

Purcell, Handel & Literature

19-21 November 2009
Senate House, University of London



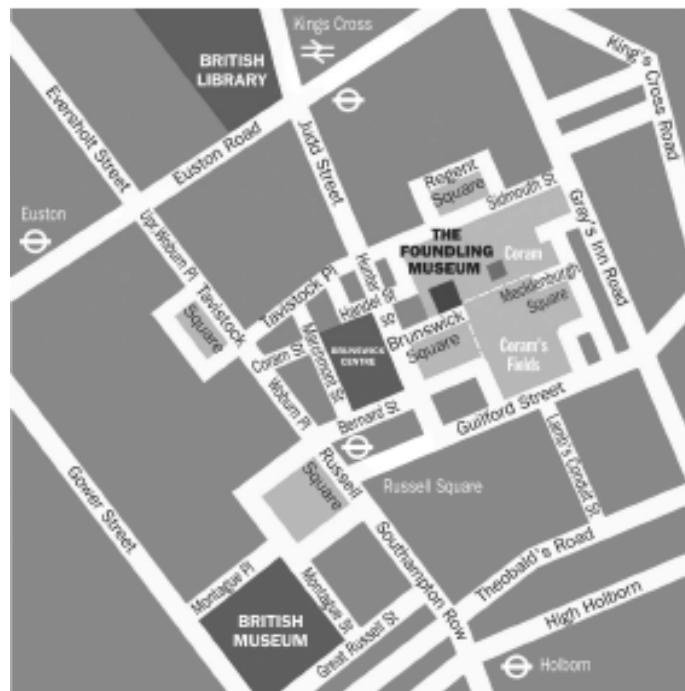
A conference convened on behalf of the Institute of Musical Research, the Institute of English Studies, the Departments of Music and Literature at the Open University, The Handel Institute, The Purcell Society and the Royal Musical Association



**Ciao Bella Restaurant
90 Lamb's Conduit St
London, WC1N 3LZ**



**The Foundling Museum, 40 Brunswick Square, Bloomsbury, London
WC1N 1AZ**



The Foundling Museum
40 Brunswick Square
London WC1N 1AZ



There will be bookstalls in room G34 throughout the conference.

Programme

Thursday 19 November

1.00 pm **Registration** (room G34)

2.00 pm **Welcome** (room G22/26)

2.15 pm **Plenary session** (room G22/26) Chair: Robert Fraser

Maureen Duffy: Finding Purcell

Martin Neary: 1895 – 1995: Blazing the sacred trail

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

3.50 pm **Tea/coffee** (room G34, room G37 also available for delegate use)

4.20 – 5.30 pm

St Cecilia (room G22/26) Chair: Graydon Beeks	The Semi-Opera Problem (room G35) Chair: Bruce Wood
Bryan White: The rise and fall of the London Cecilian celebrations 1683-1700	Wolfgang Hirschmann: <i>The British Enchanters</i> and George Granville's theory of opera
Pierre Degott: Continuities and ruptures: Cecilian odes from Purcell to Handel	Julia Muller and Frans Muller: Umbrage at the opera: London from Purcell to Handel

5.45 pm **John Coffin Memorial Fund Lecture** (Room G22/26)

Chair: John Irving

Amanda Holden: Handel: A twenty-first-century dramatist

6.45 pm **Reception** (Courtesy of the John Coffin Memorial Fund)

7.45 pm **Optional Conference Dinner**

Ciao Bella Restaurant, 90 Lamb's Conduit St, WC1N 3LZ
(for map see page 2)

Friday 20 November

9.15 am Late registration (room G34)

9.30 – 11.15 am

Adaptation and Insertion (room G22/26) Chair: Colin Timms	Antiquity and Classicism (room G35) Chair: Martin Adams
John H. Roberts: Handel, Jennens and the advent of scriptural oratorio	Peter Brown: 'Ombra mai fu': Shades of Greece and Rome in works by Handel
Tarcisio Balbo: How do Handel's operas end? <i>Catone in Utica</i> (1732): A case study	Reinhard Strohm: Handel and the uses of antiquity
Ruth Smith: 'In this Ballance seek a Character': The role of 'Il Moderato' in <i>L'Allegro, il Penseroso ed il Moderato</i>	Robert Ketterer: Texts and contexts of Purcell's <i>Dioclesian</i>

11.15 am **Coffee/tea** (room G34, room G37 also available for delegate use)

11.45 am – 12.55 pm

Text-Music Relationships (room G22/26) Chair: Mary Breatnach	Transformations (room G35) Chair: Reinhard Strohm
Anthony Hicks: Quotations and quotation marks in Handel wordbooks, especially those of Thomas Morell	Graham Cummings: Metastasio's <i>Alessandro</i> to Handel's <i>Porò</i> : A change of dramatic emphasis
Walter Kreyszig: The relationship between literary text and musical text in the annual St Cecilia celebrations in England: Henry Purcell's <i>Ode to St Cecilia</i> (Z 328) and George Frideric Handel's <i>Ode for St Cecilia's Day</i> (HWV 76)	Deborah Rooke: Ever-changing Esther: From the biblical text to Handel's first Israelite oratorio

1.00 pm **Lunch** (room G34, room G37 also available for delegate use)

2.00 – 3.10 pm

The Power of Words (room G22/26) Chair: Delia da Sousa Correa	Texts and Audiences (room G35) Chair: Graham Cummings
Martin Adams: Unblest Sirens? The tussle between music and verse in late seventeenth-century dramatic opera	Jeffrey Barnouw: Poetry into music: Obstacles and breakthroughs in setting English texts for Purcell and Handel
Konstanze Musketa: Handel and German poetry	Andrew Shryock: The faithful text: Oratorio wordbooks and Handel's audience

3.15 pm **Tea/coffee** (room G34, room G37 also available for delegate use)

3.45 pm **Plenary session** (room G22/26) Chair: Donald Burrows

Roger Savage: Purcell's scurvy poets

Brief presentations on current projects: the Purcell Society Edition and the Handel Documents Project

6.00 pm **Reception at the Foundling Museum**
(see map on page 2) followed by

7.00 pm **Concert by the Avison Ensemble** (at the Foundling Museum)

Saturday 21 November

9.00 am **Late registration** (room G34)

9.15 – 11.00 am

Characters and Contexts (room G22/26) Chair: Ruth Smith	Reception through Poetry and Fiction (room G35) Chair: John Roberts
Liam Gorry: Characterisation in Handel's oratorios with relation to the accompanied recitatives	Jean L. Kreiling: The reception history of Handel's <i>Messiah</i> : Poetic perspectives
Sarah McCleave: The muting of Handel's music; or Deidamia as a pastoral figure without a voice	Annette Landgraf: The role of Handel's music in German fictional literature

Matthew Badham: 'Straight mine eye hath caught new pleasures': New modes of inward and outward contemplation in Handel's <i>L'Allegro, il Penseroso ed il Moderato</i>	Delia da Sousa Correa: Handel and Purcell in George Eliot's fiction
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11.00 am Coffee/tea (room G34, room G37 also available for delegate use)

11.30 am – 1.15 pm

Texts Lost and Found (room G22/26) Chair: Wolfgang Hirschmann	Religion and Morality (room G35) Chair: Bryan White
Matthew Gardner: Seventeenth-century literary classics as eighteenth-century libretto subjects: Congreve, Dryden and Milton	Robert Fraser: Purcell, the Popish Plot and the politics of Latin
Graydon Beeks: 'O Sing unto the Lord': The selection of anthem texts for Cannons	Mark Burden: Henry Purcell and dissent in England, 1660-1694
Olive Baldwin and Thelma Wilson: Handel, Eccles and the birthday celebrations for Queen Anne in 1711	James Garratt: German manliness and moral strength: Gervinus's Handel

1.15 pm Lunch (room G34, room G37 also available for delegate use)

2.15 pm Plenary session (room G22/26) Chair: Andrew Jones

Christopher R. Wilson: Restoration Shakespeare and music: Davenant to Shadwell

Ellen T. Harris: The cantata as diary

3.25 pm Panel session (room G22/26) Chair: Donald Burrows

'This glorious Approbation of Sounds': Handel, Purcell and London's eighteenth-century entertainments
Berta Joncus, Žak Ozmo and Vanessa Rogers

4.30 pm Conference closes

7.30 pm A concert of Cecilian music at the Grosvenor Chapel (details from the registration desk in room G34)

ABSTRACTS AND BIOGRAPHIES

The abstracts and biographies are arranged in alphabetical order of speaker's surname. In the case of joint presentation, all the biographies appear under that of the first-named speaker.

MARTIN ADAMS

Unblest Sirens? The tussle between music and verse in late seventeenth-century dramatic opera

The distinctiveness of English musical theatre in the late seventeenth century is acknowledged in Dryden's generic description of *King Arthur* (1691) – 'Dramatick Opera' – and in the music Locke wrote for Shadwell's *Psyche* (1675), the published score of which was defiantly titled 'The English Opera'. This paper explores the dramaturgical concepts behind this species of opera, from the perspective of the dramatist and of the composer. It focuses especially on Dryden, whose critical and other writings exhibit a tussle between fascination with music's power, disdain for opera's irrationality, and passionate concern for dramatic and literary integrity. Across the last thirty years of the century, Dryden's position shifted significantly until, in *King Arthur*, he reached a compromise that, as Richard Lockett has observed, tantalises us with the prospect of what might have happened had Purcell and Dryden been in a position to continue their collaborations. The paper shows that Dryden's struggles were an inevitable result of working within one of Europe's strongest traditions of popular spoken theatre. Although France and Italy are the influential cultures most often identified by musicology, it is significant that the closest comparable theatrical tradition was in Spain, and that Calderón in particular expressed concerns similar to Dryden's. Dryden was familiar with Calderón's works, and the dramaturgical concepts behind Spanish musical theatre of the mid-seventeenth century are far closer to those behind English dramatic opera than has generally been recognised.

