

‘HANDEL IN CITIES AND HOUSES’

Conference at King’s College London, 23–24 November 2002

The places where Handel lived and worked – and his relation to them – is the theme of the fifth Handel Institute conference, which begins at 2.00 pm on Saturday 23 November and ends at about 6.00 pm on the following day. The conference opens with an address by *New Grove* editor Stanley Sadie, entitled ‘Composers and Cities’, and includes papers by such leading Handel scholars as Ursula Kirkendale, with new information on Handel’s relations with Marquis Ruspoli, and John H. Roberts, on the recently discovered (and controversial) ‘Gloria’. In addition to the papers summarized below, there will be contributions on ‘Halle in 1680-1700’, by Wolfgang Ruf, and ‘Handel in Barn Elms’, by John Greenacombe. Please complete and return the enclosed booking form as soon as possible!

Those interested in attending the conference may like to know of the following events taking place during the evening of Friday 22 November:

‘The Art of Handel’: illustrated talk by Tom McGearry, National Portrait Gallery, 6.30 pm; admission free, but telephone 020 7495 1685 to reserve a place;

Xerxes: Handel’s *Serse* performed by English National Opera, Coliseum, 7.00 pm; box office 020 7632 8300; www.eno.org.uk.

Graydon Beeks

‘Whilst the Musicall Instruments were Tuned’: Handel and the Performance of

Secular Music at Cannons

Virtually all 18th-century descriptions of Cannons mention an ensemble of voices and instruments that performed sacred music, first in the parish church of St Lawrence, then (from mid-1720) in the chapel of the great house itself. Secular music, also, was performed at Cannons, but since such activity was relatively common in other country seats and London houses – though perhaps on a smaller scale – it attracted little notice at the time and has been little studied since. My purpose is to see what can be deduced about the performance of secular music for James Brydges and Handel's role in it. First I will discuss the venues in which secular music is likely to have been performed, both at Cannons and at Chandos House. Next I will consider what conclusions can be drawn from descriptions of such performances, and from the contents of the Cannons music library, regarding the kinds of music that may have been performed. Finally I will, with due caution, suggest which of Handel's secular works seem likely to have been written for or performed at Cannons.

Enrico Careri

Musical Life in Rome in the Early 18th Century

When Handel settled in Rome the town was arguably the most important musical centre of Europe. The 'Sassone' was able to meet and work with a good number of excellent musicians, such as Corelli, Scarlatti and Caldara, enriching his musical training in a decisive period of his apprenticeship. Scholars have already investigated Handel's years in Rome, the role there of musical patronage, the influence of the church and aristocracy, the function of the Congregazione dei Musici di S. Cecilia, and the musical life cultivated

in churches and private houses. This paper will face the topic from a different point of view – that of a young musician coming to Rome at the beginning of the 18th century.

Xavier Cervantes

Lies and Forgeries: The Case of a Handel Ghost Libretto Reconsidered

This paper is mainly about a libretto that was never set by Handel, though its author claimed it was: Michelangelo Boccardi's *Adelaide* (1730). According to the title-page, this work is supposed to have been set to music by Handel and staged at the Haymarket theatre in London. This is utterly untrue. The libretto has been known to Handel scholars for a long time, but it seems that much remains to be said about it, about its author, his strange and dishonest ways, and his intriguing relationship with the London operatic milieu. Boccardi's enterprise affords a fascinating glimpse into some aspects of the system of aristocratic and princely musical patronage.

David Hunter

[new title]

Conflicting claims have been made about the money that Handel received from the British royal family. Among disputed topics concerning the payments are the dates on which they began, their regularity, their sources and even the amounts. In order to find reliable information on these topics I spent two weeks in several English archives last March. I will reveal the payment schedule for Handel's two pensions and the paymasters to whose office he or his representative had to go to collect the money. Disparate information on Handel's appointment as music-master to the princesses is explored,

including partial payment records in the Royal Archives, the use of a deputy to teach Princess Amelia, and an attempt to deprive Handel of the office in late 1743. Finally, Handel's remarkably good fortune is compared with the situation of other musicians and artists.

Richard King

Anne of Hanover as Patron

This paper explores the many facets of Anne of Hanover's cultural interests and patronage and takes up the specific question of her patronage of Handel during the so-called Second Academy. It relies on a newly discovered document showing that she had the resources to make a significant impact.

Ursula Kirkendale (read by Warren Kirkendale)

Handel with Ruspoli in Rome, Cerveteri, Civitavecchia, Vignanello: New Documents from December 1706 to December 1708

The interpretation of some published documents must be revised. The number of compositions for Handel's patron, Marquis Ruspoli, is not increased, but some hypotheses can now become facts. Newly discovered documents in the Vatican archives reflect Handel's presence in a house belonging to Ruspoli already in December 1706. On 23 February 1707 Ruspoli opened the deer hunt at his country estate, Cerveteri, with Handel's cantata *Diana cacciatrice*. From 17 to 19 March we also find the name of the 'Sassone' repeatedly in Civitavecchia: Ruspoli met there with its governor for important political discussions, terminating with a banquet and Handel's cantata *Udite il mio*

consiglio. The presence of Handel and Cardinal Ottoboni is now documented also in Vignanello.

