

---

Six months ago we expected to bring the publication of the *Newsletter* up to date by combining pairs of issues in annual editions. As time went by, however, it seemed increasingly sensible to print this year's spring and autumn numbers separately, as usual, but to distribute them together. The present issue includes articles by two scholars new to these pages. Hiromi Hoshino, professor of musicology at Rikkyo University, Japan, provides a welcome introduction to the Nanki Music Library, a collection that has often been difficult of access but which has recently been reopened. John Snape is an associate professor in the School of Law at the University of Warwick, currently studying, among other things, the question of natural law in Handel's oratorios: here he discusses law in relation to *Solomon*. Olive Baldwin and Thelma Wilson return to the *Newsletter* with a piece about ceiling and seating arrangements for Handel's oratorio performances, and the issue concludes with announcements.

Colin Timms

---

## HANDEL SOURCES IN THE NANKI MUSIC LIBRARY, NOW IN WAKAYAMA

The Ohki Collection, one of Japan's foremost music collections, became well known among Handel scholars through an article by the late Professor Keiichiro Watanabe (1932–2001).<sup>1</sup> The collection had long been inaccessible to scholars, but it was recently transferred to Wakayama in western Japan and is now available for consultation under its original name, the Nanki Music Library. This article gives a summary of the history and current state of the collection, with particular focus on the Cummings Collection, which includes some valuable Handel sources.

### A brief History of the Nanki Music Library

Nanki Music Library was established by Marquis Yorisada Tokugawa (1892–1954), the 16th Lord of the Kishu Tokugawa family.<sup>2</sup> A music enthusiast, he built a concert hall in the grounds of his home in Azabu, Tokyo, in 1918, to which he attached a reference library of music materials. With the addition of the Cummings Collection in 1920, this became the first proper music library in Japan. Although the concert hall was damaged in the Great Kanto Earthquake of 1923, the

collection survived intact, and the library was subsequently expanded: the former collection of the German musicologist Max Friedländer (1852–1934) was acquired in 1927, and the musical scores of the renowned Dutch cellist Joseph Hollman (1852–1927) in 1928. Operating from an office on the site, the collection was catalogued and a series of studies was published, but in 1932 it closed its doors because of financial difficulties. Thereafter the collection changed hands several times, but with the exception of limited periods it has remained largely inaccessible.

The collection was made available to the public in 1967 during the Nanki Music Library Special Exhibition in Tokyo and Osaka, hosted by the *Yomiuri Shimbun* newspaper, and temporary access was given at Komaba, Tokyo, between 1970 and 1977. It was around this time that an inventory of the collection was made and new catalogues were published;<sup>3</sup> Watanabe's involvement with the collection also stemmed from this period. At the Special Exhibition of 1967 over 500 items were displayed, and he provided the commentary for nine items by Handel, John Gay

---

<sup>1</sup> Keiichiro Watanabe, 'Die Händel-Handschriften der Ohki-Bibliothek in Tokyo', *Göttinger Händel-Beiträge*, 2 (1986), 234–52. An obituary of Professor Watanabe, by Donald Burrows, appeared in *The Handel Institute Newsletter*, 13/1 (2002), [1–2]. The present article is dedicated to the memory of this Handelian, who bridged Japanese and European scholarship.

<sup>2</sup> There is a brief introduction to the library on the English-language page of the official website (<https://www.lib.wakayama-c.ed.jp/nanki/en/index.html>), but the present report incorporates the latest research (in Japanese) in the *Bulletin of the Nanki Music Library*, 1–3 (2018–20) and in Yoshio Miyama, 'The Circumstances regarding the Deposit of the Nanki Music Library to Wakayama Prefecture', *Newsletter of IAML Japanese Branch*, 60 (May, 2017), 1–4.

<sup>3</sup> Among them, *Catalogue of Rare Books and Notes: The Ohki Collection – Nanki Music Library* (Tokyo, 1970).

and Maurice Greene.<sup>4</sup> His 1986 article (see note 1) examined the paper and watermarks in all the Handel manuscripts in the collection and identified the copyists, and thus formed part of his lifelong research in this field; the reference to the Ohki Collection in his title indicates that the Nanki Music Library was then owned by Kyubei Ohki.

When the ownership of the library was transferred to the Yomiuri Nippon Symphony Orchestra in 1977, the collection again became closed to the public. Donald Burrows, on his first visit to Japan in 1995, was denied access, despite Watanabe's efforts. However, when he revisited Tokyo in 2009, he was granted special access to the collection's scrapbook of Handel memorabilia (shelfmark: M-3, 22). Around this time, the Symphony Orchestra was moving towards making the collection public. As part of this process, Keio University embarked on the digitalisation of valuable items in 2006–08, and a pilot website was launched in October 2009.<sup>5</sup>

Finally, in 2015 an unexpected offer to house the collection came from the prefecture of Wakayama, where the family of the founder, Yorisada Tokugawa, had originated. From the summer of 2016 the collection was transferred to the Wakayama Prefectural Library, and in December the deposit agreement was signed by the prefecture and the Yomiuri Nippon Symphony Orchestra. The reading room of the Library was opened in December 2017. Closed-access items were not initially made available, to facilitate the compilation of an inventory, although some materials were occasionally presented in the Library's open seminars. After more than two years of cataloguing, the Nanki Music Library was fully opened to the public in April 2020.

### Visiting the Nanki Music Library

Wakayama is situated in western Japan, about 65 miles south-west of Kyoto (two hours by train); the express train from Tokyo via Osaka takes roughly four hours. Historically, this area was known as 'Kishu', and the Kishu branch of the Tokugawa family was set up by Yorinobu Tokugawa in 1619. The purpose of the project to bring the Nanki Music Library to Wakayama was to commemorate not only the centenary of the library but also 400 years of the Kishu-Tokugawa family.

I made a research trip to the Nanki Music Library in Wakayama on 30 and 31 July 2020 and was impressed by the well-equipped facilities.<sup>6</sup> In addition to the full-

time curator of the Prefectural Library, external musicologists and music librarians are also involved in the research. International enquiries should be made via the email address on the 'Contact' page of the library's English-language website.<sup>7</sup> A response should be received within weeks.

At the time of the transfer 20,331 items were identified and catalogued digitally (the catalogue is currently available only to staff). In the designated reading room within the Library 1,700 items – music books and scores – are on the open shelves. The closed-access material can be retrieved easily if one knows the shelfmark; even if one has only the bibliographic information of an item, so long as it can be identified, one should be able to examine it. It should be noted, however, that ninety-eight valuable manuscripts in the collection are kept in the storage room of the Wakayama Prefectural Museum nearby (ten minutes by bus), where the humidity level is better, and can be examined only at the Museum with special permission. In the future, high-quality digital images of these ninety-eight items should become available online from the Prefectural Library and on the official website of the Nanki Music Library.<sup>8</sup>

### The Cummings Collection

The history of how Yorisada Tokugawa acquired the Cummings Collection has previously been passed down anecdotally, but recently this subject has been re-examined on the basis of existing purchase records in the *Bulletin of the Nanki Music Library* (see note 2). Here is a summary.

