a small but remarkable collection. Lady Barber also catered for music by providing funds for concerts, for the purchase of music, for the acquisition and maintenance of musical

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Ilias Chrissochoidis


8 *Tryals*, 11 [first], and 9-10 [second].


instruments, and for student scholarships and prizes. With the Barber bequest, also, the chair of music at Birmingham became a full-time post. Lewis was elected in 1947 at the age of thirty-two; he came not from another university but from the BBC, where he had devised a series entitled ‘Handel in Rome’ (1938) and helped plan the Third Programme (now Radio 3).

During his Birmingham years Lewis cultivated his principal musical interests – Handel and Purcell, conducting and editing. He conducted the first English recordings of Purcell’s The Fairy Queen and King Arthur and of Handel’s Semele and Sosarme. He instigated the creation of Musica Britannica, became its first general editor and saw over thirty volumes through the press. He was artistic director of eight Purcell concerts for the Festival of Britain year (1951) and chairman of the Purcell-Handel Festival committee eight years later.2 He also conducted numerous Barber concerts of music by Purcell, Handel and their contemporaries, including concert performances of Apollo and Daphne (1947), Purcell’s Dioclesian and Blow’s Venus and Adonis (1949), Susanna (1951), Vecchi’s L’Amorfo (1953), a suite from Rameau’s Hippolyte et Aricie (1954), Semele (1955), The Fairy Queen (1956), Esther (1957) and Bondouca (1959). He clearly was working towards the staged production of opera.

The bicentenary of Handel’s demise was a key moment in the revival of the composer’s operas in England. The Handel Opera Society, founded in 1955 with Charles Farcombe as music director, moved to the Sadler’s Wells theatre in London in 1959, and in May of that year, only two months after Lewis’s Xerxes, Alan Kitching presented the first of fifteen Handel productions (annual, apart from a gap in 1965) at the Unicorn theatre in Abingdon.3 Between 1959 and 1968, when he left Birmingham to become Principal of the Royal Academy of Music, Lewis conducted ten productions, including seven of operas by Handel (see Table). Two of them, Xerxes and Orlando, were given further performances in 1963 and 1966 (respectively) as part of the Handel Opera Society season at Sadler’s Wells.

As the Table makes clear, the success of the Barber operas depended heavily on the contributions of Brian Trowell, whom Lewis had appointed to a lectureship in 1957. Although Trowell left Birmingham five years later, he continued to act as translator and producer until joining the BBC as head of radio opera in 1967. Anyone who has tried to make a singing translation of a Handel opera libretto knows how difficult a job this is, especially in the arias, where it is essential to find unforced rhymes and to fashion discrete phrases that are capable of being repeated without becoming nonsensical. Trowell’s translations, and those that he made with his colleague Nigel Fortune, appointed by Lewis in 1959, not only succeeded handsomely in these respects but also retained the flavour of the eighteenth century. An example can be seen in Lewis’s published edition of Imeneo (Oxford University Press, 1980); another is pencilled into the vocal scores of Ariodante (Bärenreiter) that were used for the 1964 production and are preserved in the Barber Music Library.

The Table also suggests that Lewis and Trowell attempted to retain a regular team of collaborators in such areas as design, lighting and costume, but that it was not always possible to engage the same people from one year to the next. The programmes for the performances – the source of the material in the Table – also include long lists of credits for such things as wigs, shoes, jewellery and costume accessories, not to mention stage properties of all kinds. The intention appears to have been to provide a feast for the eye as well as the ear. If so, the approach was entirely sensible, for the Barber is an intimate theatre, seating about 350, and any attempt to cut corners would have been glaringly obvious. In Ariodante and Hippolytus and Aricia the visual effect was further enhanced by dancing, choreographed by Wendy Hilton and Brenda Quirey respectively.