Annette Landgraf

Aachen and Burtscheid in Handel's Time

On 13 April 1737 Handel suffered a stroke that paralysed his right arm. In September and October of that year he stayed in the German spa city of Aachen, where his condition was successfully treated. While there are some short and well-known reports about his time in the city, there are no known original documents about his visit. There is much to be said, however, about the city of Aachen at that time, about the treatments that Handel is likely to have received and the places he is likely to have visited. The paper will include a good number of contemporary pictures and outline the cultural life and atmosphere of Aachen at the end of the 17th and beginning of the 18th century.

Tom McGeary

The Politics of Handel's London Operas, or Handel's Operas and London Politics

This paper argues that individual operas were not intended or received by contemporaries as political allegory, or as allusions to contemporary political events, but that opera participated in the political life of London in other ways. Several of Handel's dramatic works were Hanoverian celebratory pieces presented on the occasion of a royal wedding. The librettos of most of the operas – in their plots and in the utterances of their characters – contain commonplaces about political theory, images of the duties of monarchs and citizens, and examples of civic virtue. Contemporaries may also have drawn general

moral or political conclusions from the librettos. The genre of opera was seen as evidence of the luxury and corruption of the régime of Robert Walpole, while the institution of opera in the Haymarket theatre was used by opposition satirists as an allegory of the political state with which to score points against the régime.

Konstanze Musketa

Handel's Birthplace

Handel's birthplace in Halle has a long and interesting history. Bought by his father in 1666, it was owned by the family until the late 18th century. Not only the building itself – its architecture, owners and users – will be considered, but also the surroundings, *i.e.*, the quarter of the city in which Handel lived. Some of the principal places in the city were on his doorstep – the market-place and principal church, and the university and cathedral. The Handel House is now a museum, open to the public since 1948. It was enlarged in 1985, and the new buildings of the so-called Händel-Haus-Karree were added in 2001.

John Roberts

Young Mr Savage, Handel, and the Contested 'Gloria'

In 2001 a 'Gloria' for solo soprano preserved in a pair of manuscripts in the library of the Royal Academy of Music was widely hailed as a lost work of Handel, an attribution that has since been strenuously disputed by Anthony Hicks. This paper will argue that these manuscripts and others in the same hand have a particular interest in that they appear to have been copied for the use of William Savage, their former owner, during his career as a boy soprano. They help to document his close relationship with Handel in 1735–7 and

suggest that he probably performed this ‘Gloria’ on at least one occasion. The paper will also consider contextual and stylistic evidence bearing on the authorship of the ‘Gloria’.

Dorothea Schröder

Private Musical Life in Hamburg around 1705

At the beginning of the 18th century Hamburg was not only a city ruled by a wealthy bourgeois class but also a centre of diplomacy and a meeting-point of the north German aristocracy. It may therefore be assumed that between 1703 and 1706 Handel took part in musical events that were organized on behalf of high-ranking individuals such as the imperial minister Count Egk. This aspect of the city’s musical life has never been fully investigated. What, then, did Mattheson mean when he wrote that he took Handel ‘to the concerts’?

Leonard Schwarz

Handel’s London

Speaking as an urban historian, particularly of 18th-century London, I make no pretence to any specialized knowledge of music or the arts in Handel’s day. Instead, I shall point out some of the work now being done on aspects of 18th-century London that might be considered interesting. This includes work on the changing use of public spaces, gendered space, the growth of associations, the consumer revolution, the gin craze, and the likelihood or otherwise of disasters, such as bankruptcy or death. The treatment of each of these will tend to be on the brief side!

Carlo Vitali

Handel and Tuscany

‘Florence, as it is natural to suppose, was his first destination.’ Thus Mainwaring described the start of Handel’s Italian tour. Yet many details in the chronology of the composer’s sojourn and works there, as well as in the map of his relations with the Medici court after his receipt of their invitation in Hamburg, seem contradictory. Modern biographical research has been unable to disentangle the situation, so that – while significant items of information have come to light – the general picture is still far from consistent (owing partly, also, to contrasting speculations or outright forgeries). This is rendered even more tantalizing by the fact that some cultural influence from the Tuscan milieu is undeniable in Handel’s later career, most notably in the recycling of Florentine subjects and librettos in his Italian operas for London. Assessing the current state-of-play with regard to that particular time and place in his Italian apprenticeship may help in directing further archival research.