Tokugawa learnt from the periodical *Musical Opinion* that the music library of the late William Hayman Cummings (1831–1915) was to be auctioned in London in May 1917. He immediately contacted Edward Naylor (1867–1934), his teacher during his studies in the UK (1913–15), and asked him to acquire it for him. Although the auction had already taken place, Naylor negotiated with the Cummings family and was able to obtain a substantial number of unsold items and of items that had not been auctioned. The collection was not dispatched immediately, owing to the worsening war situation, and did not arrive in Tokyo until January 1920. It then became the nucleus of the Nanki Music Library, which opened to the public in October of that year.

The 1925 catalogue of the Cummings Collection lists 454 volumes in total.<sup>9</sup> Some items have since been lost, but by the end of last year it was clear that 435 of these

<sup>4</sup> *Illustrated Catalogue of the Special Exhibition: Nanki Music Library* (Tokyo, 1967), 55–61 (in Japanese).

<sup>5</sup> <http://note.dmc.keio.ac.jp/music-library/nanki/> (link currently not active). An announcement about this pilot website was made at an international symposium in Tokyo in 2009, an anniversary year for both Handel and Mendelssohn: see Hiromi Hoshino, 'Mendelssohn Sources in Japan', in *Mendelssohn Lectures at Goethe Institute Tokyo 2009* (Tokyo, 2016), 44–55.

<sup>6</sup> For their kind assistance during my visit I thank Professor Yoshio Miyama (Chief Researcher of the Nanki Music Library), Ms Sachiko Sakaguchi (Chief Librarian of the Wakayama Prefectural Library) and Mr Yasuhiko Takenaka (Chief Curator of the Wakayama Prefectural Museum).

<sup>7</sup> <https://www.lib.wakayama-c.ed.jp/nanki/en/index.html>.

<sup>8</sup> It is because of this process that the pilot website, mentioned in n. 5, is currently unavailable.

<sup>9</sup> *Catalogue of the W. H. Cummings collection in the Nanki Music Library* ([Tokyo], 1925).

volumes (399 items) had been preserved. All the Handel items discussed below are in the Cummings Collection.

### Manuscript copies of Handel's works

The following manuscripts, examined by Watanabe in his 1986 article (see note 1), are currently housed in the Wakayama Prefectural Museum (not the Prefectural Library):

1. 'Handel's Songs' [airs from *Messiah* and other oratorios] (shelfmark: N-3, 3)
2. *Samson*, 3 vols. (N-3, 4; N-3, 5; N-3, 6)
3. *Muzio Scevola* (N-3, 18)
4. The 'Dettingen' Anthem (N-7, 21)
5. 'Duetts, Trios, Madrigals, Canzonets &c.' [by Handel and others] (N-3, 26)
6. *Athalia* (N-7, 52)

The author was able to examine all these manuscripts in beautifully restored condition, except for item 5, which is currently undergoing conservation. There is nothing new to be added to Watanabe's article, but in response to a request from Professor Burrows the stave-rulings in item 1 were examined. In the copy of the airs from *Messiah* the papers are ruled with ten staves using a five-stave rastrum measuring about 94 mm. For example, on page 1 the span between the top line of stave 1 to the bottom line of stave 10 is 197 mm at the left end and 198.5 mm at the right. On p. 125, the span is 198.5 mm on the left and 199 mm on the right.

A word of warning for international visitors to the Prefectural Museum (N.B. not the Prefectural Library). The manuscripts must be examined in the reference space attached to the basement storage room, which has no desk or chair, only a low work bench (30 cm in height): please be prepared to remove your shoes and kneel down to examine the manuscripts.

In addition to the items listed above, the Cummings Collection formerly included a copy of the Handel *Gloria Patri*. This was regarded, right from the beginning, as a particularly important item: a critical edition of the work was published with detailed commentary in 1928.<sup>10</sup> By 1967, however, as mentioned in Watanabe's article, the manuscript had gone missing. Watanabe wrote a separate piece about this lost manuscript, based on the facsimile of a page that was included in the critical edition and supplementary materials.<sup>11</sup> There is no information on how the manuscript went missing, and no new details were revealed by the author's research.

### Printed sources of *Messiah*

The Cummings Collection also contains eleven items of printed music from *Messiah*; these are held by the Wakayama Prefectural Library and can be examined there in the reading room.<sup>12</sup> A particularly interesting item is the Novello full score of 1859 (shelfmark: N-4, 2).<sup>13</sup> This is interesting for several reasons. Firstly, attached inside the score are flyers of *Messiah* performances (December, 1884-7) by the Sacred Harmonic Society, conducted by Cummings. Secondly, the score contains a large number of handwritten entries (using various writing tools including red pencil and ink): Cumming's signature, metronome markings, cues such as 'tacet' or 'chorus stand', and musical additions such as trombones or four-part string accompaniment of recitative (see Illustration 1). Thirdly, the publisher's letter and promotional leaflet for Prout's edition of *Messiah* (1902) are inserted in the volume, even though neither Prout's preface, which

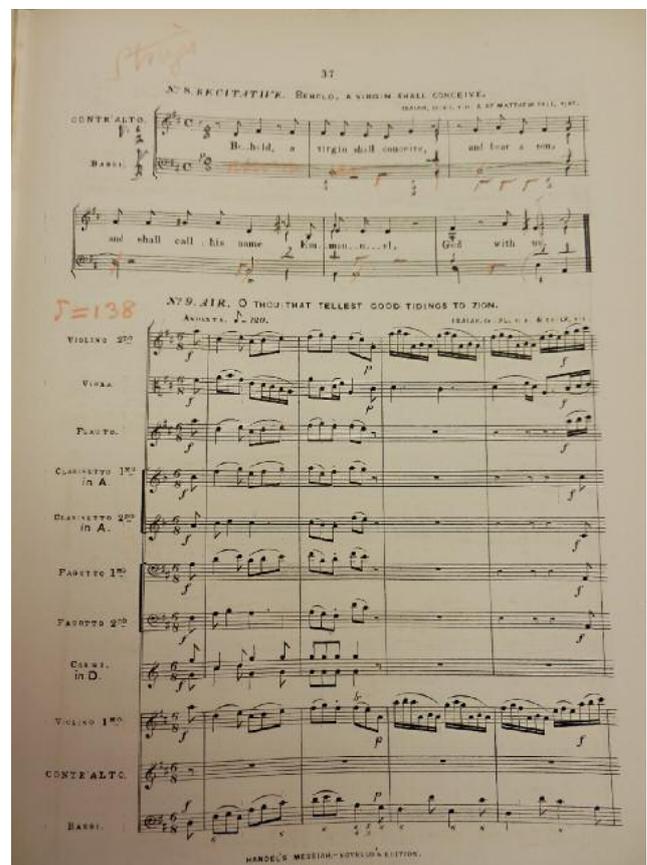


Illustration 1: beginning of 'O thou that tellest' in a Novello full score of *Messiah* (see note 13), showing a manuscript metronome marking added by W. H. Cummings

<sup>10</sup> *Gloria Patri* composed by Händel. Full score edited from the unique manuscript copy in the possession of Marquis Tokugawa of Kishu, with an introduction and notes by Shoichi Tsuji (Tokyo, 1928).