The Handel operas at the Barber are remembered above all for their high quality of vocal performance. By one means or another Lewis recruited first-class singers, some of them on the threshold of an international career. The best-known example, of course, is Janet Baker, who appeared as Ariodante, Orlando and Alcestis (Admeto), but we should bear in mind also the outstanding contributions of: Alexander Young as Xerxes (1959 and 1963), Riccardo Albenori (The Triumph of Virtue) and Bayezid (Tamerlane); Heather Harper as Romilda (Xerxes, 1959) and Doralice (The Triumph of Virtue); Helen Watts as Amastris (Xerxes, both times); Patricia Clark as Clomiris (Imeneo), Asteria (Tamerlane) and Atalanta (Xerxes); Maureen Lehane as Arsamenes (Xerxes, 1963) and Admeto; Pauline Tinsley as Romilda (1963); Donald McIntyre as the King of Scotland and Kenneth Bowen as Lurcanio (Ariodante); Don Garrard as Zoroastro and Soo Bee Lee as Dorinda (Orlando); and Shiela Armstrong as Antigone (Admeto).4

The principal singers were supported on stage by student extras and chorus, when needed, and in the pit by an orchestra of approximately twenty local instrumentalists, professional and amateur. The orchestra was led from 1960 by Paul Doe, a former leader of the National Youth Orchestra of Great Britain who had been repeated without becoming nonsensical. Trowell’s translations, and those that he made with his colleague Nigel Fortune, appointed by Lewis in 1959, not only succeeded handsomely in these respects but also retained the flavour of the eighteenth century. An example can be seen in Lewis’s published edition of Imeneo (Oxford University Press, 1980); another is pencilled into the vocal scores of Ariodante (Bärenreiter) that were used for the 1964 production and are preserved in the Barber Music Library.

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2 For this information I am indebted to Andrew Pinnock.

3 Alan Kitching, Handel at the Unicorn – An Adventure (1981), published by the Unicorn Opera Society and printed in Oxford by the Oxonian Rewley Press.

4 For complete cast lists, see Fiona M. Palmer, Barber Evening Concerts and Operas: The First Fifty Years (University of Birmingham, 1996).
appointed to a Birmingham lectureship in the previous year and was to become professor of music at Exeter. A noteworthy feature of the Handel performances was the use of two harpsichords – one in the wings to accompany recitative and the other in the (deep) pit for everything else. Except in 1968 the recitative harpsichordist was Peter Wishart, who had studied at Birmingham in 1938–41 and taught there in 1950–59; Wishart was also the regular répétiteur, although he was occasionally assisted by a student – for example, Elaine Padmore, now Director of Opera at Covent Garden. The orchestral harpsichordist from 1959 to 1963 was Anthony Ford, who became a lecturer at the University of Hull and edited arias by Bononcini (OUP, 1971); among his successors was Christopher Hogwood.

The Handel performances at the Barber in the 1960s live on in the memory of those who saw and heard them, not because they played a significant part in the revival of the composer’s operas in England – although they did – but because they made a deep impression, visually and vocally. As indicated above, the vocal scores used in some of the performances are preserved in the Barber Music Library; some of them include production notes. Most of the full scores (ed. Chrysander), complete with Lewis’s markings, are kept in the Library or elsewhere in the Institute. Many of the productions were recorded on reel-to-reel tape that still survives: one wonders whether the tapes are still playable and whether the recordings could be transferred to compact disc, so that the performances could be heard once again.

Under Lewis’s successor at Birmingham, Ivor Keys, the Barber opera continued as an annual event until 1973 and then became biennial. Keys presented four operas by Handel – Rodelinda (1972), Julius Caesar (1977), Sosarme (1979) and Poro (1985) – and eight by other composers: Berlioz (1969), Bizet (1970), Gluck (1971 and 1973), Keiser (1973), Bellini (1975), Lully (1981) and Mozart (1983). Since 1986, when Keys retired, the opera has become an occasional event, owing to changes in the economic climate and in British university life. Cherubini was featured in 1991, Monteverdi in 1997 and Steffani in 2000. This coming September the fiftieth anniversary of the first Barber opera and the 250th of Handel’s death is to be marked by three performances of Agrippina, which will be 300 years old in December. The production is intended also to pay tribute to those who cultivated the tradition of Handel at the Barber.

