



THE HANDEL INSTITUTE

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Conference on

Handel at Court

23 November 2012
Handel House Museum
25 Brook Street, London, W1K 4HB

24–25 November
The Foundling Museum
Brunswick Square, London, WC1N 1AZ

WELCOME

THE HANDEL INSTITUTE

The Handel Institute is a registered charity that was established in 1987 to promote the study and appreciation of the music, life and context of George Frideric Handel and his associates. It is concerned mainly with matters relating to his music and its performance, contributing British scholarly expertise to the preparation and publication of the *Hallische Händel-Ausgabe* (the new edition of the composer's collected works), on which it collaborates with colleagues in Germany and the United States of America.

The Handel Institute Newsletter

The Institute publishes a semi-annual *Newsletter* that acts as a channel for the rapid dissemination of recent research findings, includes reviews of Handel festivals and opera productions (especially those taking place overseas) and helps publicise conferences and study days. Complimentary copies of the latest issue, and of the Index to vols. 1-20 (1990-2009), are available at this conference. If you wish to subscribe to future issues, please pick up the relevant forms (which are on display), fill them in and send them to the Honorary Treasurer, Sylvia Levi, whose address is given on the forms.

Handel Institute Awards

In years when it is not promoting a conference the Handel Institute offers awards (up to £1,000) for research into the music, life or context of Handel or his associates. The deadline for the next round of awards is 1 September 2013. If you are interested in the possibility of applying, please pick up a copy of the relevant notice, which is on display at the conference.

HANDEL AT COURT

The present conference is the ninth major public event that the Institute has organized or helped to organize. Council is grateful to those who have accepted an invitation or who have offered to speak, and to those who are demonstrating their interest and support by attending. We extend a warm welcome to everyone and hope you enjoy the occasion.

Venues

The conference begins with a private view of the Jennens exhibition at the Handel House Museum, after which it moves to The Foundling Museum. **Papers** will be read in the Education Room on the lower ground floor. **Coffee, lunch and tea** will be served in the adjacent foyer. The conference **dinner** will be held at the Strada restaurant in the nearby Brunswick Centre, and the **concert** will be given in the Picture Gallery on the first floor.

The Foundling Museum is open to visitors during the day, and delegates may view the exhibits as time allows. The Gerald Coke Handel Collection, comprising an exhibition gallery, a reading room and a store, is on the second floor.

Thanks

The Handel Institute is grateful to the Handel House Museum and the Foundling Museum and their staffs for hosting the conference, including the private view and the concert, and for their help in making the necessary arrangements. Special thanks are due to Sarah Bardwell and Ella Roberts (HHM), Katharine Hogg and Colin Coleman (FM), and David Vickers, Gavin Kibble and Laurence Cummings (concert).

Colin Timms

PROGRAMME

Friday 23 November, Handel House Museum

- 6.00 Reception and Private View of 'Charles Jennens', an exhibition curated by Ruth Smith

Saturday 24 November, The Foundling Museum

- 9.15 *Registration*
- 10.00 Donald Burrows: The Hanoverians and the Maxwells: George I and II in London Society, and How this affected Handel
- 10.40 Rashid-Sascha Pegah: London Insights
- 11.20 *Coffee*
- 11.50 Konstanze Musketa: Between the Courts: Handel's First Appointment as Organist at the Halle 'Schloss- und Domkirche'
- 12.30 John Roberts: The Queen's Anthem and the Emperor's Madrigal
- 1.10 *Buffet lunch*
- 2.30 Helen Green: Musical Patronage at the Hanover Court during the early Eighteenth Century
- 3.10 William Summers: Music and Royal Power Struggles, 1716-1721
- 3.30 Graydon Beeks: Handel at Cannons: Music for a Private Court
- 4.10 *Tea*
- 4.40 Terence Best: *Riccardo primo*: An Opera for a Royal Occasion
- 5.20 Liam Gorry: 'A Golden Throne on One Side': Handel's Representation of Throne Rooms in his Operas for London
- 6.00 *Reception to celebrate Handel: Collected Documents*
- 7.00 *Dinner at La Strada, Brunswick Centre*