<sup>11</sup> Keiichiro Watanabe, 'The Lost Manuscript Copy of Handel's "Gloria Patri" (the former Nanki Music Library, MS No. 0.52.3)', *Faculty Bulletin of Toho Gakuen School of Music*, 3 (1977), 42-66 (in Japanese).

<sup>12</sup> See Tsutomu Sasaki, 'Printed Music of the *Messiah* in the Nanki Music Library', *Bulletin of the Nanki Music Library*, 1 (2018), 66-71 (in Japanese).

<sup>13</sup> *Handel's Sacred Oratorio, The Messiah, composed in the Year 1741. Full Score, including Mozart's additional Accompaniments* (London, 1859). The copy in the Nanki Music Library was published by Novello, Ewer & Co. and therefore must have been issued after 1867.

the publisher had enclosed, nor the score of his edition is found in the Cummings Collection.<sup>14</sup>

From the first two of the above points it is tempting to assume that Cummings used this score to conduct the aforementioned *Messiah* performances by the Sacred Harmonic Society. However, the score shows few signs of page-turning (hardly any wear and tear) and is too well preserved for a conducting score used in rehearsals and performances. One assumes, therefore, that he used it either to prepare for his performances or as a personal record. Given the fact that the score contains printed metronome markings, as is shown by Illustration 1, it is interesting that Cummings also added his own. Some

of his markings match those in the Franz edition of 1884,<sup>15</sup> but others do not; they rarely match those in Prout's edition. For example, the metronome markings in the chorus 'Let us break their bonds asunder' are as follows - Novello edition: quaver=160; Franz edition: crotchet=92; Prout edition: crotchet=76; Cummings' manuscript marking: crotchet=88. It is not clear whether Cummings consulted a specific edition for his markings, or whether the latter represent his own interpretation, but it is clear that he was very particular about the question of tempo.

**Hiromi Hoshino**  
(trans. Nahoko Gotoh)

---

<sup>14</sup> For purposes of comparison the following reprint was used: *The Messiah, A Sacred Oratorio, composed in the Year 1741, by G. F. Handel, edited, and the additional Accompaniments largely re-written, by Ebenezer Prout*. Full score (New York and London, c. 1902).

<sup>15</sup> *Der Messias, Oratorium von G. F. Händel. Unter Zugrundelegung der Mozart'schen Partitur mit den nöthigen Ergänzungen*, herausgegeben von Robert Franz. Partitur (Leipzig, 1884): Cummings Collection, N-4, 6.

---

## CIEL'D AFTER THE MANNER OF THE ORATORIOS

Susanna Cibber, London's leading tragic actress, took her benefit at the Covent Garden theatre on Monday 14 March 1743, playing the lead in Nicholas Rowe's *The Fair Penitent*. That day's advertisement in the *Daily Advertiser* ended in a new way:

And for the better Accommodation of the Ladies, the Stage will be inclosed, and form'd into an Amphitheatre, and to prevent their catching Cold ciel'd after the Manner of the Oratorios, where Servants will be allow'd to keep Places.

Mrs Cibber was well acquainted with the stage set-up for the oratorios at Covent Garden, for she was a soloist in Handel's Lent oratorios that season: she had already sung in six performances of *Samson*, the last on Friday 11 March, and she was to sing in it again on Wednesday, two days after her benefit.<sup>1</sup> While the notice describes how the stage was arranged for the annual benefit of a popular actress, it also gives some hints about the stage arrangements for Handel's oratorios which do not seem to have been investigated.

Benefit notices later in the 1740s make it clear that 'ciel'd' indicated a ceiling of some kind. The advertisements for six Covent Garden theatre benefits for leading members of the company in 1747, including those for Susanna Cibber and John Beard, all

stated that 'the Amphitheatre used in Benefits will be inclosed and divided into distinct Boxes with a Cieling'.<sup>2</sup> This implies a temporary ceiling, presumably of canvas, erected over the main stage. Such an arrangement was certainly possible. A decorative ceiling of this kind is shown in a painting by Giuseppe Grisoni of a masquerade at the King's Theatre in 1724 and in a watercolour copy of a drawing by William Capon of the interior of the King's as prepared for a masquerade in 1785.<sup>3</sup> The word 'inclosed' in the benefit advertisement indicates that the wings and the opening to the vista stage at the rear of the main stage were shut off to prevent draughts.<sup>4</sup> A ceiling above the stage would have cut off the updraught to the flies high above and would certainly have been appreciated by ladies with their low necklines sitting on the stage at a benefit, and by the performers in the Lent oratorios.

The winters in the early 1740s were particularly cold. In December 1742, shortly before this oratorio season, there was severe frost, with ice on the Thames for three weeks; the weather had been even worse in the winter of 1739–40, when the Thames was frozen for eight weeks and Handel could give no performances at the Lincoln's Inn Fields theatre in January.<sup>5</sup> There was also concern about keeping people

---

<sup>1</sup> During Lent the theatre could not present plays on Wednesdays or Fridays, so Handel could hire the theatre on these nights for his oratorios.

<sup>2</sup> *General Advertiser*, 4 April 1747 (Mrs Cibber). Also: 23 March (Hannah Pritchard), 26 March (John Beard), 30 March (Lacy Ryan) and 8 April (James Quin).

<sup>3</sup> The painting by Grisoni is at the Victoria and Albert Museum. The Capon exists only in the later copy, which is in the Richard Southern Accession, University of Bristol. Both of these pictures are shown in Michael Burden, 'London's Opera House in Colour, 1705–1844', *Music in Art*, 44 (2019), 31, 32. The authors are grateful to Professor Burden for information about the Capon sketch.

<sup>4</sup> John Rich, the Covent Garden manager, had added a vista stage to his theatre in 1740, giving extra depth that was used for scenic effects. The King's Theatre clearly had a vista stage by 1724.

<sup>5</sup> *George Frideric Handel: Collected Documents*, ed. Donald Burrows and others (Cambridge, 2013–) [HCD], iii, 547.

warm when the leading performers had their benefits in March 1745. For James Quin and Kitty Clive at Covent Garden the stage was to be ‘form’d into an Amphitheatre, enclos’d, cover’d, and kept warm, as at the late Oratorios’.<sup>6</sup> From a Covent Garden perspective, the ‘late Oratorios’ were those of 1744, for in 1745 Handel’s oratorios were at the King’s Theatre, where unspecified ‘Proper Care’ was being taken to keep the house warm.<sup>7</sup> The word ‘cover’d’ in connection with the ‘late’ oratorios indicates that there was a ceiling over the stage for the oratorios in 1744, as in 1743.