Martin Adams studied at the University of Southampton, and for a number of years was active as a composer and arranger of theatre music and as a conductor of amateur and semi-professional choirs and orchestras. For three years he lectured at Leeds University, and in 1979 he moved to Trinity College Dublin, where he is a Senior Lecturer, a Fellow of the college and head of the Music Department. His research interests lie in English music of the seventeenth century (mainly Purcell) and of the late nineteenth and early twentieth centuries (mainly Elgar, on whose music he has written several analytical papers). His *Henry Purcell: The Origins and Development of His Musical Style* (CUP, 1995), a detailed analytical study of the composer's compositional practice, has just become available in paperback. He is currently working on a book exploring the cultural roots of English dramatic opera.

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*

L’Allegro is one of Handel’s freshest and most inventive scores, unique in his canon of works, which, being such a singular exploration of subjective experience, deserves new analysis. Inter-disciplinary contextualisation seems an apt musicological approach, revealing how Handel set a less conventional text and reflected mid-eighteenth-century artistic trends. This paper examines two key places where *L’Allegro* (Mirth) and *Il Penseroso* (Melancholy) undergo heightened moments of interaction with the natural landscape, namely: ‘Straight mine eye hath caught new pleasures’ (*L’Allegro*) and ‘Sweet bird, that shun’st the noise of folly’ (*Il Penseroso*). These instances demonstrate Handel’s skill not only in capturing the poetic imagery but also in presenting new modes of observation in reaction to Milton’s scenes. ‘Straight mine eye’ suggests an instance of restless observation that, driven by the desire for instantaneous sensual pleasure, has many significant parallels with contemporary Augustan poetry. ‘Sweet bird’, the work’s only fully-fledged da capo aria, is of a different order, initially, a hyperbolic, virtuosic quest to conjure the sonic experience of a nightingale. By contrast, its middle section is a more visual scene of moonlit contemplation, the transcendent tone of which suggests a notably proto-Romantic experience. Tracing the play between text and music, this paper demonstrates how Handel created two different modes of observational experience that not only set Milton’s ‘in vogue’ poetry but reflected more contemporary aesthetic currents of the mid-eighteenth century.

Matthew Badham began his studies at the University of York with a degree in English before completing an MA, exploring Haydn’s ‘storm’ choruses, under the supervision of Peter Seymour. He continues to specialise in studying eighteenth-century choral music and has recently completed his PhD thesis, focusing on Handel’s *L’Allegro, il Penseroso ed il Moderato*, under the supervision of Nicky Losseff. Last year Matthew was the University of York recipient of the Elgar Anniversary Prize for his extended programme essay on *The Dream of Gerontius*.

TARCISIO BALBO

How do Handel’s operas end? *Catone in Utica* (1732): A case study

Everybody knows that Handel used pre-existent Italian librettos as a basis for his operas, cutting and modifying his texts to adapt them to English taste and to his casts. Most of Handel’s London librettos display a common feature: in many of them the composer inserted a new aria, usually for a main character,

at the end of Act III, close to the final ensemble, clearly with the purpose of giving prominence to the vocal abilities of his best artists. In doing so, however, Handel sometimes implicitly modified the sense of the dramas he used: the insertion of a new aria can provide new information about the story told on stage, or can modify the portrait of a character as depicted by his *affetti*.

This paper concentrates on the pasticcio *Catone* that Handel staged in 1732. It is based on the libretto by Metastasio that had been set by Leo in 1729. In the original drama the final ensemble is lacking: in its place Handel inserted a new aria for Marzia (in love with Caesar, but daughter of his enemy Cato), in which the woman claims she will take revenge on Caesar for the death of her father. This changes the moral of the drama from the exaltation of Caesar, who generously renounces the empire in the last scene of the opera, to his condemnation as (unintentional) murderer of the republican Cato. The new insertion may well have been suggested by the theatrical, literary and 'political' success of Addison's *Cato* (1714), which was well-known to the English audience.

After taking a degree in piano, **Tarcisio Balbo** graduated with first-class honours at the University of Bologna, with a dissertation on the four *Demofonte* settings by Niccolò Jommelli. At the same university he took a PhD in Musicology with a dissertation on the first thirteen years of Metastasio's *Didone abbandonata*. He recently published a critical edition of Jommelli's last *Demofonte* (Bologna: Ut Orpheus, 2009), of which a production was conducted by Riccardo Muti last summer in Salzburg, Paris and Ravenna. He is now working on a critical edition of Paisiello's *Missa defunctorum*.

OLIVE BALDWIN AND THELMA WILSON

Handel, Eccles and the birthday celebrations for Queen Anne in 1711

The only account of Handel's involvement in the royal birthday celebrations at court in 1711 comes from the journalist Abel Boyer. He stated that there was a fine concert in the afternoon with music by Handel, performed by the castrato Nicolini and other celebrated voices from the Italian Opera, and that the music consisted of 'a Dialogue in *Italian*, in her Majesty's Praise'. Handel scholars have failed to find this dialogue, which has generally been assumed to have been the customary birthday song, or ode. However, John Eccles, the master of the queen's music, provided an ode for 1711, and the text by Nahum Tate survives, although the music is lost. The birthday celebrations at court also included the performance of a comedy, George Granville's *The Jew of Venice*. This paper argues that Handel's music could well have been performed as the entertainment called for in Act II of the play. Eccles's birthday song was a dialogue in praise of the queen sung by Richard Elford and Samuel Weeley, and the heading to the text states that it was 'Set after the

Italian *Manner*'. It therefore seems likely that Boyer confused the birthday song and the musical entertainment and that Handel's Italian dialogue in praise of the queen never existed.

Olive Baldwin and **Thelma Wilson** have been working on seventeenth- and eighteenth-century singers and stage music for many years. They contributed entries to the *New Grove Dictionary of Music and Musicians* and were Research Associates for the *Oxford Dictionary of National Biography*. Their edition of the complete songs of Richard Leveridge came out in 1997 and their facsimile edition of *The Monthly Mask of Vocal Music 1702-11* in 2007.

JEFFREY BARNOUW

Poetry into music: Obstacles and breakthroughs in setting English texts for Purcell and Handel

'To a modern listener, who can find the emotional conviction of Galatea or Esther as compelling as the dilemmas of Tamerlano or Medea, Handel's addiction to *opera seria* can seem inexplicable'. We can share Christopher Hogwood's consternation and still recognize that there is an explanation. Handel failed repeatedly to follow up on early successes in setting English texts because there was no market, no large public (as there was for opera), and opera for him was written in Italian. Moreover, Handel evidently loved setting Italian words to music. It took the decline of Italian opera in London to turn him towards oratorio, and more generally the not-just-occasional setting of English texts, long after he had created a number of artistically successful works in English that would eventually prove financially successful as well.

Dryden, who wrote the libretto for a sole, fully sung opera in English and apparently soon regretted it (as an artistic frustration if not failure before it was a financial failure), wrote in the preface to that *Albion and Albanus*: 'whosoever undertakes the writing of an *Opera* ... is obliged to imitate the Design of the *Italians*, who have not only invented, but brought to perfection, this sort of Dramatique Musical Entertainment'. The same preface makes clear that Dryden believes Italian to be a language made for music and English to be at a great disadvantage, being based in a Teutonic tongue 'consisting most in Monosyllables, and those incumbred with Consonants', whereas Italian abounds in vowels, and particularly in the endings of most words. He concludes his preface with a commitment not to make the mistake of a full-blown English opera ever again.

Are Dryden's later (in both senses) successful collaborations with Purcell in the composite or compromise genre he called dramatic opera or semi-opera a refutation or a confirmation of his views in the preface? (And, analogously, is Nahum Tate's pedestrian text for *Dido and Aeneas*, as Robert Etheridge Moore suggests, more enabling for Purcell than a truly 'poetic' one, by a Dryden, would have been?) Dryden's reasons for neither wanting to have

his poetry set to music (since it had a 'music' of its own, which would be destroyed) nor wanting to have to write verse for a composer (despite a long and successful practice at just that) are worth scrutinizing. His insistence on the necessity of double or female rhymes, for example, seems exaggerated. But above all his ideas of the vocal sounds required for musical setting need to be challenged.

Already in 1712 Handel had collaborated on a *Venus and Adonis* with the poet John Hughes, who wrote in the same year: 'As Theatrical Musick expresses a Variety of Passions, it is not requisite, even for the Advantage of the Sound, that the Syllables shou'd every where Languish with the same loose and vowelly Softness. But what is certainly of much more Consequence in Dramatical Entertainments, is, that they shou'd be perform'd in a Language understood by the Audience. One wou'd think there shou'd be no need to prove this'. Hughes was addressing what he recognized as a dangerous effect of the success of Handel's *Rinaldo*, but he seems also to have been answering Dryden.

In this paper I explore the reasons for reluctance in setting English and point out some of the many practical refutations that can be gleaned from the music of Purcell and Handel.