Sunday 25 November, The Foundling Museum

- 10.00 Graham Cummings: Handel and Operatic Rivalry in the London Season 1733/34
- 10.40 Matthew Gardner: Sourcing Singers for English Oratorio: Handel and his Contemporaries
- 11.20 *Coffee*
- 11.50 David Hunter: In the Court of Public Opinion: Handel, Choice, and the Finite Audience
- 12.30 Annette Landgraf: Handel amongst the Nobility in German belletristic literature
- 1.10 *Buffet lunch*
- 3.00 'An Arcadian Conversazione: Handel in Rome'
A concert given by recent graduates of British conservatoires, organised by David Vickers, Gavin Kibble and Laurence Cummings

ABSTRACTS OF PAPERS

(in alphabetical order of speaker's surname)

GRAYDON BEEKS (Pomona College, Claremont, CA)

Handel at Cannons: Music for a private court

It has often been remarked that James Brydges, from October 1714 Earl of Carnarvon and from April 1719 First Duke of Chandos, ran an establishment at his country estate of Cannons in present-day Middlesex that was comparable to a small princely or ducal court as found on the Continent. It has also been noted that George Frideric Handel was active at Cannons at the same time as Johann Sebastian Bach was in the service of Prince Leopold of Anhalt-Cöthen. Was this a mere coincidence, or were there similarities in their work environments and duties?

In this paper I bring together the various pieces of information that have come to light since the publication of my article 'Handel and Music for the Earl of Carnarvon' in 1985, to review what is now known or can be deduced about the position of music at Cannons and the nature and extent of Handel's role in it. This will involve a review of the development of Brydges's musical establishment between 1715 and 1721, an examination of the role of music in the life of Cannons, and a survey of Handel's known and potential participation in that musical life – as a composer, performer and teacher.

Finally, I will attempt to clarify Handel's relations with John Christopher Pepusch, the other German-born composer, performer and teacher who was active at Cannons during Handel's time there and who became Director of Music after Handel's presumed departure in early 1719. I will present evidence to suggest that they may have been friendly rivals who reacted to each other's compositional and didactic efforts in much the same way that John Blow and Henry Purcell had done in the 1690s.

Notes

TERENCE BEST (Handel Institute; Hallische Händel-Ausgabe)

Riccardo primo, an opera for a royal occasion

The Royal Academy's season for 1726-7 started late because of the temporary absence of Senesino, and it was not until January 1727 that it opened with Ariosti's *Lucio Vero*, followed on 31 January by a successful production of Handel's new opera *Admeto*. A fortnight later the composer was granted British nationality by a Bill in the House of Lords. The last opera of the season was Bononcini's *Astianatte*, which opened on 6 May. Some time that spring Handel wrote a new opera, *Riccardo primo*, and dated the last page of the autograph on 16 May; it was composed to a libretto adapted from an earlier one, *Isacio tiranno*, by Francesco Briani, which had been set by Antonio Lotti in Venice in 1710. It is possible that the choice of a drama about one of the most famous of English medieval kings was prompted by a feeling of patriotism and loyalty, reflecting Handel's pride in his new status as a British subject, but perhaps more significant was the fact that he needed a subject which provided equal parts for two sopranos, as he had in his cast Francesca Cuzzoni and Faustina Bordoni, who were fiercely jealous rivals: Briani's libretto met this requirement.

The new opera may have been intended for performance at the end of the season, but a riot in the theatre at a performance of *Astianatte* on 6 June, followed by the unexpected death of George I, brought about its premature closure. The prospect of a new king, and of a coronation in the autumn, meant that Handel already had the draft of an opera that could be adapted to become a celebration of the British royalty in general and of the Hanoverian dynasty in particular. The paper will discuss the way in which the work was substantially rewritten for this purpose.