The statement in benefit notices that the stage would be ‘form’d into an amphitheatre’ where servants were allowed to keep places for their employers may seem puzzling. It was a development of the common practice of allowing audience members to sit and stand at the side of the stage during performances. The various versions that Hogarth painted of the Newgate scene in *The Beggar’s Opera* show spectators in boxes that had been erected on both sides of the stage; during the phenomenal success of *The Beggar’s Opera* in 1728 there were apparently 124 spectators on the stage on the forty-third night.<sup>8</sup> By 1741, when Mrs Woffington was advertising an amphitheatre for her benefit at Covent Garden, star performers were arranging for the theatre’s carpenters to construct tiered seating around the back and sides of the stage at their benefits, rather than just offering side boxes.<sup>9</sup> This ‘amphitheatre’ allowed more of the richer patrons an opportunity to get really close to their favourite performer in action and, of course, to be seen and admired by the main audience, while raising more money for the beneficiary.

Towards the end of the century Tate Wilkinson wrote scathingly about the practice of having numerous people ‘piled on raised seats, till their heads reached the theatrical cloudings’ and described Mrs Cibber as Juliet ‘prostrating herself on an old couch, covered with black cloth, as the tomb of the Capulets, with at least (on a great benefit night) two hundred persons behind her ... to convey the idea of where the

heads of all her buried ancestors were packed’.<sup>10</sup> According to Charles Burney, in his commemoration of Handel (1785), raised seating of this kind was on the stage for Handel’s very successful benefit concert at the King’s Theatre in 1738, for ‘besides every usual part of the house being uncommonly crowded, when the curtain drew up, five hundred persons of rank and fashion were discovered on the stage, which was formed into an amphitheatre’.<sup>11</sup> In 1738 Burney was not quite twelve years old and was living in Shrewsbury, so this was not first-hand knowledge, but it is likely that an ‘amphitheatre’ was erected for Handel’s benefit, even though the advertisement for the benefit referred only to benches on the stage.<sup>12</sup>

The benefit notices at Covent Garden that mention oratorios seem to imply that the stage set-up for the oratorios was like an amphitheatre, and indeed it is clear that Handel’s oratorios came to be performed with the performers on tiered platforms, rather similar to those used for spectators at theatre benefits. In 1767 Silas Neville wrote that, for *Esther* at Covent Garden, ‘the stage was formed into an orchestra, like one side of an amphitheatre divided by an organ atop of which was the head of Handel in a radiated frame. In the front sat the vocal performers’.<sup>13</sup> It is not clear when these tiered platforms were first used for the oratorio musicians. When Handel performed *Esther* at the King’s Theatre in 1732, ‘the Musick [was] to be disposed after the Manner of the Coronation Service’.<sup>14</sup> The *Opera Register* noted: ‘all the Opera singers in a sort [of] Gallery no acting’.<sup>15</sup> Peter Holman has deduced that the solo singers were on the stage, with the chorus singers arranged to left and right of them, as at the coronation, and that the instrumentalists were still in the orchestra pit.<sup>16</sup> In 1733 and 1734, however, the pit and orchestra pit were floored over for the oratorios, with the result that the instrumentalists as well as the singers must have been up on the stage.<sup>17</sup> In 1736, the second year in which Handel hired Covent Garden for his performances, there was press comment after the successful première of *Alexander’s Feast* that the performers were ‘placed at too great a

<sup>6</sup> *General Advertiser*, 11 and 14 March 1745. The weather appears to have improved, for at John Hippisley’s benefit on 1 April the stage was merely ‘form’d into an Amphitheatre, enclos’d, as at the late Oratorios’.

<sup>7</sup> *Daily Advertiser*, 1 March 1745. According to *HCD*, iv, 280, the oratorio season was given at Covent Garden, but the entries for individual works show that the performances took place at the King’s Theatre.

<sup>8</sup> Emmett L. Avery (ed.), *The London Stage, Part 2 (1700–1729)* (Carbondale, Ill., 1960), ii, 970.

<sup>9</sup> *London Daily Post and General Advertiser*, 2 March 1741.

<sup>10</sup> Tate Wilkinson, *The Mirror; or, Actor’s Tablet*, in *Memoirs of his own Life* (York, 1790), iv, 77–242, at 109–14.

<sup>11</sup> Charles Burney, ‘Sketch of the Life of Handel’, in *An Account of the Musical Performances in Westminster-Abbey and the Pantheon ... in commemoration of Handel* (London, 1785), 24.

<sup>12</sup> *Daily Advertiser*, 28 March 1738 (see *HCD*, iii, 377). At Farinelli’s very crowded first benefit at the King’s Theatre on 15 March 1735 several hundred people were seated on ‘a great number of benches placed on the Stage’, but there is no mention of raised seating (*Daily Advertiser*, 15 and 17 March 1735, and *HCD*, iii, 62).

<sup>13</sup> George Winchester Stone (ed.), *The London Stage, Part 4 (1747–1776)* (Carbondale, Ill., 1962), ii, 1226.

<sup>14</sup> *Daily Courant*, 2 May 1732, and *HCD*, ii, 522.

<sup>15</sup> *HCD*, ii, 524.

<sup>16</sup> Peter Holman, *Before the Baton: Musical Direction and Conducting in Stuart and Georgian Britain* (Woodbridge, 2020), 112.

<sup>17</sup> *Daily Advertiser*, 20 March 1733, and *HCD*, ii, 605–6.

distance from the audience'.<sup>18</sup> For the second performance the pit was floored over and 'the Orchestre plac'd in a Manner more commodious to the Audience'.<sup>19</sup> Was raising the pit seating sufficient to improve the sight-lines, or was there also some form of tiering on stage for the performers? The flooring-over continued in 1737 at Covent Garden but is not mentioned again after that.

After presenting his oratorios at the King's Theatre and at Lincoln's Inn Fields, and his visit to Dublin, Handel used Covent Garden for his oratorios for the rest of his life, apart from 1745. It would have been a troublesome procedure to floor over the pit for each oratorio evening and remove it in time for a stage play on the following night, and this arrangement seems to have been short-lived. However, the Covent Garden staff were used to erecting tiered platforms on the stage for star benefits and removing them at once. For example, the amphitheatre must have been removed immediately after Mrs Cibber's benefit in 1743, for on the next day there was a play that was being performed for the first time that season and so needed a run-through, as well as a pantomime afterpiece that required elaborate stage effects. It would therefore have been straightforward for the theatre stagehands to put up a form of amphitheatre for an oratorio on a

Wednesday or Friday and remove it quickly. It is noticeable that it was at Covent Garden, rather than at Drury Lane, that beneficiaries were advertising amphitheatres.<sup>20</sup> Covent Garden's carpenters and stagehands would have been especially skilled and able to work fast, since for years they had been constructing and dismantling the elaborate stage structures required for John Rich's pantomime afterpieces. Perhaps Handel benefited from these much-maligned pantomimes.