Jeffrey Barnouw, PhD (Yale) in Comparative Literature, teaches in the English Department at the University of Texas at Austin. He has published two books on ancient and classical Greece – *Odysseus, Hero of Practical Intelligence. Deliberation and Signs in Homer's Odyssey* (2004) and *Propositional Perception. Phantasia, Predication and Sign in Plato, Aristotle and the Stoics* (2002) – and numerous articles on European intellectual history of the seventeenth and eighteenth centuries, particularly Hobbes. Recent essays include 'Reason as Reckoning: Hobbes's Natural Law as Right Reason' (*Hobbes Studies*, 2008), 'The Two Motives Behind Berkeley's Expressly Unmotivated Signs: Sure Perception and Personal Providence' (*New Interpretations of Berkeley's Thought*, 2008) and 'Britain and European Literature and Thought' (*The Cambridge History of English Literature, 1660-1780*, 2005).

GRAYDON BEEKS

'O Sing unto the Lord': The selection of anthem texts for Cannons

Between 1716 and 1720 three composers provided anthems for the private musical establishment of James Brydges, Earl of Carnarvon and later first Duke of Chandos. These were performed in the Church of St Lawrence, Little Stanmore, adjacent to his country estate of Cannons. The composers were Nicola Francesco Haym, George Frideric Handel and Johann Christoph Pepusch. In this paper I propose to discuss the sources of the texts, how the three men employed them, and whether their use was modelled on earlier exemplars, by considering the following questions.

1. All three composers employed texts selected primarily from the psalms as found in the *Book of Common Prayer*. Handel and Pepusch also used

metrical texts drawn from Tate and Brady's *A New Version of the Psalms of David*, initially published in 1696 and frequently reprinted, and one of Handel's anthems sets a paraphrase of Psalm 42 that seems to have been the work of Dr John Arbuthnot. Do these sources reflect patron preference, or were there other factors at work?

2. All three composers combined verses from multiple psalms in one or more of their anthems. Texts drawn from multiple sources are found also in the works of Henry Purcell and his younger colleagues, although generally only in pieces written to celebrate significant dynastic or political events. Is there likely to be a direct connection between the two?

3. The *Book of Common Prayer* provides suggestions for the performance of individual psalms during particular seasons or on specific days. Can these provide any clues to the intended use of the Cannons anthems?

Graydon Beeks is Director of Music Programming and Facilities and Professor of Music at Pomona College in Claremont, California, and Director of the Pomona College Band. He took his bachelor's degree at Pomona College, and his master's and doctorate in music history and literature at the University of California at Berkeley. He has published extensively on the music of George Frideric Handel and his contemporaries, and especially on the music of Handel's Cannons period. He currently serves as President of the American Handel Society and is a member of the editorial board of the *Hallische Händel-Ausgabe* and of the Vorstand of the *Georg-Friedrich-Händel-Gesellschaft*.

PETER BROWN

'Ombra mai fu': Shades of Greece and Rome in some works by Handel

Handel, in common with other composers, set a number of librettos based on Greek and Roman antiquity, very few based on ancient dramas. This paper examines the use made of Greek and Roman sources in a selection of his works and scrutinises the Arguments prefixed to the published librettos for evidence of the knowledge of ancient history and literature presupposed in his audiences.

Peter Brown is a Lecturer in Classics at the University of Oxford, a Fellow of Trinity College and a Director of the Archive of Performances of Greek and Roman Drama. He has published extensively on Greek and Roman comedy and is co-editor of the forthcoming volume *Ancient Drama in Music for the Modern Stage* (Oxford, 2010).

MARK BURDEN

Henry Purcell and dissent in England, 1660-1694

There is no satisfactory study of the musical experiences and attitudes of religious dissenters during the late seventeenth century. Instead, attention has traditionally been focused on Puritan attitudes to music in the 1640s and 1650s and on the development of dissenting psalmody and hymnody in the early eighteenth century. However, dissenters were extremely vocal about the musical life of Restoration London, and many collaborated with Purcell and his contemporaries. Manuscript evidence from Doctor Williams's Library demonstrates that young London dissenting ministers performed Purcell's chamber music. Protestant dissenters also experienced his music by going to the theatre and by attending state events and services through the practice of occasional conformity. Writers of Huguenot ancestry were involved in the production and reception of Purcell's music; other collaborators were descendents of Puritan and Nonconforming ministers. Young dissenters also studied music theory in dissenters' academies. On the other hand, many ministers spoke out prominently against court music and the spiritual dangers of the anthem. Inevitably, many dissenting sermons discussed texts set by Purcell and his contemporaries, and ministers' analysis of scripture provides invaluable evidence of the manner in which the texts of Purcell's music resonated with his earliest audiences. This paper is based on an analysis of the experiences of Purcell's music by religious dissenters, combined with a systematic exploration of attitudes to music in the published and manuscript works of dissenters, 1660-1694.

Mark Burden is a third-year PhD student at Queen Mary College, University of London. He has a Collaborative Studentship with the AHRC and Doctor Williams's Library in Euston, and is writing his thesis on the Dissenters' Academies, 1660-1720. He has delivered a number of papers on prominent dissenters and their education, including a paper on 'Richard Baxter and the Dissenting Academies' for an international workshop on Baxter, and 'The Dissenting Academies in the 1680s' for the Bangor Conference on the Restoration. He has published a bibliographical study of John Playford's *A Brief Introduction to the Skill of Musick* and has an article forthcoming on seventeenth-century Congregational tutors. His *Biographical Dictionary of Dissenting Tutors and Students* will be published online by Dr Williams's Centre for Dissenting Studies. He is also a contributor to the forthcoming *History of the Dissenting Academies in the British Isles* (CUP). His other research interests include dissenting psalms and hymns from Milton to Watts, sermon publication, and the career of the Congregationalist theologian John Owen.

GRAHAM CUMMINGS

Metastasio's *Alessandro* to Handel's *Poros*: A change of dramatic emphasis

Metastasio's libretto *Alessandro nell'Indie*, first performed in a setting by Leonardo Vinci in Rome (2 January 1730), is the source libretto for Handel's *Poros, re dell'Indie* (London, 2 February 1731). Metastasio's multi-layered text draws on two earlier dramas, namely Racine's second tragédie *Alexandre Le Grand* (Paris, 4 December 1665) and Domenico David's libretto *L'amante eroe*, first set by Marc'Antonio Ziani for Venice in 1691.

Both Metastasio's drama, with its primary focus on the glorified aspects of kingship and the 'objective, political conflict' (Strohm) between Alexander the Great and the Indian king, Poros, and Vinci's music together scored a significant success with the audiences at Rome's most fashionable theatre, the Teatro delle Dame.

This paper outlines the dramatic themes and features of this 'parent' Metastasio libretto that were both borrowed and were also new, before examining the changes that were made to make the text more acceptable to London audiences. As a result of these changes the text of *Poros* underwent an important shift of dramatic emphasis, moving partly from the abstract virtues and values of Metastasio's original characters to convey a depth of human experience and feeling that Handel was so vividly to express in his music.

Graham Cummings is Reader in Historical Musicology in the Department of Music and University Organist at the University of Huddersfield. He has published on Handel and opera in journals in both the UK and Germany. He has recently completed his edition of Handel's opera *Poros, re dell'Indie* for the Hallische Händel-Ausgabe. Dr Cummings has also acted as music text consultant for three productions and one recording of *Poros* – in Halle (1998), Göttingen (2006) and London (2007).

DELIA DA SOUSA CORREA

Handel and Purcell in George Eliot's fiction

'There are few things that I care for more in the way of music than his choruses performed by a grand orchestra'; 'Handel's music always brings me a revival'. These and similar endorsements of 'the sublime effect of the Handel choruses' are recorded in George Eliot's letters. They imply a redemptive view of Handel as *the* composer of collective citizenship and spiritual edification that was widely shared and is reflected in fiction, including Elizabeth Gaskell's *Mary Barton* and Eliot's own *Middlemarch*.

However, Eliot's allusions to Handel elsewhere suggest a quite different kind of musical response. In *The Mill on the Floss*, melodies from *Acis and*

Galatea form part of the musical enchantment that sweeps Maggie Tulliver along currents of desire running counter to her conscious duty. Eliot's conception of Handel's music as embodying overwhelming passion is not restricted to his secular operatic oeuvre. In an early novella, her heroine, overcome by jealous and murderous desires, throws herself into a keyboard rendition of a chorus from *Messiah*.

In *The Mill on the Floss* the music of Handel is allied to 'Purcell's music, with its wild passion and fancy', music that reverberates in the heroine's memory to devastating effect. This paper investigates the account of both composers that emerges from Eliot's fiction, considering how this is drawn into her close engagement with contemporary evolutionary theory – both social and biological – and into her exploration of the dynamics of social progress and individual tragedy.