Notes

DONALD BURROWS (Handel Institute; Open University)

The Hanoverians and the Maxwells: George I and George II in London society, and how this affected Handel

The first two Hanoverian kings have, and have always had, a problem with their image within the broad narrative of British history; they have been represented as aliens ('Germans') who were at best tolerated, and who never achieved cultural integration within British society. The motive for this representation can be understood in the context of the political dynamics in Britain during the first half of the eighteenth century, but it is remarkable that it has remained established, relatively unquestioned, in subsequent periods. The picture inherited from the continuing influence of tendentious literature contrasts strongly with day-to-day contemporary accounts of court business and recreation.

This paper looks at the immediate relationships of George I and George II with London society (interpreted as the social groupings that had contact with the British court), paying particular attention to their interest in the London theatres, the 'language problem', the diverse nature of the opposition that they faced, the interaction of British and Hanoverian personnel, local geographical factors such as the use of different residences, and wider European issues – all of which were relevant to Handel's experience of the court.

Notes

GRAHAM CUMMINGS (University of Huddersfield)

Handel and operatic rivalry in the London season 1733–34

In a letter to the Duke of Richmond, dated 16 June 1733, Lord Delaware reported on the formation of a new Italian opera company in London:

... There is A Spirit got up against the Dominion of Mr. Handel, A Subscription carry'd on, and Directors chosen, who have contracted with Senesino, and have sent for Cuzzoni, and Farinelli ...

It would appear that certain members of the nobility were opposed to what they perceived as Handel's high-handedness in matters of opera. Was there any substance to the charge of operatic hegemony? Did a faction of the nobility wish to regain control over opera performances? Was there a desire for a new and different operatic repertoire?

This paper will respond to these questions, and present possible reasons for the hostility and resentment towards Handel and his music that led to four seasons (1733-37) of financially destructive competition between Handel's company and one known variously as 'Senesino's House' or 'Senesino's Company', but in more recent times as the 'Opera of the Nobility'. With particular reference to the first season of vicious competition (1733-34), factors such as patronage (both royal and noble), audience support, musical personalities, repertoire and performance days, will be discussed.

Notes

MATTHEW GARDNER (University of Heidelberg)

Sourcing singers for English oratorio: Handel and his contemporaries

Following the first public performance of Handel's *Esther* in 1732 and the subsequent development during the 1730s of English oratorio as a genre by Handel and his contemporaries, a need for singers arose who could perform reliably in English. Some of the best sources for educated male singers were the choirs of the London cathedrals and the Chapel Royal, yet the use of these resources presented several problems for Handel owing to objections from the church and ordained singers about performing in the theatre. Handel consequently employed a range of singers from different backgrounds as soloists in his English oratorios, drawing mostly on Italian professionals, English actors and past members of the London choirs. Handel's contemporaries, however, present a different picture: the performances of Maurice Greene's oratorios *Jephtha* (1737) and *The Force of Truth* (1744, music lost), for example, relied heavily on male soloists drawn from the choirs of the Chapel Royal and St Paul's Cathedral, which also provided singers for the chorus.

This paper traces how Handel and his contemporaries, especially Greene and William Boyce, dealt with the issues of sourcing singers for their oratorios, primarily in the 1730s and early 1740s. Reference will be made to the restrictions associated with Chapel Royal singers performing outside the court, the advantages to composers who held a court position when acquiring singers, how the different types of singers available to Greene and Handel for their oratorio performances may have affected their respective compositional processes, and the use of singers, especially from the Chapel Royal, in performances of secular English works, such as odes and pastoral masques.