Colin Timms

**Opera productions conducted at the Barber Institute, University of Birmingham, by Anthony Lewis**

<table>
<thead>
<tr>
<th>Date</th>
<th>Composer</th>
<th>Title</th>
<th>Translator(s)</th>
<th>Producer</th>
<th>Designer</th>
<th>Lighting</th>
<th>Costumes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1959</td>
<td>Handel</td>
<td>Xerxes</td>
<td>Geoffrey Dunn</td>
<td>Brian Trowell</td>
<td>David Humphreys</td>
<td>Leslie Gregson</td>
<td>Nathans</td>
</tr>
<tr>
<td>1960</td>
<td>Alessandro Scarlatti</td>
<td>The Triumph of Virtue (Il triumfo dell’onore)</td>
<td>Geoffrey Dunn</td>
<td>Brian Trowell</td>
<td>Kerry Downes</td>
<td>Peter Batey</td>
<td>B. J. Simmons Ltd</td>
</tr>
<tr>
<td>1961</td>
<td>Handel</td>
<td>Imeneo</td>
<td>Nigel Fortune and Brian Trowell</td>
<td>Brian Trowell</td>
<td>Kerry Downes</td>
<td>Peter Batey</td>
<td>M. Berman Ltd</td>
</tr>
<tr>
<td>1962</td>
<td>Handel</td>
<td>Tamerlano</td>
<td>Nigel Fortune and Brian Trowell</td>
<td>Brian Trowell</td>
<td>Kerry Downes</td>
<td>Peter Batey</td>
<td>M. Berman Ltd</td>
</tr>
<tr>
<td>1963</td>
<td>Handel</td>
<td>Xerxes</td>
<td>Geoffrey Dunn</td>
<td>Brian Trowell</td>
<td>David Humphreys</td>
<td>William Avenell</td>
<td>Mark Haddon</td>
</tr>
<tr>
<td>1964</td>
<td>Handel</td>
<td>Ariodante</td>
<td>Geoffrey Dunn</td>
<td>Brian Trowell</td>
<td>David Humphreys</td>
<td>William Avenell</td>
<td>Mark Haddon</td>
</tr>
<tr>
<td>1965</td>
<td>Rameau</td>
<td>Hippolytus and Aricia</td>
<td>Brian Trowell</td>
<td>Brian Trowell</td>
<td>Mark Haddon</td>
<td>Tony Vere</td>
<td>Kornilof and Stansfield</td>
</tr>
<tr>
<td>1966</td>
<td>Handel</td>
<td>Orlando</td>
<td>Brian Trowell</td>
<td>Brian Trowell</td>
<td>Mark Haddon</td>
<td>Tony Vere</td>
<td>Natasha Kornilof</td>
</tr>
<tr>
<td>1967</td>
<td>Haydn</td>
<td>Orpheus (Orfeo ed Euridice)</td>
<td>Brian Trowell</td>
<td>Brian Trowell</td>
<td>Mark Haddon</td>
<td>Tony Vere</td>
<td>Natasha Kornilof and M. Berman Ltd</td>
</tr>
<tr>
<td>1968</td>
<td>Handel</td>
<td>Admeto</td>
<td>Geoffrey Dunn</td>
<td>Dennis Maunder</td>
<td>Mark Haddon</td>
<td>Kenneth Hill</td>
<td>Natasha Kornilof</td>
</tr>
</tbody>
</table>
THE HANDEL ANNIVERSARY

A COMMEMORATIVE PUBLICATION

Handel's Will: Facsimiles and Commentary
Edited by Donald Burrows; published by the Gerald Coke Handel Foundation

On 1 June 1750 Handel wrote out two copies of his will, which he subsequently amended with four codicils, the last only a few days before his death in April 1759. His will sheds light on several aspects of his life, including his family, social circle and personal wealth. In this volume the two copies of his will and the codicils are reproduced in colour facsimile, along with other documents relating to the administration of his estate. The facsimiles are supplemented by essays by distinguished authors, elucidating the content of the will, the circumstances in which Handel prepared and amended it, the beneficiaries of his generosity (servants, family, colleagues, friends and charitable institutions) and the extraordinary success of his London career that is reflected in the bequests. The contributors include Ellen T. Harris (‘Handel and his Will’), Klaus-Peter Koch (‘Handel’s German Relatives’) and Richard Crewdson (‘An Exceptional Estate’).