Delia da Sousa Correa is a Senior Lecturer in English at the Open University. She studied at the Universities of Canterbury (NZ), London (King's College) and Oxford. Her research centres on connections between literature and music. She is the author of *George Eliot, Music and Victorian Culture* (Palgrave Macmillan, 2003), and editor of *The Nineteenth-Century Novel: Realisms* (Routledge/OU, 2000) and *Phrase and Subject: Studies in Literature and Music* (Legenda/MHRA, 2006). She has also published on John Ruskin, Charlotte Brontë and Henry James. She has forthcoming essays on Katherine Mansfield in press and is the editor of a new peer-reviewed journal, *Katherine Mansfield Studies*; the first volume, 'Katherine Mansfield and Continental Europe', co-edited with Gerri Kimber, will be published by Edinburgh University Press in November 2009. She will also be editing *The Edinburgh Companion to Literature and Music*. She is currently chairing a new MA in English for the Open University and is co-editor, with W. R. Owens, of *The Handbook to Literary Research* (Routledge, 2009). Website: www.open.ac.uk/Arts/english/dasousa.htm
Research Group: www.open.ac.uk/arts/literature-and-music
Katherine Mansfield Society: www.katherinemansfieldsociety.org

PIERRE DEGOTT

Continuities and ruptures: Cecilian odes from Purcell to Handel

This paper is an examination of the various odes to St Cecilia performed in London throughout the long eighteenth century. From Dryden to Pope, from Nahum Tate to Shadwell, Congreve and Addison, many were the poets, major and minor, who tried their hand at this particular poetical form intended to celebrate the musical art. Needless to say, Purcell and Handel are among the many composers to have set such poems. The paper seeks to focus on some of the thematic continuities of the odes, the contents of which were not always apprehended from a purely poetical point of view. Jonathan Swift, for example, strongly objected to the papist current that he seemed to detect in what he believed to be only the celebration of a Roman Catholic patron saint. A major theme of the paper is the inherent 'Englishness' of the figure of

Cecilia, at a time when English music was trying to find some new identity. The revival of the odes in the 1730s, also, is seen in this light. In that respect, the paper lays particular emphasis on Handel's Italian cantata *Cecilia, volgi un sguardo*, a musical piece 'sandwiched' between the two parts of *Alexander's Feast* on the day of its first performance ('perform'd at the Beginning of the Second Act'). The highly incongruous and paradoxical presence of the cantata crystallizes various tensions at a turning point in Handel's career and in the development of English music.

Pierre Degott is Professor of English at the Université Paul Verlaine, Metz, where he mainly teaches eighteenth-century literature. His PhD (now published by Éditions L'Harmattan) is on the librettos of Handel's English oratorios. His current research is on the following subjects: librettology and reflexivity, the representation of the musical concert in Anglo-Saxon fiction, opera in translation. He has published many articles and organised several conferences, mainly on musico-literary subjects.

MAUREEN DUFFY

Finding Purcell

I have had a passion for Purcell's music since singing 'Fairest isle' in my school choir. Soon after the end of the Second World War I was lucky enough to be taken to the Mermaid production of *Dido and Aeneas*, in which Kirsten Flagstad sang the part of Dido. And then I discovered Alfred Deller. While researching my biography of Purcell's contemporary, Aphra Behn, for whose *Abdelazer* the composer provided the music for a posthumous revival, I came across many references to Purcell and his work which I put aside, thinking that they might be useful one day. I began to conceive the idea of a fuller biography than existed for him at that time, feeling that we should know more about the man, and that such knowledge might bring him a wider audience to share my passion. Fifteen years later, seeing the 1995 anniversary approaching, I asked my publisher if it would be a good time for a new biography, since, when I looked at the existing material, it seemed mainly to raise a great many questions. With his endorsement I began my research, drawing on my Aphra Behn experience for knowledge of the period and the available resources. This talk will, I hope, tell you something of that quest to flesh out the largely uncharted life of arguably, and to me certainly, our greatest composer.

Maureen Duffy is the author of thirty-one published works of poetry, fiction and non-fiction, including two biographies, and of plays for theatre, television and radio. She is the President of Honour of the British Copyright Council and the Authors' Licensing and Collecting Society and a Fellow of the Royal Society of Literature and of King's College London.

ROBERT FRASER

Purcell, the Popish Plot and the politics of Latin

This paper considers a number of questions so far unresolved among musicologists. At the beginning of his career Purcell devoted much of his energy to writing church music. Some of this, like his very early *My beloved spake*, completed when he was just seventeen, is couched in the continental verse anthem style popularised by his teacher Pelham Humfrey: the setting was evidently Charles II's Chapel Royal, and the texts are in English. Other pieces were clearly composed for Westminster Abbey, where Purcell became organist in succession to John Blow in 1679. Like Blow, Purcell produced a stream of anthems for the Abbey choir, and again the language of preference was English. However, again like Blow, Purcell also produced at the time a small clutch of pieces in Latin that may or may not have been intended for performance in this, the 'Royal Peculiar'. Maureen Duffy, amongst others, seems to think that they were, arguing that in a period in which the Latin tongue as such was considered politically neutral ground, no objections would have been raised to its use in Anglican worship.

There remains another possibility: that these pieces were intended for private performance at celebrations of the Mass in the Catholic Chapel Royal of Charles's Portuguese queen, Catherine of Braganza, at Somerset House. Here the queen maintained her own musical establishment under the Italian Giovanni Battista Draghi, but several English musicians also worked for her on an occasional basis. Purcell, who knew Draghi personally, may well have been amongst them. In this context I shall examine his anthem for five-part choir and organ *Jehova, quam multi sunt hostes mei*, usually dated around 1679-80, the words of which are a setting of Psalm 3 in a Latin version derived, not from the Vulgate text conventionally sung to Gregorian chant, but from the *luxta Hebraicum psalter* found in some Iberian manuscripts. The psalm describes the feelings of King David 'cum fugeret a facie Absalom filii sui' (fleeing from the face of his rebellious son Absalom). In the typology of the Restoration – as of the later Hanoverian – court, however, David was frequently taken as a forerunner of the English monarch, and Absalom as a model for traitorous relatives. John Dryden, for example, notoriously used them as such only a year or two later in a poem describing another attempt to skew the succession: the Monmouth Rising of 1681.

May the text of Purcell's stirring anthem, then, obliquely refer to the political circumstances of the time? In 1679-80 anti-Catholic hysteria aroused by the alleged 'Popish Plot' was at its height, breeding off suspicions raised by Titus Oates and others. Unreasonable suspicion had fallen on members of the queen's household, its musicians presumably being among them. In this context the choice of the anthem's text does seem pretty timely. Can it shed light on the tensions between church and state at the period, and may it also illuminate our as yet fairly evenly matched arguments as to the political status of Latin in Restoration England?

Robert Fraser, FRSL, was a chorister of Winchester Cathedral in 1956-60 and later studied harmony, counterpoint and composition at Morley College while writing his London doctorate on English poetry. He has taught at the universities of Cambridge, Leeds and London, and currently holds a Chair of English at the Open University. His works for the theatre include opera translations and shows for singers, while the subjects of his published books range from quest romance to Proust.

MATTHEW GARDNER

Seventeenth-century literary classics as eighteenth-century libretto subjects: Congreve, Dryden and Milton

During the eighteenth century the works of William Congreve, John Dryden and John Milton, three poets active in Purcell's London, continued to enjoy popularity, effectively becoming modern literary classics. Handel set several of their texts, including *Semele* (Congreve), *L'Allegro, Il Penseroso*, *Samson Agonistes* and Old Testament paraphrases (Milton), and *Alexander's Feast* and *A Song for St Cecilia's Day* (Dryden), either in their original form or once they had been adapted and/or reworked by his regular librettists. Handel's contemporaries also showed interest in texts by Congreve, Dryden and Milton, with works such as Michael Christian Festing's *A Song on May-Morning* (Milton), Thomas Arne's *The Judgment of Paris* (Congreve) and William Boyce's *The Secular Masque* (Dryden) appearing throughout the 1730s and 40s. At the same time Purcell's music set to texts by some of these poets was still enjoying limited popularity; *King Arthur* (Dryden), for example, was performed several times in the middle of the eighteenth century.

This paper examines the general interest in seventeenth-century 'literary classics' during the first half of the eighteenth century, their use as libretto subjects, and the political and social meanings of selected texts, while also considering links to eighteenth-century performances of Purcell's music.

Matthew Gardner is a Lecturer in Musicology at Ruprecht-Karls-Universität, Heidelberg. He has published on Handel and his English contemporaries, including a monograph of his PhD dissertation, *Handel and Maurice Greene's Circle at the Apollo Academy: The Music and Intellectual Contexts of Oratorios, Odes and Masques* (V&R unipress, 2008).

JAMES GARRATT

German manliness and moral strength: Gervinus's Handel

Whether savaging Goethe (Wolfgang Menzel) or inveighing against Wagner and *Zukunftsmusik* (Julian Schmidt), German literary historians of the nineteenth century regularly disregarded the Rankean values of detachment

and impartiality. Neither did they pay much heed to disciplinary boundaries, viewing culture, politics, and the arts in their entirety as falling within their purview. Even by these standards, however, there is something extraordinary about the musical *magnum opus* of Georg Gottfried Gervinus, *Händel und Shakespeare. Zur Ästhetik der Tonkunst* (1868), which elevates the oratorios of Handel as the solitary, unassailable peak of music history. This paper explores the narrative constructions, tropes and analogies that Gervinus employed in creating his Handel-centred picture, comparing his historiographical strategies with those of other contemporary musical reformers such as Franz Brendel and Richard Wagner. It addresses the relationship between Gervinus's narratives of literature and music, examining the theoretical basis for his partisan approach to historical writing. It also briefly discusses the impact of Gervinus's picture of Handel on the composer's reception.

James Garratt is Senior Lecturer in Music and University Organist at the University of Manchester. He is the author of the books *Palestrina and the German Romantic Imagination: Interpreting Historicism in Nineteenth-Century Music* (CUP, 2002) and *Music, Culture and Social Reform in the Age of Wagner* (CUP, 2010). He has written extensively on reception studies and nineteenth-century historiography.

LIAM GORRY

Characterisation in Handel's oratorios with relation to the accompanied recitatives

During his career Handel was to write over twenty oratorios, and it is no coincidence that the majority of them were composed after 1732. The years 1732-3 created a watershed in his musical career, insofar as these years marked the end of his residency at the King's Theatre, the departure of a large number of his singers, and ultimately his move towards oratorio.