Notes

LIAM GORRY (Queen's University Belfast)

'A golden throne on one side': Handel's representation of throne rooms in his operas for London

Throne-room scenes in Handel's operas rarely bear witness to joyous occasions: most of them deal with personal suffering or political conflict. Such scenes can range from the near-fatal confrontations witnessed in Alessandro's throne room, to the duel scenes in *Partenope* and *Ariodante*. Some throne-room scenes, such as those in *Ezio* (Act I, scene 1) and *Giustino* (Act I, scene 1), show off the opulence and corruption of illegitimate régimes that are about to be overthrown by courageous heroes – the ultimate stability of the various régimes at the end of Handel's operas usually depends on the clemency and/or legitimacy of the kingdom's ruler or rulers. Yet, Handel's throne-room scenes do not necessarily have to be secular or political, they can also be supernatural. Orlando in the throne room of the God of Love, for example, makes the fatal decision that will ultimately lead to his madness later in the opera.

This paper will examine how Handel uses these throne-room scenes to create climactic moments in his operas for London. It will also examine how the composer musically represents illegitimate régimes and legitimate régimes within these scenes. Handel's representation of supernatural throne-room scenes, and the throne-room scene as a vehicle for justice or injustice, will also be investigated.

Notes

HELEN GREEN (Open University)

Musical patronage at the Hanover court during the early eighteenth century

The importance of Hanover, both for political developments of the eighteenth century and as a centre of musical patronage, has been addressed in many studies. Handel's brief employment at the court has been of particular interest to scholars, as have questions surrounding the musical interests of his patron, Elector Georg Ludwig (1660-1727), later King George I of England. As elector of Hanover, Georg Ludwig's patronage of musical activities appears to have been much more limited in extent than that of his father Ernst August (1629-98). Yet performances at George I's Hanoverian residences are referred to in previous studies, which acknowledge the prince's enjoyment of musical pursuits.

Building on former studies and drawing on materials housed in the Hanover Hauptstaatsarchiv, this paper will present a re-evaluation of musical patronage at the Hanoverian court during the early eighteenth century. This will provide insights into the circumstances surrounding Handel's appointment there, as well as into the role of Hanover within the network of musical personnel in Europe at that time.

Notes

DAVID HUNTER (University of Texas, Austin)

In the court of public opinion: Handel, choice, and the finite audience

Commentators on Handel have noted his successes and failures in the public marketplace for entertainment. They have deplored the failures while suggesting that the successes were entirely deserved. The play of fashion in determining audience attendance is hardly acknowledged, let alone understood. The phenomenon can be investigated not only for present-day audiences but also for historical ones.

Drawing on an archival research project under way since 1999, on the theory of rational choice, and on the insights of behavioural psychology, I report on the choices made by individuals as they decided whether or not to attend Handel performances or those put on by others. By improving our understanding of the operation of the court of public opinion and personal decision-making we can escape simple-minded praise or blame of audiences and see why Handel himself said, on the occasion of an opera production by Geminiani in 1745 competing against his oratorio season, that:

he might not obstruct any bodys entertainment and for his own part trusts to the kindness of his patrons.

Letter from the Earl of Shaftsbury to James Harris, 12 February 1745; see Donald Burrows and Rosemary Dunhill, Music and Theatre in Handel's World: The Family Papers of James Harris, 1732-1780 (Oxford: Oxford University Press, 2002), 214.

Notes

ANNETTE LANDGRAF (Hallische Händel-Ausgabe)

Handel amongst the nobility in German belletristic literature

The first German story about Handel – Johann Peter Lyser, *Händel* – was written and published in 1834, and the publication of Friedrich Chrysander's scholarly biography of the composer (1858–67) prompted the creation of several novels about him: the first of these was Armin Stein's full biographical novel *Georg Friedrich Händel. Ein Künstlerleben*, which was published at Halle in two parts (1882 and 1883). Examining this belletristic literature on Handel shows that the authors followed the progress of his works and that they needed to use all the well-known anecdotes, passed on by Mainwaring, Mattheson, Burney and Coxe, to create an interesting plot.