Finally, what became of the ceiling? There seems to be no mention of one at Covent Garden after the benefit season of 1747,<sup>21</sup> so perhaps this was just a device for exceptionally cold winters and too much trouble to erect and remove under more normal conditions. Since the ceiling seems to have originated with the oratorios, it could also have been an attempt to improve the acoustics for them. Could a canvas ceiling, by cutting off the towering space above the stage, have projected the sound from the back of the stage more clearly, or would it have had the effect of muting over-loud sounds in the small, resonant theatre? Whatever the effect, erecting one does not seem to have proved worthwhile after a few seasons.

Olive Baldwin, Thelma Wilson

---

<sup>18</sup> *London Daily Post and General Advertiser*, 20 February 1736, and *HCD*, iii, 126. The première was on 19 February.

<sup>19</sup> *London Daily Post and General Advertiser*, 25 February 1736, and *HCD*, iii, 127.

<sup>20</sup> The irregular theatre at Goodman's Fields built amphitheatres on stage during David Garrick's spectacularly successful season there in 1741–2, beginning with his benefit in December (*London Daily Post and General Advertiser*, 28 November 1741; 15, 18, 22 March, and 1 and 22 April 1742).

<sup>21</sup> A ceiling was mentioned for six benefits at Covent Garden in 1747 with no reference to the oratorios: see, for example, *General Advertiser*, 23 March 1747.

---

## SOLOMON AND THE BLESSINGS OF LAWS, WISELY APPLIED

Ruth Smith comments on a distinctive capacity that certain contemporaries thought Handel's music possessed: the power of his 'harmony' to heal the political divisions scarring the British nation.<sup>1</sup> It followed, she says, that a Handel oratorio was often calling for an active response from its audience. Among Handel's mature English-language oratorios, none seems to justify these claims more than the mysterious, beautiful, yet relatively unsuccessful *Solomon* (HWV 67), first performed on 17 March 1749 at the Covent Garden theatre. *Solomon* is now generally understood to be an allegory of a 'golden age' in which Frederick, Prince of Wales (1707–51), has become king. *Solomon* might also, though, be an exhortation to its audience: first, to submit to the blessings conferred by the laws and, secondly, to assume responsibility for applying those laws wisely in causes between subjects. If so, then those messages at least are clear: judicial wisdom helps to maintain a peaceful constitutional order.

For Smith, *Solomon* and its libretto are significant in a number of ways. It evokes the argument of 'The Idea of a Patriot King' by Henry St John, Viscount Bolingbroke (1678–1751), which, though not published until 1749, had been circulating since the early 1740s. The First Harlot, the beneficiary of Solomon's wisdom in the judgment scene (Part II), seems to celebrate, not only the constitution and the laws, but also the militias that mustered to confront the Jacobite army in 1745. And the libretto's references to the benefits of peace and commerce—*Solomon* was being composed as the Treaty of Aix-la-Chapelle, closing the War of Austrian Succession, was being negotiated—recall Bolingbroke's extolling of the fruits of industry.<sup>2</sup> Granting all this, it seems feasible to develop these points in four respects. The first starts with the idea that what is depicted in *Solomon* is an ideal of the eighteenth-century constitution. The second is that, within that constitution, it is the laws, and especially

---

<sup>1</sup> Ruth Smith, *Handel's Oratorios and Eighteenth-Century Thought* (Cambridge, 1995), 210.

<sup>2</sup> Smith, *Handel's Oratorios*, 210, 310–11.

property law, that occupy the central place. The third is the proposition that such laws should be understood in the multifaceted way that educated, or at least urbane, eighteenth-century listeners understood them. The fourth is the intuition that, in their drawing together of the politically engaged members of mid-eighteenth-century society, the actual performances of *Solomon* were themselves lessons in laws and the constitution to those most closely involved. This is not to suggest that the oratorio can be reduced to these four elements but that *Solomon* lends itself to further reflection.

### Constitution

The ‘constitution’, in its mid-eighteenth-century British sense, did not refer to an exhaustive ‘constitutive document’, such as those ‘constitutions’ produced by the revolutions of the late eighteenth century, but instead to the entire assemblage of manners, customs, popular habits and laws that made up the body politic, or commonwealth.<sup>3</sup> We retain a sense of that usage even today when we talk about a human body having a healthy ‘constitution’<sup>4</sup> or, as we may ruefully reflect, about the daily ‘constitutional’ allowed in the severest days of the pandemic lockdown. In the context of *Solomon*, these ideas are most suggestive when placed alongside observations that others have made. Smith points out both that *Solomon*’s libretto is only one of a number drawing on Bolingbroke’s work and that, for contemporaries, the messages of the work did not seem to require explanation or elaboration.<sup>5</sup> John Brewer remarks that *Solomon* is ‘a paean to the Hanoverian regime’.<sup>6</sup> David Hunter urges caution: nothing about Handel can be taken for granted.<sup>7</sup> A constitution, in the mid-eighteenth-century sense, is a type of regime. Bolingbroke, the Tory, looks forward to a golden age of bipartisan politics under a patriotic and moral prince. Handel, the Whig, and his mysterious librettist bring the ideas to life in a work about the divine love of husband and wife (Part I), the beauties of divinely inspired human wisdom (Part II) and commercial prosperity in the context of constitutional order and of

leagues and amity between princes (Part III).

Although we must be careful when interpreting Handel’s work, that *Solomon* has a constitutional significance is nevertheless suggestive. Composer and librettist, in true constitutional spirit, seem to invite their audience to work for themselves on the *tableaux* the oratorio presents to them. The accent in *Solomon* is not on glib analogues between political prosperity and joyful angels, herds and flocks forgetting fear, lions and wolves refusing prey, and so on, as in, for example, the Ode for the Birthday of Queen Anne (1713?): rather, the appeal of constitution and law in *Solomon* is, to a large extent, intellectual. This befits a monarch held to account, since the events of 1688–90, by a vigilant parliament and a political order that Baron de Montesquieu (1689–1755) characterised as ‘a republic, disguised under the form of monarchy’<sup>8</sup> – an order, furthermore, that took as its foundational principle the legal protection of property rights against both the depredations of others and the incursions of the state through taxation. No institution of the eighteenth-century British constitution or laws was more important than property. No greater assurance of property existed than the integrity and wisdom of magistrates (here, in the sense of all judges, lay and professional) and juries, the crucial nature of which Montesquieu identified in the doctrine that came to be known as ‘the separation of powers’.<sup>9</sup> The judicial function, especially the jury, was the check on monarchical power, the greatest threat to property.