This paper discusses how Handel, enthused by the popularity of English oratorios (from 1732 onwards), used accompanied recitative increasingly as a dramatic tool, and also as a unifying device which, in the decades after his death, was to influence other composers, such as Gluck. After *Orlando* (1732), accompanied recitative played less and less of a role in Handel's operas but began to play an ever increasing role in his oratorios. The process culminated in *Saul* (1738), *Joseph* (1742) and *Belshazzar* (1744), which contain ten, nine and eleven accompanied recitatives respectively. The paper examines *Samson* (1742) to see how accompanied recitative is used dramatically to depict Samson's loss of strength and his eventual revenge against the Philistines – which are inherently linked to Handel's use of accompanied recitative. Bringing these various factors together, it also shows how Handel, in his oratorios, developed a model for the future not only of the oratorio but also of opera.

Liam Gorry is a Musicology PhD student (and teaching assistant) in the School of Music and Sonic Arts at Queen's University, Belfast. His dissertation, which is due for submission in January 2010, is entitled *Accompanied Recitative in Handel's Cantatas, Operas, and Oratorios*.

ELLEN T. HARRIS

The cantata as diary

The private nature of the eighteenth-century cantata is evidenced in its performance venues and chamber size and, sometimes, by specific references in the texts. In Handel's cantatas the use of Ruspoli's Arcadian name (Olinto), references to an 'astro clemente' (Pope Clement XI) or, in texts by Cardinal Pamphilj, to the phoenix (his Arcadian name being Fenicio [It. fenice, or phoenix] Larisseo), and Pamphilj's naming of the composer himself are well-known and clear-cut examples. In other cases, a personal allusion can be assumed, as in the manuscript reference in the heading of *Stelle, perfide stelle!* to the 'partenza di G. B.', or, possibly, in terms of the name Nice in two cantatas that Handel wrote for Naples, *Nell'africane selve* and *Sento là che ristretto*, representing the Duke of Alvito's bride Beatrice Tocco. Recent research on the cantatas of Benedetto Marcello (Marco Bizzarini), Antonio Caldara (Brian Pritchard) and Antonio Vivaldi (Michael Talbot) has demonstrated that contemporary composers also sometimes set a series of cantata texts as a set or narrative relating to the same (often real life) characters. As these composers crossed paths and shared patrons with Handel, their use of the cantata offers the potential of providing new insights into his cantata texts regarding both narrative relationships between individual works and personal references. Among other cantatas by Handel (to be determined as my own research progresses), the texts of 'Il duello amoroso' (*Amarilli vezzosa*) and *Irene, idolo mio* will be reconsidered in light of this broader context.

Ellen T. Harris is Professor of Music at the Massachusetts Institute of Technology. Her recent work focuses on aspects of Handel's life, including his investments (completed paper: 'Courting Gentility: Handel at the Bank of England'), his friends (2008: 'Joseph Goupy and George Frideric Handel: From Professional Triumphs to Personal Estrangement') and his will (2009: 'Handel and his Will'). After the publication of her book *Handel as Orpheus: Voice and Desire in the Chamber Cantatas* (2001), she has enjoyed working as musicological consultant to La Risonanza (Fabio Bonizzoni) and Contrasto Armonico (Marco Vitale) in complete recordings of Handel's cantatas.

ANTHONY HICKS

Quotations and quotation marks in Handel wordbooks, especially those of Thomas Morell

The use of inverted commas or *virgole* in the printed wordbooks of operas and oratorios to indicate passages of text not sung in performance dates from the earliest days of publicly produced operas in Italy. It was also adopted in wordbooks of Italian operas performed in London and, to some extent, in the wordbooks of Handel's English oratorios. Inverted commas in wordbooks may have other meanings, however: they may indicate passages of text not by the main author of the libretto, or passages (particularly arias) set to music by someone other than the main composer. On the other hand, a libretto may incorporate lines taken from earlier writings without them being marked in any way in printed copies. The paper briefly surveys such features, as far as they are present in Handel wordbooks, and considers in particular the use of quotations both marked and unmarked in the librettos of Thomas Morell.

Anthony Hicks is a founding member of The Handel Institute. He is the author of the entries on Handel in the revised *New Grove Dictionary of Music and Musicians* and the *New Grove Dictionary of Opera*, and has made contributions to other scholarly publications, in addition to writing reviews and programme notes. He is currently occupied on an Open University project to produce a new edition of documents relating to Handel.

WOLFGANG HIRSCHMANN

***The British Enchanters* and George Granville's theory of opera**

Even in recent studies on English opera history a clear distinction is made between musical stage works that are part of the history of opera and those that do not belong to it. 'Semi-opera' is not part of the history of 'real' opera, and those works that are labelled with this term today are evaluated – from the viewpoint of a very narrow definition of opera – as problematic representatives of a mixed genre. The point of my paper is to show that such a clear-cut distinction does not work in certain historical contexts and does not convey a differentiated view of opera history in the seventeenth or early eighteenth century. My material witness is George Granville and his defence of English opera in the preface to *The British Enchanters*.

Wolfgang Hirschmann is Professor of Music History at the Martin-Luther-Universität Halle-Wittenberg, President of the Georg-Friedrich-Händel-Gesellschaft e. V. Internationale Vereinigung and, together with Terence Best, chief editor of the Hallische Händel-Ausgabe. He is also a member of the editorial boards for the *Musikalische Werke* of Georg Philipp Telemann and the *Sämtliche Vokalwerke* of

Johann Pachelbel. His main fields of research are: history of eighteenth-century music; history of medieval music theory; editorial method.

AMANDA HOLDEN

Handel: a twenty-first-century dramatist

There have recently been several successful and popular productions of Handel's operas in the UK. Amanda Holden, who wrote the English translations for the last four Handel productions at English National Opera [ENO] and the surtitles for the recent *Giulio Cesare* at Glyndebourne, will talk about her work and the wonderful opportunities that Handel offers contemporary directors and performers.

Amanda Holden is an experienced opera translator and (Olivier Award-winning) librettist. She studied music at Oxford and piano at the Guildhall School of Music and Drama. Over the last twenty years she has written about sixty texts for the stage, including, most recently, *Partenope* and *La bohème* for ENO and the libretto for Brett Dean's forthcoming opera, *Bliss*. She is also the founder editor of the Viking/Penguin Opera Guides.

BERTA JONCUS, ŽAK OZMO AND VANESSA ROGERS

'This glorious Approbation of Sounds': Handel, Purcell and London's eighteenth-century entertainments

The music of Handel and Purcell, while entrenched in high-style works, became nonetheless a crucial source for low-style eighteenth-century theatrical and concert entertainments. Across a broad range of genres both literary and musical – ballad operas, farces for fairs, entr'acte performances, pleasure-garden concerts – compositions by Handel and Purcell resurfaced in guises that transformed pieces from hallowed expressions of art to common tunes. This presentation gives the first synoptic view of Handel and Purcell's music in the London entertainment industry, and suggests how the transplanting of their music may have impacted on each composer's reception.

Few scholars have recognized the extent to which works by Handel and Purcell were commercialized to reach London's lower orders. To explain the methods behind this process, each panel member will cover one of three topics: London stage works, with a special emphasis on ballad opera; pleasure-garden entertainments, and performance practices commonly used to popularize musical numbers by Handel and Purcell. Many of the panel members' findings are drawn from two new research resources – Ballad Operas Online and the digitized Burney Collection of Newspapers – of which the merits and drawbacks also will be discussed.

The presentations jointly address the questions of which compositions became ‘best hits’, how this dissemination took place, and why certain works were selected for public consumption. Panelists also trace the means by which recontextualizing Handel and Purcell both capitalized on and transformed these composers’ reputation as ‘British Worthies’. The presentation concludes with a summary of research, suggestions for future enquiries and a short musical demonstration.

Berta Joncus is a Lecturer in Music at Goldsmiths, University of London. She specializes in eighteenth-century vocal music, its singers, and popular music of the London stage. Her publications include articles in scholarly journals and in the *Cambridge History of Eighteenth-Century Music*. She also contributes regularly to BBC Radio 3 broadcasts and the BBC Music Magazine.

Žak Ozmo is a music director, lutenist and scholar currently based in London. He holds a doctorate in Early Music Performance from the University of Southern California in Los Angeles and has worked throughout Europe, North America and Asia as a specialist on early plucked instruments and as a music director. His main focus at present is his ensemble, L’Aventura London, which has just released a recording entitled ‘Handel in the Playhouse’ (ONCD 0014).

Vanessa L. Rogers is Byron K. Trippet Assistant Professor of Music at Wabash College in Indiana, USA. She was awarded a PhD in Musicology by the University of Southern California in Los Angeles in 2007 for a dissertation entitled *Writing Plays “in the Sing-Song Way”: Henry Fielding’s Ballad Operas and Early Musical Theater in Eighteenth-Century London*. Her areas of research include eighteenth-century English stage music and theatre orchestras, and she is currently working on a book on ballad opera and early English musical theatre.

Robert Ketterer

Texts and contexts of Purcell’s *Dioclesian*

A dramatic opera about ancient Rome’s greatest bureaucrat would not seem to be the most obvious way for artists and producers to find their place in England’s new régime under William and Mary. But according to Downes’s *Roscus Anglicanus*, in 1690 ‘The *Prophetess*, or *Dioclesian*, an Opera, wrote by Mr *Betterton*; The Vocal and Instrumental Musick done by Mr *Purcel*; ... gratify’d the expectation of the Court and City; and got the Author great Reputation’.