This paper will focus on the anecdotes that illustrate Handel's relationship to the members of the nobility. How are the novels narrated and what picture of Handel and his patrons is conveyed to the reader? What were the sources for the authors and what is the relation between fact and fantasy? What conclusions can be drawn?

Notes

KONSTANZE MUSKETA (Stiftung Händel-Haus Halle)

Between the courts: Handel's first appointment as organist at the Halle 'Schloss- und Domkirche'

This paper will examine: Handel's and his father's contacts with the courts of Halle, Weissenfels and Berlin; the background of Handel's appointment and duties as organist at Halle (according to his contract); the role of the 'Schloss- und Domkirche' as an official church of the Berlin government; and, drawing on documents found recently in the Domarchiv, the contacts between the Handel family and the Calvinist parish there.

Notes

RASHID-SASCHA PEGAH (Würzburg)

London insights

How much do we know about Handel's thoughts during the last two decades of his life? Researchers have uncovered a wealth of sources that allow us to draw conclusions about his activities during this period, but what he thought is another matter entirely.

When a gentleman from the Holy Roman Empire travelled to London in the 1740s, he made notes on what he experienced during his eight-month sojourn in the British capital. He met George Frideric Handel on at least two occasions and after one of these meetings wrote down a snippet of a conversation that he had had with the composer. Unfortunately, in the absence of further circumstantial information the note presents us with an enigma. This paper attempts to shed some light on Handel's remarks as preserved in the still unpublished diary notes, which are presented as a basis for discussion.

The paper also explores a number of delightful written sketches that could represent highlights from the drawing-room conversations of higher-ranking court circles. We may follow the European gentleman to performances at the Drury Lane and Covent Garden theatres, and he allows his younger readers to experience a ball and some concerts at court. Finally, we consider his notes on the very private life of a member of the Middlesex family, possibly the person who once supported Handel and the Royal Academy of Music and later turned to set up his own opera company.

Notes

JOHN H. ROBERTS (University of California, Berkeley)

The Queen's anthem and the Emperor's madrigals

In 1703, Antonio Lotti presented to Emperor Leopold I a collection of continuo madrigals, published two years later as *Duetti, terzetti e madrigali a più voci*. Though derided by Benedetto Marcello, these specimens of Lotti's contrapuntal skill were widely admired and sometimes appropriated by other composers. Giovanni Bononcini tried to pass off one of the madrigals as his own and got caught; Vivaldi adapted sections from two of them for a psalm and a serenata.

Handel, too, borrowed from this celebrated collection, though in a more restrained way. Most notably, two movements in his Chapel Royal anthem 'As pants the hart' (HWV 251a), composed around 1712, are based on Lotti's playful 'Lamento di tre amanti'. Together with other borrowings in this anthem, they reveal that in his first essay in English church music Handel relied to a surprising extent on secular models of foreign origin.

Notes

WILLIAM SUMMERS (Kingston University London)

Music and royal power struggles, 1716-1721

This paper examines the use of music by George I and his son Frederick, prince of Wales, in their respective summer residences at Hampton Court and Richmond upon Thames. Both used music to gather political support in Parliament and in wider society, and their conflict reflects a long-standing constitutional battle, within the Hanoverian dynasty, between monarch and heir to the throne.

Apart from their patronage of Handel, George I and II are generally thought not to have been greatly interested in culture, yet both had theatres (with musicians' galleries) installed in their summer residences and educated their children in music. The comparative lack of music recorded at court simply reflects the growth of public musical life in London, as well as the political motivations of commentators.