### Law and property

In eighteenth-century usage ‘property’ described not the thing itself – the land, the coaches, the horses – but the legal protection afforded to a person’s physical control of the thing.<sup>10</sup> Absolute physical control meant possession of the thing, and nothing was more central to property than possession. Having *property in the land*, the coach and the horses meant, as it had traditionally meant, in English law (before our language became fixated on *things*), to be able to mount an effective legal claim against being deprived of any of those assets.<sup>11</sup> Indeed, to the eighteenth-

<sup>3</sup> Henry Fielding, *An Enquiry into the Causes of the late Increase of Robbers* [1750/51] and *Related Writings*, ed. Malvin R. Zirker (New York, 1988), 65, quoted in Martin C. Battestin with Ruthe R. Battestin, *Henry Fielding: A Life* (London, 1989), 515–16. See also Martin Loughlin, *The Foundations of Public Law* (Oxford, 2010), 278–9.

<sup>4</sup> Loughlin, *The Foundations of Public Law*, 275.

<sup>5</sup> Smith, *Handel’s Oratorios*, 309.

<sup>6</sup> John Brewer, *The Pleasures of the Imagination: English Culture in the Eighteenth Century* (London, 1997), 373.

<sup>7</sup> David Hunter, *The Lives of George Frideric Handel* (Woodbridge, 2015), 445.

<sup>8</sup> Charles-Louis de Secondat, Baron de Montesquieu, *The Spirit of the Laws* [1748], trans. Thomas Nugent [1750], with an introduction by Franz Neumann (New York, 1949), 68. It is not suggested or implied that the librettist (or Handel) was familiar with *The Spirit of the Laws*, which was first published, as *De l’Esprit des lois*, in October 1748 at Geneva.

<sup>9</sup> Montesquieu, *The Spirit of the Laws*, 151. Robert Shackleton, *Montesquieu: A Critical Biography* (Oxford, 1961), 287, points out that the separation of powers comes from Bolingbroke and was somewhat outdated by 1748, having been overtaken by a sense of the solidarity or common purpose of those powers.

<sup>10</sup> See William Blackstone, *Commentaries on the Laws of England*, 4 vols. [1765–9], ed. Wilfrid Prest (Oxford, 2016), ii, 2, and Kevin Gray and Susan Frances Gray, *Elements of Land Law*, 5th edn (Oxford, 2009).

<sup>11</sup> Gray and Gray, *Elements of Land Law*, Part I, 5.

century mind this legal protection of property was the essence of 'liberty'. Legal claims relied for their effectiveness, in part on the wisdom and integrity of judges and magistrates, in part on the wisdom and integrity of a jury. They also relied, however, on the ability of people of even modest means to bring claims before the many different types of courts and jurisdictions that sustained,<sup>12</sup> and were sustained by, the mid-eighteenth-century British state.

The lives of both Handel and his librettist had been transformed by English laws, promulgated in the only state that, as Montesquieu held, had as 'the direct end of its constitution political liberty'<sup>13</sup> – Handel because, as a speculator and investor, he got to keep what he earned; his mysterious librettist (now thought to be Moses Mendes (c. 1690–1758)) because, as a Portuguese-Sephardic Jewish stockjobber who later conformed to Anglican Christianity, he could claim effective legal protection of the possession of his lands and profits.<sup>14</sup> Much has been made of points such as these in relation to the composer, so it would be unwise to press them too hard. But they must be deeply significant. Nonetheless, although Handel took his commercial chances, protected as he was by Britain's rule of law as assured by its judiciary, he was also somewhat cushioned against losses by his status as a Crown pensioner, this pension protecting him against such an 'expensive failure' as *Solomon* was eventually to prove.<sup>15</sup>

### The senses of law

Eighteenth-century notions of law were infinitely richer than perhaps we can even conceive today. They were so rich, in fact, that Montesquieu began his 1748 *Spirit of the Laws* with an attempt to reduce a definition to a single memorable proposition: 'laws ... are the necessary relations arising from the nature of things'.<sup>16</sup> Laws included, but were by no means reducible to: divine law as the law of God (hence, Solomon's 'did I not own Jehovah's pow'r'); the law of nature; political right (the law that creates the state);<sup>17</sup> and positive law (the law that the state thereby created itself creates). This last was far more varied than our modern conceptions of statute law, common law (judge-made law) and equity, with which the rigours of common law were tempered and mitigated. Eighteenth-century law in England and Wales included all of these,

administered by justices of the peace, assize judges and the courts at Westminster Hall (not far from Covent Garden), as well as a multiplicity of laws administered by manorial, town and other local jurisdictions. The common law, now often hailed as the centrepiece of eighteenth-century law, with its intricate and highly developed notions of property, was only part of the picture. The landed wealthy might place their trust in it, but working people would always feel socially inferior in the common-law courts.<sup>18</sup>

Readers will need no reminding that the architecture of *Solomon* is tripartite. In Part I Solomon is depicted as the temple-builder and loving husband. These qualities are powerfully evoked by the music, and it is here that natural law and divine law rule. Part II, where Solomon adjudicates between the rival claims of the two Harlots, portrays Solomon the ultra-wise judge extending his powers to all, including the outcast. In illustrating the limits of a (then) rudimentary law of evidence, this is the expression of natural and positive law, wisely applied. Part III depicts Solomon the constitutional monarch, equal and possibly superior to his fellow princes, in amity with them and willing to teach them good government. In portraying the harmony of king and subjects and the league of amity between Solomon and his fellow-prince Nicaule, Queen of Sheba, Part III illustrates political right, as manifested by the crown-in-parliament (the masque) and also the law of treaties (Nicaule). All three are expressions of different types of law. Indeed, the relationship of Solomon and Sheba shows the capacity of princes to modify by treaties the natural law that would otherwise govern their relations. Like natural law more generally, that discussion is for another day.

Here, we concentrate on the natural and positive law illustrated by Part II: the judgment scene involving the rival claims of the two Harlots to possession of the baby. Only three points can be made here, but they are important and highly suggestive. First, as Deborah Rooke observes, the significance of the ambiguous words 'harlot' and 'harlotry' is that they evoke utter selfishness or stark self-interest.<sup>19</sup> Judging a claim between two such women requires the wisdom of Solomon. Secondly, the situation is very odd, because one Harlot is claiming possession against the other. Family disputes were not normally of this kind: no

<sup>12</sup> Steve Banks, 'Justice: Popular Ideas and Actions in the Long Eighteenth Century', in Rebecca Probert and John Snape (eds.), *A Cultural History of Law in the Age of Enlightenment* (London, 2019), 15, 16.

<sup>13</sup> Montesquieu, *The Spirit of the Laws*, 151.

<sup>14</sup> Andrew Pink, 'Solomon, Susanna and Moses: Locating Handel's Lost Librettist', *Eighteenth-Century Music*, 12 (2015), 211–22.

<sup>15</sup> David Vickers, "'Let the loud Hosannahs rise": Handel's *Solomon*': liner note for recording by RIAS Kammerchor and Akademie für Alte Musik Berlin, cond. Daniel Reuss, on Harmonia Mundi France, HMC 901949/50 (2007).

<sup>16</sup> Montesquieu, *The Spirit of the Laws*, 1.