Dioclesian stands at the confluence of a fascinating tradition of texts. Some ancient sources on Diocletian (emperor 284-305 AD) depict him in laudatory and even heroic terms as the avenger of a previous emperor’s death who brought stability to the empire and then retired after twenty years to tend his garden at his palace in Illyria. Other witnesses are hostile, owing to the vicious persecutions of Christians that took place during Diocletian’s

reign. Both facets of Diocletian's reputation are visible in medieval and early modern representations. Of particular interest here are two Jacobean plays: *The Virgin Martyr* (1620), of which a Restoration revival inspired Dryden's *Tyrannick Love, or, The Royal Martyr* (1669); and *The Prophetess* (1622), which was adapted by Betterton for *Dioclesian*.

This paper explores how Betterton and Purcell emphasized Diocletian's positive reputation with martial and pastoral scenes and music so as to gratify the Court, while, in cooperation with Dryden, who wrote the (suppressed) prologue, they left open possibilities for understanding his negative side as it referred to King William's military adventures and religious affiliations.

Robert Ketterer is Professor of Classics at the University of Iowa. His research is on the ancient drama and its reception in the early modern period. His publications include 'Why early opera is Roman and not Greek' (*Cambridge Opera Journal*, 2003) and *Ancient Rome in Early Opera* (Urbana, IL, 2008), and he has contributed articles to the forthcoming *Cambridge Handel Encyclopedia*. He is on the board of directors of the American Handel Society and served as its vice-president from 2001 to 2009. He was the Howard Serwer Lecturer at the 2009 American Handel Festival.

JEAN L. KREILING

The reception history of Handel's *Messiah*: Poetic perspectives

Since its première more than two and a half centuries ago, Handel's *Messiah* has drawn the creative attention of more than a dozen known and unknown poets, whose artistic responses to the oratorio can contribute to our understanding of its reception history. Several poems from the eighteenth century illuminate early reactions to *Messiah*, along with the controversies surrounding it; two published in the nineteenth century reflect its established place among the masterpieces of music; and six from the twentieth and twenty-first centuries confirm its immortality from especially intriguing points of view. Just as each recorded performance of the oratorio represents a unique interpretation, so the poetry engendered by it communicates its varying meanings for several imaginative listeners, along with some recurring themes. Most of these poems offer generous praise, with many observing 'angelic' or 'heavenly' qualities in Handel's music. Some of the poems describe specific performances, while others share idiosyncratic personal associations, including thoughts on the end of a love affair and a meditation on Charles Darwin. Ranging in length from eight to several dozen lines, these poems feature diverse forms and styles, from rhymed iambic pentameter to stream-of-consciousness free verse. The poets' methods reflect the changing conventions of poetic technique and tone, while their perspectives on *Messiah* add a significant dimension to reception history.

Jean L. Kreiling teaches music history at Bridgewater State College in Massachusetts, USA; previously she taught English at Western Carolina University in North Carolina. Her recent research has focused on poetry about music, and her own prize-winning poetry has been published in several print and on-line journals.

WALTER KREYSZIG

The relationship between literary text and musical text in the annual St Cecilia celebrations in England: Henry Purcell's *Ode to St Cecilia* (Z 328) and George Frideric Handel's *Ode for St Cecilia's Day* (HWV 76)

The annual St Cecilia celebrations, established in England during the period of the Restoration, offered ample opportunity for poets and composers to supply original materials in the form of poetic texts and polyphony for odes performed after a church service on St Cecilia's day. These after-service performances of the odes, sponsored by the Musical Society, drew responses from poets (John Brady, William Congreve, John Dryden, Christopher Fishburn, Thomas Shadwell) and composers (John Blow, George Frideric Handel, Henry Purcell, Johann Christoph Pepusch). Nicholas Brady provided the text for Purcell's *Ode to St Caecilia* (1692). Handel, drawn to the same topos, used John Dryden's text 'Hail! Bright Cecilia!' for his *Ode for St Cecilia's Day* (1739). Indeed, Purcell's *Ode to St Cecilia* represents a *tour de force* in its sheer structural dimensions and reliance on the ground bass, carefully notated ornamentation and massive choral writing, which marks the beginning of the English secular choral tradition as a platform for Handel's own contributions, including his *Ode for St Cecilia's Day*. Although these musical settings by Purcell and Handel are separated by nearly five decades, a detailed comparison of the works affirms Purcell as a visionary of his time and Handel as a faithful inheritor and keen promoter of the earlier English tradition.

Walter Kreyszig is a graduate of the University of Windsor (BMus), the University of Western Ontario (MA) and Yale University (MPhil and PhD in Musicology). He is Professor of Musicology at the University of Saskatchewan (Saskatoon, Canada) and a Member of the Center for Canadian Studies of the University of Vienna. In 2001 he was appointed Deputy Director General of the International Biographical Centre (Cambridge, UK) as well as Fellow of the American Biographical Institute (Raleigh, North Carolina). Dr Kreyszig has published widely on eighteenth-century music, especially on the first Viennese school, in such journals as the *Mozart-Jahrbuch*, *Studien zur Musikwissenschaft* and the *Jahrbuch für Internationale Germanistik*. He has also contributed some forty entries to the forthcoming *Cambridge Handel Encyclopedia*.

ANNETTE LANDGRAF

The role of Handel's music in German fictional literature

The first German stories about Handel were published in 1834 and 1840. Since then a decent number of fictional works about the composer have appeared in print, among them two publications that originate from the English-speaking world. The most recent book, a biographical novel by Paul Barz, was issued in summer 2008, but the most famous novella is probably Stephan Zweig's *Georg Friedrich Händels Auferstehung* (1927), a highly romanticised miniature translated into English as *The Lord Gave the Word* (1940).

This paper focuses exclusively on novels or stories about Handel and investigates how the authors consider his compositions and how they integrate them into the plot. *Messiah*, Handel's most famous work, may be in the spotlight of several writers, and it is intriguing to scrutinize how they approach that special topic. Another interesting question is which other pieces (operas, oratorios, chamber works) play a role in this literature – whether it depends on the period of origin of the story, whether they are at the centre of the writer's attention and how they are dealt with. The paper thus takes the first step on a new path in the reception history of Handel.

Annette Landgraf is a member of the editorial office of the Hallische Händel-Ausgabe based at the Martin-Luther-Universität Halle-Wittenberg and has edited *Israel in Egypt* (1999) and Handel's *Anthem for the Funeral of Queen Caroline* (2004). She has published numerous articles on Handel, is currently working on an edition of the 1732 version of *Esther*, specialises in the reception history of Handel's music, has published a collection of six oratorio librettos (2008) and is co-editor, with David Vickers, of the *Cambridge Handel Encyclopedia*.

SARAH MCCLEAVE

The muting of Handel's muse; or Deidamia as a pastoral figure without a voice

Deidamia, performed a mere three times during its first and only London season (1740-41), was the last of Handel's serious operas. While Winton Dean has aptly identified the unusual role accorded to the *primo uomo* Andreoni (here cast as a wily statesman rather than a lover) as a principal flaw, this paper proposes that an even more profound problem lies in the opera's uneasy relationship with the pastoral tradition. Although *Deidamia* is an heroic opera, it references pastoral through the frequent use of a hunting trope (and with it the stern rejection of amorous pursuits typical of hunters); Deidamia herself is pastoral in respect of her noted 'innocence', and also with regard to her advocacy of love over duty. Yet hers is a lone voice in the

opera, which is notable for the cynical, shallow or manipulative values displayed by nearly every other leading character. The lack of force accorded Deidamia's values means that the episodes within the opera do not lead to a genuine 'knot' that has to be unravelled. Handel responds to this unpromising text by providing Deidamia with pathetic and affective music, which is contrasted with the generally more ornate music given to the more complex characters. By the opera's final scene, Deidamia's natural voice has disappeared, and she adopts the brisk and breezy tone that has dominated so many of the earlier arias. She is even denied a final duet with her lover and forced to yield to Ulysses's heroic values instead ('Ama: nell'armi e nell'amar').

In this paper Rolli and Handel's treatment of 'pastoral versus heroic' is placed in the context of previous lyric entertainments for the London theatre that also treated pastoral as an 'oppositional force', including Purcell's *Dioclesian* and Handel's *Orlando* and *Ariodante*.

Sarah McCleave has been a Lecturer in the School of Music and Sonic Arts, Queen's University Belfast, since 1998. Her research interests include Handel's operas, theatrical dance in eighteenth-century London, the choreographer Marie Sallé (1709?-1756) and the Irish poet-songwriter Thomas Moore. She has articles in the forthcoming *Cambridge Handel Encyclopedia* and has previously been published in the *Göttinger Händel-Beiträge*, *The Consort*, *Music and Letters*, *Choreologica*, and the *New Grove Dictionary of Music and Musicians*. She is a founding member of the Centre of Eighteenth-Century Studies at Queen's (<http://www.qub.ac.uk/cecs>).

Julia Muller and Frans Muller

Umbrage at the opera: London from Purcell to Handel

Purcell wrote the music for many plays between 1680 and 1695, and for a number of English, dramatic or semi-operas (the genre being known by all these names). His way with the lyrics of playwrights, including Aphra Behn and John Dryden, moved his publisher Henry Playford to write, in the introduction to *Orpheus Britannicus*, I, that 'he was especially admir'd for the Vocal, having a peculiar Genius to express the Energy of English Words'.

Handel arrived in England in 1710, but it was not until he was urged to do so by John Gay, after *Acis and Galatea*, that he really settled down to setting English texts. There was a literary war, both on-stage and off, in the period between the death of Purcell and the licensing act of 1737 (which made staging the hybrid semi-operas virtually impossible). It was waged between lovers of Italian opera in Italian, who were under suspicion of being Roman Catholics, proponents of through-composed opera in English, and those who favoured semi-opera (not to mention the struggle between the adherents of King George II and those of Poor Fred). Actors and managers (e.g., Betterton, Colley Cibber, Aaron Hill), playwrights including Congreve and Farquhar, and authors such as Steele, Addison, Horace Walpole and Lady Wortley-

Montague wrote on the subject in terms ranging from the hilarious to the frightening. We intend to quote liberally from their writings and illustrate our talk with relevant slides and animations.