Notes

CONCERT

The Foundling Museum, Picture Gallery

Sunday 25 November at 3.00 pm

An Arcadian Conversazione: Handel in Rome

Trio Sonata in G major, op. 2 no. 12	Arcangelo Corelli
<i>Su le sponde del Tebro</i>	Alessandro Scarlatti
Larghetto in G minor (HWV 580)	George Frideric Handel
<i>Ah! crudel, nel pianto mio</i> (HWV 78)	Handel
<i>Amor gioie mi porge</i> (HWV 180)	Handel

Accademia degli Arcadi

Gabriella Cassidy, Beatrice Leclere *sopranos*

Russell Gilmour *trumpet*

Leo Duarte, Merlin Harrison *oboe*

Julia Kuhn, Anna Curzon *violins*

Jordan Bowron *viola* Gavin Kibble *cello*

Tom Foster *harpsichord*

All the performers are recent graduates of leading British conservatoires.
The concert was programmed by David Vickers and organised with Gavin Kibble
in partnership with The Handel Institute's 2012 conference, *Handel at Court*.
The Handel Institute thanks Laurence Cummings for his generous assistance.

* * *

The eccentric Queen Christina of Sweden led a scandalous life after her exile to Rome during the 1650s, often living at colossal expense to her adopted Roman Catholic Church. She made a decisive impact upon the cultural life of aristocratic society in Rome by gathering together a circle of poets, authors, artists and musicians, all of whom were fascinated by the reform of Italian poetry (including librettos for musical entertainments). They felt that the corrupting indulgence of contemporary writing could be purified through the restoration of classical Greek simplicity. Setting their work in the pastoral world of Arcadia (a district of Greece situated in the Peloponnese peninsula), the authors elegantly re-imagined a lost paradise in which lovers experienced all sorts of situations: bitter quarrelling, jealous rivalry and cruel rejection frequently simmered close behind the depictions of emotional bliss and erotic satisfaction (and *vice versa*).

In 1690, one year after Queen Christina's death, fourteen of these Italian literary reformers founded the Accademia degli Arcadi ('The Arcadian Academy') and held their early meetings in such places as the Janiculum Hill or the beautiful gardens on the

Palatine owned by the powerful Farnese family. The movement quickly grew across Italy; influential members included the librettists Silvio Stampiglia, Apostolo Zeno, Carlo Sigismondo Capece and, later on, Pietro Metastasio, and also generous patrons of music and the arts such as the wealthy Roman cardinal Benedetto Pamphili, the Marquis Francesco Maria Ruspoli and the powerful Venetian cardinal Pietro Ottoboni; all three were important sponsors of Handel during his visits to Rome between late 1706 and 1709.

The young composer frequently provided cantatas for the Arcadian Academy's Sunday afternoon gatherings ('conversazioni'), which took place in members' palatial residences or beautiful gardens – in the latter case probably consolidating the literary aim of returning to harmonised idyllic nature. *Ah! crudel, nel pianto mio* (HWV 78) was probably written during summer 1707 for such an occasion hosted by Ruspoli; it is the emotive lament of a lover complaining that the object of his adoration is cruelly disdainful. Perhaps the chamber duet *Amor gioie mi porge* (HWV 180) was written for a similar Arcadian occasion, and we may imagine that Handel, a renowned keyboardist, would also have found plenty of opportunities to play solo harpsichord pieces at such gatherings; the *Larghetto* in G minor (HWV 580) is one of a small number of his keyboard compositions thought to date from his time in Italy.

Handel was never a member of the Arcadian Academy. However, the group's membership included several renowned Italian performers and composers: seven musicians, among them Giovanni Bononcini, had been invited to join in May 1696, and later members included Francesco Gasparini and the Marcello brothers. The virtuoso keyboard player Bernardo Pasquini, the violinist Arcangelo Corelli and the prolific vocal composer Alessandro Scarlatti were admitted as new members in April 1706, although all of them had already been associated with the Arcadian circle for many years. Like their patrons from the secular and ecclesiastical aristocracy, the Arcadian composers-in-residence adopted pseudonyms: Corelli was nicknamed 'Arcomélo Erimanteo' (Arcomélo = the melodious bow), Pasquini was 'Protico Azeriano', and Scarlatti was known as 'Terpandro Politeo'. It is likely that Corelli's trio sonatas and at least some of Scarlatti's hundreds of extant chamber cantatas were performed during Arcadian 'conversazioni': Corelli dedicated his Op. 2 set of trio sonatas (published in 1685) to his patron and fellow-Arcadian Cardinal Pamphili, and the clear reference to the River Tiber in the first sentence of Scarlatti's *Su le sponde del Tebro* makes it obvious that the cantata was written for a Roman – possibly an Arcadian-related – occasion.