Available from the Gerald Coke Handel Foundation, The Foundling Museum, 40 Brunswick Square, London WC1N 1AZ (handel@foundlingmuseum.org.uk)
Hardback £25, paperback £8.50; plus postage

THE FOUNDLING MUSEUM

Exhibition ‘Handel the Philanthropist’
Runs to 28 June; Museum closed on Mondays

This exhibition reflects Handel’s interest in and support of two charities, the Foundling Hospital and the Fund for Decay’d Musicians. It includes autograph manuscripts from the British Library and documents from the Royal Society of Musicians (formerly ‘Decay’d Musicians’) that have not been exhibited to the public before. Alongside these are treasures from the Gerald Coke Handel Collection, now formally allocated to the Foundling Museum, and documents from the Foundling Hospital archives. Hudson’s portrait of Handel, loaned by the National Portrait Gallery, joins the Foundling Hospital’s bust of Handel by Roubiliac in the museum’s Picture Gallery. The exhibition catalogue (£5 from the museum shop; see website for details) includes an updated version of Donald Burrows’s article ‘Handel and the Foundling Hospital’ (first published in 1977) and images of all the exhibits.

Wednesday 27 May
6.00 pm
‘Messiah at the Foundling Hospital: The Performances by Handel, Smith and Giardini’
A talk by Professor Donald Burrows, based on recent research in the Foundling Hospital archives, tracing the history of Messiah performances at the Hospital in the eighteenth century.
Admission free
Followed by cash bar and:
7.30 pm
Handel Acis and Galatea
The Sixteen, dir. Harry Christophers
Admission £20
(for details see www.foundlingmuseum.org.uk)

Friday 12 June at 7.00 pm
‘Margherita Durastanti, Handel’s soprano’
Lecture-recital by Dr Barbara Diana, with Bridget Cunningham (harpischord)
Margherita Durastanti could claim a long partnership with Handel, who for over a quarter of a century composed music especially for her. Dr Diana will provide an overview of her life and their collaboration, from their meeting in Rome in 1707 to her last appearances on the London operatic stage in 1734.
Admission free

Wednesday 24 June at 7.00 pm
‘Music as Philanthropy’
Talk by Professor Ellen Harris
Handel’s philanthropy was not limited to charitable organisations or to the friends remembered in his will. Surely his most ‘active effort to promote the happiness and well-being of others’ (OED) resided in his composition. By looking closely at the lives of his friends, it is possible to reconstruct many of the ways in which they received this extraordinary gift.
Admission free
Exhibition and cash bar open from 6.00 pm
CAMBRIDGE HANDEL OPERA GROUP

**Ariodante**
29, 30 April and 2, 3 May at 6.30 pm
Faculty of Music, 11 West Road, Cambridge

Fully staged performances, sung in English by a professional cast: Clara Mouriz, Stephanie Corley, Anouschka Lara, Mark Chaundy, Richard Strivens, Louis-David Bédard

**Director** John Ramster  
**Designer** Cameron Lawrence  
**Lighting designer** Alan Morgan  
**Conductor** Andrew Jones

**Tickets** (from £30 to £6) from Elisabeth Fleming (c/o Dr A. V. Jones, Selwyn College, Cambridge, CB3 9DQ; elisabethkfleming@gmail.com) or the Corn Exchange Box Office (01223 357851)

**Study Day on Ariodante**
(in association with the Handel Institute)  
Saturday 2 May  
Faculty of Music, 11 West Road, Cambridge  
Registration from 1.30 pm; papers 2.00-4.30 pm

Speakers include Patrick Boyde (on Ariosto), Donald Burrows (on the first Covent Garden season), David Kimbell (on **Ariodante** arias) and John Ramster (on his production)  
Further details from Elisabeth Fleming (see above)