Julia Muller, who lives in Amsterdam, has retired from the graduate school of the University of Amsterdam teachers' college, where she taught English Literature with an emphasis on drama.

Frans Muller, also of Amsterdam, is an interior architect who has specialised in historical stage design and theatre research.

KONSTANZE MUSKETA

Handel and German poetry

In seventeenth-century Germany great efforts were made to develop a national language and promote German literature. Handel's native town, Halle, played an important part in this process, since Duke August of Saxony-Weissenfels (1614–1680), the head of the 'Fruchtbringende Gesellschaft' (Germany's greatest society for the promotion of German language), resided there.

As is well known, writing poems was part of the educational curriculum, and so it is that the twelve-year-old Handel wrote a poem mourning the death of his father, the duke's former surgeon, in 1697. Another aspect of German poetry with which Handel was familiar is the German protestant chorale: when he used chorale melodies in later works, he must have had the texts in mind, too.

Halle University, founded in 1694, was one of the most modern educational establishments in Germany when Handel became a student there in 1702. Here, instead of the traditional academic Latin, the German language was preferred. Among Handel's fellow-students was the later librettist Barthold Hinrich Brockes (1680–1747), to whom Handel owed the texts of his 'Nine German Arias' and that of his Passion. Apart from Friedrich Christian Feustking (1678–1739), who wrote the libretto of Handel's opera *Almira*, Brockes is the only author of German texts – so far as we can tell from the surviving repertory – that Handel set to music.

This paper explores ways in which these factors may have had an influence on the development of the young Handel and on his later works.

Konstanze Musketa was born in Halle and studied musicology with Walther Siegmund-Schultze and Bernd Baselt from 1975 to 1980. Since then she has worked at the Händel-Haus Museum in Halle, with responsibility for the department library and archive, and for research, and in 1987 she completed a dissertation on Handel's chamber duets. She became president of the Internationale Fasch-Gesellschaft in 1995 (to 2008) and Wissenschaftlicher Sekretär of the Georg-Friedrich-Händel-Gesellschaft (and editor of the *Händel-Jahrbuch*) in 1999.

MARTIN NEARY

1895–1995: Blazing the sacred trail

I aim to explore the often surprising ways in which much of the music of Henry Purcell, and in particular his church music, was gradually brought back to public attention and appreciation after effectively a lapse of two hundred years, culminating in the tercentenary celebrations in 1995. I examine the programmes for, the editions used in, and the critical reactions to the events marking the bicentenary in 1895; how several works passed the editors' approval only after 'shameless' alteration, and how the *Te Deum* and *Jubilate* were restored close to Purcell's original version by Sir Frederick Bridge. Later I note the impact of specific highlights, such as the performances in 1951 of *Dido and Aeneas*, with Kirsten Flagstad as Dido, the joint Purcell and Handel celebrations in 1959, and the 'concertisation' of such works as the Suite from *Abdelazer*.

I review the run-up to the tercentenary, and the concerts at St John's Smith Square, when, thanks to the research and support of Bruce Wood and Andrew Pinnock, I attempted with the Westminster Abbey Choir to recreate the spatial elements of some of the Chapel Royal verse anthems by Blow and Locke, as well as Purcell, the choirs, soloists and instrumentalists being placed separately; and how this prepared the way for much of the Abbey's tercentenary celebrations in 1995. I look at the involvement of the BBC, opera houses, publishers, cathedral choirs, concert promoters, the South Bank initiatives (such as the enterprising commissions for Fretwork), recording companies, and the general reaction as seen through the eyes of the musical press.

Martin Neary's principal appointments have been Organist and Master of the Choristers at Winchester Cathedral (1972-87) and Westminster Abbey (1988-98). He has been very much a part of the early music movement in England: in 1978 he conducted the first complete performance of Bach's *St Matthew Passion* with period instruments. His recordings include 'Purcell: Music for Queen Mary' with the Westminster Abbey Choir, which was nominated for a Grammy award. He has also championed the works of many contemporary composers, in particular Jonathan Harvey and John Tavener, giving over thirty premières. Since 1999 he has pursued an active career as a conductor and organist, particularly in California, where he spent the spring semester in 2007 as Artist-in-Residence at University of California in Davis and where he has formed the west-coast-based Millennium Consort Singers.

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

John Dryden – the most sophisticated literary theoretician in late seventeenth-century England, a poet of unrivalled distinction and (putting both together) an opera librettist capable of virtuoso experiments in English versification – had ambitions for English opera that none of his composer compatriots shared or even understood. Not until Handel's *Semele* (1743-4) was a Drydenian libretto (written by his protégé and literary executor William Congreve) set to music by a composer in the European front rank; and 'Semele came too late ... Of all Handel's English oratorios and dramatic works, [it] alone was never revived in his life-time after the year of its first production' (Winton Dean).

But *Semele* had been anticipated. In *Alexander's Feast* (1736) Handel found a lightly-disguised English opera libretto by Dryden himself and set it to triumphantly successful effect. Although Handel 'did not divert ... from Italian opera' straight away (Dean), *Alexander's* reception proved that English words in Drydenian lyric vein were suitable for Italianate operatic treatment. From Henry Purcell's setting of other Dryden texts – parts of *King Arthur*, parts of *The Indian Queen* – Handel learned all that the Orpheus Britannicus had to teach about English word-setting; and via *Alexander's Feast* (a model from then on) managed to convey his textual requirements to living English literary collaborators. *Alexander's Feast*, the Dryden-Handel operatic ode, supplied dramatic inspiration for Handel's later operatic oratorios: not a development foreseen by Dryden, but one for which his own approach to libretto writing demonstrably prepared the way.

Andrew Pinnock is Reader in Musicology, Arts Management and Cultural Policy at the University of Southampton. He is the Purcell Society's current Hon. Secretary and a former Arts Council music policymaker. His research collaboration with Bruce Wood goes back twenty years.

As a research student at Cambridge, **Bruce Wood** produced the first complete edition of John Blow's symphony anthems, subsequently published in the series *Musica Britannica*. He has edited numerous Purcell Society volumes, including one (Blow's masque *Venus and Adonis*) in the new Companion Series of music by Purcell's contemporaries, as well as sacred music issued by other publishers. His *Purcell: an Extraordinary Life* has recently been published by the ABRSM. He is Professor of Music at Bangor University and Chairman of the Purcell Society.

JOHN H. ROBERTS

Handel, Jennens and the advent of scriptural oratorio

Handel's *Israel in Egypt* (1738) and *Messiah* (1741) established the genre of scriptural oratorio, in which the text was taken directly from the Bible rather than being cast in modern verse. Beginning with the first London *Esther* (1732), some biblical texts had found their way into his dramatic oratorios as a result of borrowing from the anthems, and he apparently planned an Italian adaptation of the Funeral Anthem as part of his pasticcio oratorio of 1738. His friend and librettist Charles Jennens also worked on an English version of the *Brockes Passion* that adheres more closely to the Gospels than does the original German, though this was probably intended for church use. The idea of *Israel* as a full-length scriptural oratorio may have been something of an afterthought, since Handel began by setting the 'Song of Moses' from Exodus, 15, giving no indication that it was to be Part III of an oratorio. Jennens, who may have supplied the additional biblical texts for Part II of *Israel*, conceived *Messiah* from the start as a 'scripture collection', but he may also have been influenced by Pope's poem of the same name, an imitation of Virgil's fourth Eclogue, from which Jennens took the oratorio's Latin epigraph, 'Majora canamus'.

John H. Roberts is Professor of Music Emeritus at the University of California, Berkeley. He has written extensively on the music of Handel and edited the nine-volume series *Handel Sources: Materials for the Study of Handel's Borrowings* (New York, 1986). He is a member of the Editorial Board of the Hallische Händel-Ausgabe.

DEBORAH ROOKE

Ever-changing Esther: From the biblical text to Handel's first Israelite oratorio

This paper examines the libretto of Handel's first Israelite oratorio, *Esther*. Although the subject of the oratorio is the story of Esther, which is found in the biblical book of Esther, the relationship between the biblical text and the oratorio libretto is complex. In the first place, the libretto is not based directly on the biblical text but uses Racine's play *Esther* (1688) as the basis of its plot. In the second place, there are two versions of Handel's *Esther*: an original, shorter version (1718) that was apparently intended for private performance, and an expanded version (1732) that was written for public presentation under royal patronage. All three of these versions of the biblical story (Racine's and Handel's two) have their own particular ambience and focus, which is quite different from that of the biblical text but which can be related to the circumstances surrounding the production of that version. This paper offers a comparison of the biblical, Racinian and Handelian versions and traces

the transformation of the Esther story – from the biblical text as a satirical attack on foreigners, through Racine’s play, with its focus on the virtuous Esther as a model for young gentlewomen, to the 1718 Handelian version as a declaration of British religious and political identity and the 1732 version as a piece of royal homage.

Deborah Rooke read Classics at Cambridge and then worked for the Department of Health and Social Services for five years before returning to education to study Theology. She completed a BA in Theology and a DPhil in Old Testament at Oxford, and then taught Old and New Testament at the University of Wales, Lampeter, for two years. She has held her present post at King’s College London since 1998, and has just completed a book on the librettos of Handel’s Israelite oratorios from the perspective of a biblical scholar.