It is impossible to reconstruct an Arcadian Academy 'conversazione' exactly as it would have happened during Handel's visits to Rome, but it seems unlikely that it would have showcased the music of only a single composer. We have decided, therefore, to present one of the cantatas that Handel composed for Ruspoli within a context that offers an opportunity to imagine the academicians and their guests spending their Sunday afternoon in an elegant eighteenth-century picture gallery; you may wish to substitute a Roman palazzo for the Foundling Museum, but we could hardly find ourselves in a more suitable room in London. Our present-day Accademia degli Arcadi hopes you will be impressed by the demonstration of 'il caro Sassone's' skill at the harpsichord, and that you will enjoy the exquisite contrasts afforded by the Arcadian composers Corelli and Scarlatti. Moreover, it seems only right that, because we have two soprano soloists (one of whom might be a young Durastanti), they should conclude with a duet. We regret that on this occasion we cannot offer the ice cream and other refreshments that the Arcadians doubtless sampled during the afternoon – but late November in London is hardly the time or place for ice cream ...

David Vickers

Su le sponde del Tebro

Su le sponde del Tebro,
ove le dee latine
fecero a gl'archi lor corda del crine,
colà Aminta il fido
da Clori vilipeso
con dolore infinito
disse al ciel, disse al mondo,
io son tradito!

Contentatevi, o fidi pensieri,
trattenervi per guardie al mio core;
che gl'affanni, giganti guerrieri,
dan l'assalto, et è duce il dolore.

Mesto, stanco e spirante
del duol che l'opprimea,
Rivolto agl'occhi suoi così dicea:
Infelici miei lumi,
già che soli noi stiamo,
aprite il varco al pianto
e concedete al core
che tramandi su gl'occhi il mio dolore.

Dite almeno, astri crudeli,
quando mai vi offese il petto,
che ricetto
voi lo fate di dolore
e già martire d'amore
nelle lagrime fedeli
a sperar solo è costretto?

All'aura, al cielo, ai venti
pastorello gentil così parlava,
e pur l'aura crudel fido adorava;
ma conoscendo al fine
che né pianti, né preghi
sapevano addolcire un cor di sasso,
risoluto e costante
così disse al suo cor schernito amante:

Tralascia pur di piangere,
povero afflitto cor,
che sprezzato
dal tuo fato
non ti resta che compiangere
d'una infida il suo rigor.

On the banks of the Tiber,
where the Latin goddesses
made cords for their bows from their hair,
there faithful Amyntas,
despised by the scornful Chloris,
with infinite sorrow
said to the heavens, said to the world,
"I have been betrayed!"

Be content, o faithful thoughts,
to remain as guardians of my heart,
which is assaulted by mighty warriors,
whose leader is Sorrow.

Sad, exhausted and sighing
from oppressive sorrow,
he addressed his own eyes thus:
My unhappy lights,
since we are now alone,
open the gates to my tears
and concede that my heart
may pour out its sorrow through thy lids.

At least tell me, cruel stars,
when did my heart ever offend thee
so that you make it
a refuge for sorrow
and now, a martyr to love,
in its faithful tears
it is forced alone to hope?