<sup>17</sup> Martin Loughlin, 'Political Jurisprudence', *Jus Politicum*, n° 16 (2016), 15–32 (available at <http://juspoliticum.com/article/Political-Jurisprudence-1105.html>).

<sup>18</sup> Edward P. Thompson, *Customs in Common: Studies in Traditional Popular Culture* (New York, 1992), 153.

<sup>19</sup> Deborah W. Rooke, *Handel's Israelite Oratorio Libretti: Sacred Drama and Biblical Exegesis* (Oxford, 2012), 171.

man is being required, say, to maintain his illegitimate offspring. The situation of the Harlots was not covered by common law rules. The common law had no concern with the claim of an unmarried mother, only with the duties of a reluctant and absent father. Thus, a dispute between two Harlots for possession of a baby of one of them could only be about the better right to possession – about property law, in other words. Thirdly, the only way to resolve the problem was through a trick in the law of evidence. The evidence either way is weak, because neither Harlot can be relied upon. The only question is which of them has the better claim to possession, not what is required to achieve the status of a mother. The glee and cruelty of the Second Harlot, when Solomon orders equal division of the baby by the faulchion, is the evidential clue resolving this most unusual and intractable possession claim. To be just, it is not enough to ‘fear the law’, as the Second Harlot stridently asserts. To be just is to apply the law to particular causes, or suits, with true wisdom. This is not to say that eighteenth-century hearers would have taken the baby to be the property of the First Harlot, but that it was the First Harlot who had the better right to possession of the baby in a case where positive laws did not reach, and that such ‘disputed right’ could be settled only by an evidential trick, a ‘Solomonic judgment’.

#### **Performances of *Solomon* as lessons in law and adjudication**

Religious work though *Solomon* undoubtedly is, the circumstances of its performance had a political significance, too. The absence of costumes and scenery, the presence of the soloists in their finery, in front of the chorus and orchestra, and the attendance of the ‘Quality’ of Georgian society, state and church, would vividly have represented the harmony and co-operation of the various groups in the British constitution.<sup>20</sup> We know far more about the audiences of Handel’s oratorios in the composer’s lifetime than once we did. Hunter convincingly shows that they were overwhelmingly the political elite (not counting the footmen fighting outside), overwhelmingly Whig and overwhelmingly Anglican Protestants.<sup>21</sup> Many of the ‘great men’ in the audience and all the landowners in town for the season would have exercised judicial functions in their own jurisdictions of petty sessions,

manorial courts, commercial courts and so on. They would have been familiar with litigants of very low status, many in the non-common-law jurisdictions being women (where the doctrine of ‘coverture’ did not apply).<sup>22</sup> Some, possibly not many, would have been jurymen. Of the ‘great men’, the greatest would probably have been the Lord Chancellor, Lord Hardwicke. All these – though not, interestingly, any common judges in the audience, since in that jurisdiction all factual issues were put to a jury<sup>23</sup> – would have been called upon, at one time or another, to be Solomonic. What *Solomon*’s judgment scene does is to both present and represent two things: the highest ideal of judicial wisdom, and the importance to a golden age of bringing even harlots and their babies within the protection of law.

#### **Concluding thoughts**

The issues discussed here, and others, are explored more thoroughly in my chapter ‘Constitution: Handel’s *Solomon* and the Constitution at Covent Garden’ in *A Cultural History of Law in the Age of Enlightenment* (pp. 33–52).<sup>24</sup> The article is not intended to be definitive or reductive but rather to offer new insights into an inexhaustible work, by placing emphasis on: *Solomon*’s significance, specifically, as a celebration of the British constitution after 1688–90; *Solomon*’s drawing-out of property and possession as the foundations of law and constitution; *Solomon* as a depiction of various types of law, most importantly natural law, and *Solomon* as a lesson and inspiration for an audience of magistrates in their various jurisdictions. It would have been nice to include George II, as the proto-magistrate. He, as Hardwicke and other ministers well knew, needed to appreciate the blessings of laws more than most. But His Majesty, by then a widower for over eleven years, apparently stayed away. In a melancholy irony, Frederick, though at best an ambiguous friend of the composer, possibly did go along to this idealisation of the constitution and laws of his ‘future state’, but for him, as we know, this ideal was never to become the reality.

**John Snape**

<sup>20</sup> On the disposition of audience and performers, see Olive Baldwin and Thelma Wilson, ‘Ciel’d after the manner of the Oratorios’, this *Newsletter*, esp. 5–6, and Peter Holman, *Before the Baton: Musical Direction and Conducting in Stuart and Georgian Britain* (Woodbridge, 2020), chapter 3. See also John Butt, ‘Chorus’, in *The Cambridge Handel Encyclopaedia*, ed. Annette Landgraf and David Vickers (Cambridge, 2009), 145–7.

<sup>21</sup> Hunter, *The Lives of George Frideric Handel*, 18.

<sup>22</sup> David Lemmings, *Law and Government in England during the Long Eighteenth Century: From Consent to Command* (Basingstoke, 2011), 63.

<sup>23</sup> In civil cases this would remain the case until the Common Law Procedure Act 1854: see John H. Baker, *An Introduction to English Legal History*, 4th edn (London, 2002), 92.

<sup>24</sup> For publication details see n. 12.

## INTERNATIONAL HANDEL RESEARCH PRIZE 2021

In 2021 the Georg-Friedrich-Händel-Gesellschaft (George Frideric Handel Society) will award its International Handel Research Prize for the fifth time to a young scholar who has completed a research project on the life or work of Handel and has presented the results in a formal research document. Research teams also may apply.

The International Handel Research Prize is sponsored by the Foundation of the Saalesparkasse. It is valued at €2,000 and entails the presentation of a paper to be read by the prize winner at the scholarly conference to be held during the annual Handel Festival in Halle an der Saale (31 May to 2 June 2021).

Applications may be submitted by graduates in musicology or a related discipline who completed their Master's or Doctoral studies (or equivalent research) between 2018 and 2020. Historical-critical editions may be submitted for the prize; studies in English or German are accepted. Applications should be sent by **30 November 2020** (postmark) to:

Georg-Friedrich-Händel-Gesellschaft e.V.  
Internationale Vereinigung  
Geschäftsstelle  
Grosse Nikolaistraße 5  
D-06108 Halle (Saale)

The application must include the scholarly work undertaken (in printed and in electronic form) and be accompanied by a brief curriculum vitae and an account of the applicant's career. Reports can be enclosed.

The prize-winner will be selected by a panel from the Foundation of the Saalesparkasse and the George Frideric Handel Society. The prize will be presented in Halle in June 2021, during the scholarly conference of the Halle Handel Festival.