COSSINGTON HANDEL FESTIVAL

24-26 July  
Cossington, Somerset

**PROGRAMME**
Friday 24 July at 6.30 pm (picnicking from 5.00 pm)
Cossington Park Gardens  
Solo and Orchestral Concertos; Water Music  
Devon Baroque, *dir.* Margaret Faultless

Saturday 25 July at 3.00 pm
St Mary’s Church, Cossington  
Lecture on Handel by Dr David Vickers  
Followed by tea at the Manor, with an exhibition of Handeliana from the private collection of John Tremlett

Saturday 25 July at 5.30 pm
Cossington Manor Garden Theatre  
*Acis and Galatea*

Amy Carson *soprano*, Annie Gill *mezzo-soprano*, Malcolm Bennett and Nicholas Mulroy *tenor*, Matthew Brook *bass-baritone*
Devon Baroque, *dir.* Margaret Faultless  
Followed by a pre-booked, catered supper in a marquee on the Manor lawn

**Sunday 26 July at 11.00 am**
Holy Communion Service with music by Handel  
St Mary’s Church

**Tickets**
Full weekend with Saturday supper: £75  
(without supper £50)  
Friday concert: £22.50 (students £12)  
Saturday lecture: £7.50; Opera: £25 (students £12);  
Supper: £25

Booking by email
(mariancurry@cossingtonconcerts.org.uk) or by telephone (01278 683777) or by post
(Mrs Marian Curry, 11 Vicarage Road, Woolavington, Somerset, TA7 8DX)

*Cossington Concerts was established in 2002 by Stanley Sadie CBE, music critic of The Times and editor of The New Grove Dictionary of Music and Musicians, and his musicologist wife Julie Anne. Devon Baroque is a professional chamber orchestra with a reputation for exuberant and polished performances; its artistic director, Margaret Faultless, is internationally known as a specialist in historical performance practice.*

*Cossington is situated in the Polden Hills, between Glastonbury and Bridgewater, about three miles from the M5. For further information, see www.cossingtonconcerts.org.*

THE BARBER OPERA

**Handel Agrippina**
23, 25 and 26 September at 7.00 pm  
Barber Institute, University of Birmingham

Fully staged performances with professional cast  
Recitative in English, arias in Italian

**Director** Emma Rivlin  
**Designer** Ric Lipson  
**Lighting designer** Dan Swerdlow  
**Conductor** Colin Timms

**Tickets** (from £20 to £5) available from 3 August from the Barber Institute of Fine Arts (0121 414 7333)
CONFERENCE

Purcell, Handel and Literature
Thursday, Friday and Saturday, 19-21 November
Senate House, University of London

An international conference promoted by: the Institutes of Musical Research and English Studies, School of Advanced Study, University of London; the Departments of Music and Literature, The Open University; The Purcell Society; The Handel Institute

PROVISIONAL PROGRAMME

Thursday 19 November
14.00 Welcome
14.15 Maureen Duffy and Martin Neary
Music, Biography and the Purcell Tercentenary of 1995
15.15 Andrew Pinnock and Bruce Wood
Alexander’s Feast, or The Power of Perseverance:
Dryden’s Plan for English Opera and its Near-Fulfilment in a Handel Ode

Parallel sessions

A: The Power of Words
16.20 Martin Adams
Unblest Sirens? The Tussle between Music and Words in Late 17th-century Dramatic Opera
16.55 Konstanze Musketa
Handel and German Poetry

B: The Reading/Listening Public
16.20 David Hopkins
The Gentleman’s Journal: Aspects of English Musical and Literary Culture in the Early 1690s
16.55 Andrew Shryock
The Faithful Text: Oratorio Wordbooks and Handel’s Audience

17.45 Amanda Holden
Translating Opera for the Stage

Friday 20 November

A: Adaptation and Insertion
9.30 Tarcisio Balbo
How Handel’s Operas End: Catone in Utica (1732)
10.05 John H. Roberts
Handel, Jennens and the Advent of Scriptural Oratorio
10.40 Ruth Smith
‘In this Balance seek a Character’: The Role of ‘Il Moderato’ in L’Allegro, il Penseroso ed il Moderato