ROGER SAVAGE

Purcell’s scurvy poets

‘If you will know it,’ stammers a drunken antemasquer in *The Fairy-Queen*, ‘I am, I am a scu- scu- scurvy-scurvy poet.’ And the general view has been that he was by no means the only rhymester Purcell tangled with who suffered from poetical scurvy. Indeed, with the exception of Cowley’s and Dryden’s, the work of most of the secular writers the composer set has largely been greeted with significant silence or a very bad press. How just is this? Was Purcell in fact a bad judge of poetry (and something of an ideological Vicar of Bray into the bargain)? Should he, could he have chosen more memorable love-poems for setting and insisted on more sophisticated ode-texts for court and Musical Society? Is it only the vitamin C of his talent that prevents his secular vocal music from a near-pandemic of scurvy?

Roger Savage taught for thirty-five years in the English Literature Department of Edinburgh University, where he is now an Honorary Fellow. He has published essays on classicism, court entertainments, incidental music, eighteenth-century poetry, the history of operatic staging and operas by several composers from Gagliano to Stravinsky.

ANDREW SHRYOCK

The faithful text: Oratorio wordbooks and Handel’s audience

The printed librettos, or wordbooks, provided Handel’s London audiences with a guided tour through his oratorios. More than a mere concert companion, however, the wordbook can be read in numerous ways: as a performance artefact, a physical document and, among others, a literary text. In this paper I argue that adaptation of the libretto from literary models,

textual underlay in Handel's autograph, and publication of the first edition wordbooks reveal the contemporary literary ideals that resonate within the oratorios. The treatment of text in Handel's *Samson* serves to demonstrate a migration to musical realms of wars once waged primarily in literary arenas, including the struggle between ancients and moderns as well as matters of canonization, especially the formation of a national literary corpus. The librettos, then, function as dynamic texts that unite independent musical and literary communities, or 'publics', to invoke Jürgen Habermas's theory of the public sphere. Indeed drawing on Habermas's notion of the public sphere proves fruitful, for even though the broad scope of his concept has been refined to a forum for the polite conversation of politics and literature, it exhibits in its slimmer form the flexibility to account for distinct publics, including political, religious, literary and musical communities. In this context the wordbooks can be understood more fully: traversing and thriving in musical as well as literary circles.

Andrew Shryock is presently a PhD candidate in Musicology and Senior Teaching Fellow at Boston University. Among interests ranging from Handel to hip hop, his primary research focuses on oratorio culture and the confluence of intellectual thought in oratorios of the mid-1740s.

RUTH SMITH

'In this Ballance seek a Character': The role of *Il Moderato* in *L'Allegro, Il Penseroso ed il Moderato*

Handel's *L'Allegro, il Penseroso ed il Moderato* is one of his best-loved works. But there has been no detailed consideration of the words of *Il Moderato*, the longest 'original composition' in English written for Handel to perform in the theatre. And while the record of the rationale behind the compilation of the first two parts of *L'Allegro* is fuller than for any other of Handel's setting of English words, the rationale of *Il Moderato*'s composition remains sketchy.

This paper starts from the following questions. Why did Jennens choose a state of being so remote from the admired powers of Handel's music, and its effect on him, for Handel to illustrate? Why did he write almost entirely in abstractions, whereas Milton's text which so enthused Handel was vividly concrete? Why did he include a number in a totally different style from the rest of *Il Moderato* ('As steals the morn', derived from *The Tempest*)? What was behind his conception of the 'moral design' ('which united those two independent Poems in one Moral Design')? Sources brought to bear for the first time will include early-eighteenth-century poems in imitation of Milton's twin poems, the register of 'moderation' and its popularity in contemporary writing, and the moral regimen of the 3rd Earl of Shaftesbury, uncle and philosophical mentor of Harris.

Ruth Smith's *Handel's Oratorios and Eighteenth-Century Thought* (CUP, 1995; paperback 2005) received a British Academy Crawshay Prize. Subjects of recent articles are Handel's evocation of Old Testament instruments in *Saul* (*Early Music*, 2007), psychological realism in *Il trionfo del Tempo e del Disinganno* (*Händel-Jahrbuch*, 2008), and *Jephtha* (*Gedenkschrift for Howard Serwer*, 2009). Her day job (since 1983) is as a careers adviser at Cambridge University Careers Service.

REINHARD STROHM

Handel and the uses of antiquity

The significance of the classical past for the culture of the 'Augustan age' is insufficiently characterised with the term 'reception'. What this relationship may have meant cannot easily be gauged from the historicist viewpoint of today, because historicist attitudes were only the result of the debates about antiquity among Handel's contemporaries. It seems that these debates were primarily a struggle about norms and ideologies: they focused not on whether but on how to derive norms from the classical past. In the French 'Querelle des anciens et des modernes' the politeness and modernity of the public forms of musical theatre had been accused of anticlassicism; it is asked here whether Handel's generation developed musical approaches to the 'classicist ideology' that became independent of the rationalism of the 'modernes'. This question will be pursued with reference to moral *exempla* in Handel's dramas based on Roman history, to the problem of musical expression in Aristotelian dramaturgy, and to intuitions of the sublime in Racine's theatre and its English derivations.

Reinhard Strohm has taught at King's College London, Yale University and as Professor of Music at Oxford University; he has recently been visiting professor at the University of Vienna. He pursues research interests in: late-medieval and early modern music (project: *The Classicist Ideology: Music and the Arts in Seventeenth- and early Eighteenth-Century Europe*); opera (team project: *Opera at the Kärntnertheater, Vienna, 1728-1748*); Handel, Bach and Alessandro Scarlatti; modern/postmodern arguments about music historiography. His most recent book (2008) is entitled *The Operas of Antonio Vivaldi*.

BRYAN WHITE

The rise and fall of the London Cecilian celebrations, 1683-1700

The performance of Henry Purcell's *Welcome to all the pleasures* on 22 November 1683 is generally thought to mark the beginning of formal celebrations of St Cecilia's day in London. Over the next seventeen years these celebrations expanded to include a feast at Stationers' Hall and a church service at St Bride's. Organized by a group of stewards composed of

professional musicians, members of the nobility and gentry, the professions (especially law and the civil service) and city merchants, the celebration became one of the most important dates in the London musical calendar as the occasion for the largest-scale musical works of the period outside the theatre. Despite the importance of this annual event, its origins, organization and demise are poorly understood.

This paper suggests that the celebrations originated in a collaboration of leading figures in the court music, a group of amateur musicians who had used the Castle Tavern for meetings, and the tavern's proprietor, Richard Glover. The format – a feast at a livery hall – is closely related to the annual county feasts that were at the height of their popularity in London in the last two decades of the century. Likewise, the demise of the Cecilian feast coincided with that of the county feasts. Furthermore, Cecilian celebrations were a victim of their own success, inasmuch as their *raison d'être* (the performance of an ode) became viable in the new format of the public concert that the Cecilian ode had helped establish.

Bryan White is a Lecturer in Music at the University of Leeds. He is a member of the Purcell Society, for which he has edited Louis Grabu's opera *Albion and Albanus* (Purcell Companion Series, vol. 1). He is preparing an edition of G. B. Draghi's *Song for St Cecilia's Day, 1687* (Purcell Companion Series, vol. 3) and has recently published an article on the dating of *Dido and Aeneas* in *Early Music* (August 2009).

CHRISTOPHER R. WILSON

Restoration Shakespeare and music: Davenant to Shadwell

During the later seventeenth century, adaptations of a number of Shakespeare plays were made for the Restoration stage. Among the first were *Measure for Measure*, *Much Ado about Nothing*, *Macbeth*, and *Hamlet*. The most spectacular was the Davenant-Dryden *The Tempest, or The Enchanted Island* of 1667, further 'improved' in 1674 and put into an 'opera' by Shadwell. In addition to much rewriting, new characters and events were interpolated, and developments in theatricality, especially concerning music, were exploited. 'Operatic' alterations were incorporated in Thomas Shadwell's redaction of *The History of Timon of Athens the Man-Hater*, first acted at the Duke's Theatre in 1678. Shadwell replaced the Shakespeare/Middleton masque scene in Act I with an enlarged 'operatic' episode in Act II and rewrote much of the text, to the disadvantage of Shakespeare and the seriousness of the tragedy. In the penultimate scene, for example, he has Timon die on stage in the arms of his beloved Evandra, who quickly stabs herself in order to 'o're-take him in his flight'. In due reverence to Shakespeare, Shadwell affirmed in the Epistle Dedicatory to George, Duke of Buckingham, that his 'History of *Timon* ... is more worthy of you since it has the inimitable hand of *Shakespear* in it, which never made more Masterly strokes than in this. Yet I can truly say, I have

made it into a Play'. Regarded today as a travesty, Shadwell's *Timon* was popular and regularly played in the late seventeenth and early eighteenth centuries, not least because of its musical content, especially the music that Purcell contributed for the redrafted masque in Act II.

This paper looks at aspects of the role of music in adaptations of several plays, from Davenant's *Macbeth* to Shadwell's *Timon of Athens*. It discusses how music helped establish Shakespeare as England's national poet and how, ironically, Restoration Shakespeare furthered the cause of English 'opera'.

Christopher R. Wilson is Professor of Music at the University of Hull. His major research is on Shakespeare music, and he has recently published, with Michela Calore, a large-scale reference work of musical terms and imagery in Shakespeare in the award-winning Continuum dictionary series. He has also published extensively on early modern English music, music and words, and theory. Other work is concerned with Victorian music and poetry, and music in modern England.