To the breeze, to the heavens, to the winds
the gentle shepherd thus spoke,
and yet the faithful one adored the cruel breeze;
but finally realising
that neither tears nor prayers
knew how to soften a heart of stone,
firmly and resolutely
the despised lover thus spoke to his heart:

Abandon your weeping,
poor afflicted heart,
for, despised
by thy fate,
nothing remains to thee but to lament
the cruelty of a faithless nymph.

Ah! crudel, nel pianto mio (HWV 78)

Ah! crudel, nel pianto mio
ch'è di fe' limpido rio
specchia un dì tuoi vaghi rai.

Nel mirar tante mie doglie
cangerai forse allor voglie
e d'amar non sdegenerai.

Non sdegenerai d'amar chi t'ama tanto,
e t'ama tanto perchè Amor risiede
nel tuo volto, ove pose il mio destino,
per cui soffro mille sospiri e pene;
ma pene, ma sospiri
che si fan gloria del costante core,
scopo alla tua beltà, segno al rigore.

Di quel bel ch'il Ciel ti diede
non men vaga è la mia fede,
che più forte ognor diviene.

Tu m'impiaghi, io fido t'amo,
e del tuo rigor io chiamo
pregio eguale la mia spene.

Balena il cielo, e il turbine che passa
sopra il gravido solco
l'ancor tenera messe e scuote e atterra.
Ma poi, sereno o vago,
squarcia le nubi il sole e torna il giorno
tutto di raggi adorno;
onde il mesto custode
grazie rende alle stelle e lieto mira
il campo verde e salvo il gregge amato.
Così, del tuo spietato
genio che mi tormenta
vedrò cangiar il minaccioso aspetto;
e allor doppio diletto
avrò dal vinto tuo fiero rigore
e dal mio tanto mal gradito amore.

Per trofei di mia costanza
mi fa cenno la speranza
ch'io rimiri i tuoi rigori;
e mi dice: soffri, o cor!
che poi felice
saran gioie i tuoi dolori.

Amor gioie mi porge (HWV 180)

Amor gioie mi porge,
e tu, sempre più ria,
le trasformi in tormenti, o gelosia!
Onde al bendato nume
rinunzio ogni diletto,
poiché dentro al mio petto
col tuo crudel veleno
fai le dolcezze sue cotanto amare,
ch'io non bramo a gioir, per non penare.

Ah, cruel lover, one day
mirror your beautiful eyes in my tears,
which are a limpid stream of fidelity.

As you look upon my great sorrow,
you will perhaps alter your feelings
and will not disdain to love me.

You will not disdain to love one who loves you
so much, and loves you so much because Cupid
dwells in your face, where he fixed my destiny,
for which I suffer a thousand sighs and pains;
but pains, but sighs
that glory in the faithful heart,
the target of your beauty, the butt of your cruelty.

My fidelity, which grows ever stronger,
is no less fair than the beauty
which Heaven gave you.

You wound me; I, ever faithful, love you,
and I call my hope
a virtue equal to your cruelty.

There is lightning blazing in the sky, and
the storm which passes over the fertile furrows
strikes and beats down the still-tender harvest;
but then, serene and lovely,
the sun breaks through the clouds, and daylight
returns, made beautiful by its rays;
so the sad shepherd
gives thanks to the stars and happily looks upon
the green fields and his beloved flocks, now safe.
In the same way I shall see
the threatening face
of your heartless, tormenting spirit changed;
and then I shall have a double delight,
from the overcoming of your harsh cruelty,
and, after so many misfortunes, my love accepted.

Hope beckons me to look upon
your cruelties as trophies
to be won by my constancy;
and says to me: suffer, oh heart!
for then you will be happy,
and your sorrows will be turned into joy.

Love gives me delights,
and you, ever more cruel,
transform them into torments, o jealousy!
And so I renounce all delight
in the blind god,
since in my heart
with your cruel poison
you make his sweetnesses so bitter
that I cannot desire to enjoy, because I
might suffer.

LIST OF PARTICIPANTS

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