A: Text-Music Relationships
11.45 Anthony Hicks
Quotations and Quotation Marks in Handel Wordbooks, especially those of Thomas Morell
12.20 Jeffrey Barnouw
Poetry into Music: Obstacles and Breakthroughs in setting English Texts for Purcell and Handel

B: Antiquity and Classicism
9.30 Peter Brown
‘Ombra mai fu’: Shades of Greece and Rome in Works by Purcell and Handel
10.05 Reinhard Strohm
Handel and the Uses of Antiquity
10.40 Robert Ketterer
Purcell and Dioclesian

B: Transformations
11.45 John Andrews
From Congreve to Handel: The Development of the Semele Libretto
12.20 Graham Cummings
Metastasio’s Alessandro to Handel’s Poro: A Change of Dramatic Emphasis
12.55 Walter Kreyszig  
The Relationship between Literary  
Text and Musical Text in the annual  
St Cecilia Celebrations in England  

A: The 'Semi-Opera Problem'  

14.40 Wolfgang Hirschmann  
The British Enchanters and George  
Granville’s Theory of Opera  

B: St Cecilia  
Bryan White  
The Rise and Fall of the London  
Cecilian Celebrations, 1683-1700  

Pierre Degott  
Continuities and Ruptures:  
Purcell and Handel’s Cecilian Odes  

16.20 Roger Savage  
Purcell’s Scurvy Texts  
18.00 Reception and Exhibition  
19.00 Concert by The Avison Ensemble  

Saturday 21 November  

A: Characters and Contexts  

9.30 Liam Gorry  
Characterisation in Handel’s Oratorios  
in relation to Accompanied Recitatives  

B: Reception thro’ Poetry and Fiction  
Jean L. Kreiling  
The Reception History of Handel’s  
Messiah: Poetic Perspectives  

Annette Landgraf  
The Role of Handel’s Music  
in German Fictional Literature  

Delia da Sousa Correa  
Handel and Purcell in  
George Eliot’s Fiction  

10.05 Sarah McCleave  
The Muting of Handel’s Muse, or  
Deidamia as a Pastoral Figure  
without a Voice  

10.40 Matthew Badham  
'Straight mine eye hath caught new  
pleasures': New Modes of Inward and  
Outward Contemplation in Handel’s  
L’Allegro, il Penseroso ed il Moderato  

A: Religion and Morality  

11.45 Robert Fraser  
Purcell, the Popish Plot and  
the Politics of Latin  

B: Texts Lost and Found  
Matthew Gardiner  
17th-century Literary Classics  
as 18th-century Libretto Subjects:  
Congreve, Dryden and Milton  

Graydon Beeks  
'O Sing unto the Lord': The Selection  
of Anthem Texts for Cannons  

Olive Baldwin and Thelma Wilson  
Handel and the Birthday Celebrations  
for Queen Anne in 1711  

12.20 Mark Burden  
Henry Purcell and Dissent  
in England, 1660-95  

12.55 James Garratt  
German Manliness and Moral  
Strength: Gervinus’s Handel  

14.40 Christopher Wilson  
Restoration Shakespeare: Shadwell’s Timon of Athens and Music  

15.15 Ellen T. Harris  
The Cantata as Diary  

15.50 Panel: Berta Joncus, Zac Ozmo and Vanessa Rogers  
'This glorious approbation of sounds':  
Handel, Purcell and London’s 18th-century Entertainments  

17.00 Conference ends  

Booking information will be circulated in/with the next issue of this Newsletter;  
see also http://music.sas.ac.uk or email valerie.james@sas.ac.uk.

The Handel Institute is a registered charity, no. 296615. All correspondence should be sent to the Newsletter editor, Professor Colin Timms, Barber Institute of Fine Arts, University of Birmingham, Edgbaston, Birmingham, B15 2TT, England (C.R.Timms@bham.ac.uk).  

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