## INTERNATIONAL CONFERENCE

Halle an der Saale  
31 May to 2 June 2021

'Redemption and the Modern Age - Handel's *Messiah* in the 19th to 21st Century'

### Call for Papers

A scholarly conference on 'Redemption and the Modern Age - Handel's *Messiah* in the 19th to 21st Century' will be held during the 2021 Handel Festival, of which the theme is 'Heroes and Redeemers'. The conference will focus on the performance history, the history of the arrangements and the history of the impact of *Messiah*. Conceived by the librettist Charles Jennens as a response to contemporary Deistic doubts about the Messianic mission of the Christian redeemer, *Messiah* has attained the status of an overall spiritual, trans-confessional work over the course of its performance history, unbroken from 1741 to the present

day. In its significance for the reception of Handel, *Messiah* is surpassed only by the work's 'Hallelujah' chorus, which was used (to cite but two examples) at the opening of the 1936 Olympic Games in Berlin and – in an open-air performance by the choir and orchestra of the *Resistenza musicale permanente* – at the resignation of Silvio Berlusconi as prime minister of Italy in 2011.

The aim of the conference is to find out what has happened to the original Christian message of redemption in *Messiah* as a result of its use in secular contexts and of the adaptations and transformations (some of them problematic) that have led to the present global significance of the oratorio and Handel's most famous chorus. An introduction to the topic will be provided by Andreas Waczkat (University of Göttingen) in his Festival keynote lecture on 29 May.

The conference welcomes scholarly contributions addressing the performance history and the history of the adaptations of the work from the late eighteenth century onwards. It will also explore the religious, political, cultural and socio-historical problems of interpretation associated with the global dissemination of the work in the twentieth and twenty-first centuries.

The organizers invite interested scholars to contribute to the conference with a 25-minute presentation, and to submit a proposal of a topic, with an abstract, by 30 September (with extension to **Thursday 15 October 2020**). The cost of travel and accommodation (during the conference) will be covered.

*Organisers:* Georg-Friedrich-Händel-Gesellschaft e. V., Internationale Vereinigung; Martin-Luther-Universität Halle-Wittenberg, Institut für Musik, Medien- und Sprechwissenschaften, Abteilung Musikwissenschaft; Stiftung Händel-Haus Halle.

*Contact:* Dr Annette Landgraf, landgraf@musik.uni-halle.de; Prof. Dr. Wolfgang Hirschman, wolfgang.hirschmann@musik.uni-halle.de; gesellschaft@haendel.de.

## HANDEL INSTITUTE CONFERENCE

The Foundling Museum, London  
20-21 November 2021

'Handel: Interactions and Influences'

### Call for Papers

The theme of this conference is prompted by the tercentenary of the Royal Academy opera *Muzio Scevola*, composed jointly by Amadei, Bononcini and Handel. The aim is to focus on the relationships between Handel, other composers and his audiences.

In Germany, Italy and Britain Handel drew inspiration from a wide variety of composers and literary sources, and worked with a diverse range of performers; in his turn he influenced many musicians in his own day and in later generations. How do his works – cantatas, anthems, operas, oratorios, odes, concertos, sonatas, keyboard pieces – compare with

those of contemporary composers? What did he learn from them? How did he influence them and his successors?

Handel's music also appealed to a wide variety of audiences – in the public theatres of Hamburg and Venice, in the *palazzi* of Italian noblemen, in London's theatres, cathedrals and other establishments and, especially after his death, in the British provinces. Handel drew admirers from a broad spectrum of society with a wide range of musical knowledge and experience. What did they expect of him and how did they respond to what he produced?

The conference committee invites proposals for papers on any aspect of the interactions or influences between Handel and his predecessors, contemporaries or successors, or on the impact of his music on fellow-musicians or the public from the eighteenth century to the present day. Proposals on other subjects will also be considered. Abstracts of up to 300 words for papers lasting not more than thirty minutes should be sent to Professor Matthew Gardner ([matthew.gardner@uni-tuebingen.de](mailto:matthew.gardner@uni-tuebingen.de)) by **31 March 2021**.

## HANDEL INSTITUTE AWARDS

### CONFERENCE AWARDS

Handel Institute Conference Awards are intended to help individuals attend a conference to read a paper or present a poster on a Handel-related subject that has already been accepted by the conference organisers. The awards relate to the cost of travel and/or accommodation. Applications must be submitted before expenditure is incurred, and preference will be given to postgraduate students and early-career academics.

There is no application form. Applications should include the following information:

- name, email address and institutional affiliation (if any) of the applicant;
- details of the conference: title, organising body, place, date(s);
- title and abstract of the paper to be delivered (not more than 300 words);
- evidence that the paper has been accepted by the conference organisers;
- details of travel and/or accommodation costs (based on cheapest reasonable estimates);
- details of any financial assistance (for this purpose) already received;
- details of any outstanding applications for such financial assistance.

**The closing dates for applications are 30 November 2020, 30 April and 31 August 2021.** Applications should be sent to Professor Matthew Gardner ([matthew.gardner@uni-tuebingen.de](mailto:matthew.gardner@uni-tuebingen.de)).

## RESEARCH AWARDS

Applications are invited for Handel Institute Research Awards in support of a research project relating to the music or life of George Frideric Handel or to any individual, group or institution with whom/which he was associated. One or more awards may be offered. No single award will exceed £1,500.

The Institute encourages applications from any student or scholar, regardless of age or background. Awards will not be made for the payment of university or college fees.

There is no application form. Applicants should submit:

- an explanation of the research to be undertaken (what, when, where, how and why) and the intended output;
- an itemised statement of the expenses to be incurred;
- details of any other funding (for the same project) that has been applied for or received;
- two references (it is the applicant's responsibility to ensure that these arrive; the Handel Institute does not solicit references).

Applications must be submitted, before the expenditure is incurred, to Professor Matthew Gardner ([matthew.gardner@uni-tuebingen.de](mailto:matthew.gardner@uni-tuebingen.de)). **The closing date is 30 November 2020.** All applicants will be contacted as soon as possible thereafter.

### AWARDS FOR HANDEL OPERA PRODUCTIONS

This notice comprises (1) a modified repeat of an advertisement already published, and (2) an announcement about future Opera awards.

(1) The Handel Institute offers grants of up to £5,000 towards a staged production of an opera by Handel. The production company may be professional or amateur or a combination, and the performances should be planned to take place in Great Britain by the end of 2022. For further particulars see <http://handelinstitute.org/awards>.

*The Handel Institute recognises that in light of Covid-19 any plans submitted will be provisional.*

Enquiries and applications should be addressed to Dr Ruth Smith ([res1000@cam.ac.uk](mailto:res1000@cam.ac.uk)).

**Closing date: 31 October 2020.**

(2) Owing to the uncertainty arising from the continuing pandemic, the Council of the Handel Institute has decided not to offer further Opera awards for the time being. We intend to offer them again when the prospects for live performance and theatre audiences have improved. Potential applicants are advised to keep an eye on the Institute's website (see (1) above), which is likely to carry an advertisement before it appears in a *Newsletter*.

---

*The Handel Institute is a registered charity, No. 296615. All correspondence should be addressed to the editor, Professor Colin Timms, Department of Music, University of Birmingham, Edgbaston, Birmingham, B15 2TT, UK (c.r.timms@bham.ac.uk).*

ISSN 0962-7960

---