



THE HANDEL INSTITUTE

NEWSLETTER

This is a bumper issue, with three research-based articles and a variety of shorter or more topical items. Donald Burrows explores the publication history of Handel's solos, sonatas and concertos, Opp. 1, 2 and 3; David Hunter gives a new vignette of the composer as a performer of vocal chamber music, and the undersigned reports on the discovery of a lost

autograph folio by Boyce. Professor Burrows also commends Opera Ireland for remembering Handel's last performance of an opera, which took place in Dublin, and there is news of two Handel exhibitions currently showing in London – 'Handel and the Castrati' at the Handel House and *Giulio Cesare* at The Foundling Museum.

Colin Timms

HANDEL, WALSH, SONATAS AND CONCERTOS IN THE EARLY 1730s

Some time around 1737-8 Handel seems to have come to an arrangement with the London music publisher John Walsh which established a business arrangement on a regular basis, leading to the publication of a handsome full score of *Alexander's Feast* in March 1738 and the Op. 4 set of organ concertos, which appeared in the following October with a statement from Handel that he had 'given my Right therein' to Walsh. For many years previously Handel's works had formed a substantial section of the musical repertory published and sold by Walsh, but the nature of the relationship between the composer and the publisher is difficult to determine.

There is a particular problem about the period 1732-5, when circumstantial evidence suggests that there was little positive liaison: Walsh's collections of arias from works such as *Deborah* and *Ariodante* are very modest in scope, and the run of instrumental works designated (then or subsequently) as Opp. 1, 2 and 3 display features indicating that they were prepared without the

composer's co-operation. The situation in these years may have been affected by two factors – the residual period from Handel's publication privilege (fourteen years from 14 June 1720), and the death of John Walsh senior in 1736. Handel's new arrangement may have been instigated by John Walsh junior, who may also have taken responsibility for the programme of the publishing house during his father's last years.¹

A letter from the younger Walsh written in 1744 shows that he was a strong supporter of Handel at a fractious time in his London career,² but we do not have any documentation about their relationship during the equally difficult years 1732-5. While it is beyond the evidence to refer to 'piracy' in Walsh's publications of Handel's instrumental music at this time, there is no doubt that some deception was attempted around 1732-3, when the sets of solo sonatas and trio sonatas were initially set up with bogus title-pages, as if originating from the publisher Jeanne Roger in Amsterdam. While the titles follow Roger's style, the

¹ Since the relative roles of father and son are uncertain during 1733-6, 'Walsh' in the following descriptions refers to whoever was currently responsible for the management and promotion of the business.

² Letter to James Harris, 27 November 1744: see Donald Burrows and Rosemary Dunhill, *Music and Theatre in Handel's World* (Oxford, 2002), 207.



print-style of the subsequent music is clearly that of Walsh's engravers of the early 1730s, though even as late as 1970 the second edition of William C. Smith's *Handel: A Descriptive Catalogue of the Early Editions* still treated the 'Roger' editions as independent entities from the 1720s. I identified the real situation in 1985, and Terence Best has subsequently shown that the 'standard' edition of the Second Set of Handel's keyboard suites also originated from Walsh's activities around the same time in the 1730s.³

The first edition of the 'Solos' (Op. 1) with a Walsh title-page includes a list of Handel publications that seems to date from the early months of 1732, and an identical list occurs on a label that Walsh applied over the 'Roger' imprint on copies of Op. 1 and Op. 2 that are now in the Gerald Coke Handel Collection (in The Foundling Museum, London) and in the Balfour Collection at the National Library of Scotland.⁴ However, the labels differ in one important detail: while the title-page says that the listed music was 'Printed: and Sold by IOHN WALSH', the labels omit the first two words. (There are also some minor typographical variations in the presentation of the lists.) In the case of the trio sonatas, Op. 2, Walsh retained the 'Roger' title-page but replaced the publisher's name with a *passé-partout* section giving his own,

accompanied by another list of publications of Handel's works that can be dated to the second half of 1733.⁵ Items named there that were not in the 'Op. 1' list include the *Water Music*, both volumes of keyboard suites and the 'Utrecht' *Te Deum* and *Jubilate*. The Roger/Walsh title-page for Op. 2 incorporated Walsh's new serial number ('No. 408'), and the Walsh title-page for the 'Solos' was similarly amended with the addition of 'No. 407'.

Concerning the concertos Op. 3, these had a Walsh title-page from the start, with a serial number (No. 507), and the initial version had a rubric on the Violin I partbook: 'N.B. Several of these Concerto's were perform'd on the Marriage of the Prince of Orange with the Princess Royal of Great Britain in the Royal Chappel of St. James's'. Whatever the accuracy of that statement, it gives a clue to the period at which the publication was prepared: the wedding took place in March 1734, though it had originally been planned for November 1733 and was postponed on account of the bridegroom's last-minute illness.⁶ However, the rubric was removed from subsequent printings of the title-page, which may never have been issued in its original form.

It is possible to construct a sequence of events for the publications, though with only

tentative chronological landmarks:

1. Op. 1 and Op. 2 prepared, with 'Roger' title-pages
2. Copies of Op. 1 and Op. 2 sold with Walsh label pasted over the 'Roger' imprint; ?mid-1732
3. 'Walsh' title-page substituted on Op. 1 (Solos)
4. 'No. 407' added to Op. 1 title-page, and 'Roger/Walsh' title produced for Op. 2; ?late 1733
5. Op. 3 (concertos) prepared; ?spring 1734

Traces of the progress of the early publications of Opp. 1-3 can be found in the various undated single-page work-lists or 'Catalogues' that Walsh printed, sometimes perhaps in single-sheet copies for his customers at the 'Harp and Hoboy' in Catherine Street, but also inserted or included in current musical publications.⁷ Two of these are of particular relevance. A 'Catalogue of English and Italian Music' ran through several versions, but one copy that probably dates from the early months of 1733 (before the publication of Vol. 2, Part 4, of the 'Opera Aires') includes 'Handel's 12 Solos' and 'Handel's Sonatas', apparently added as the most recent items in their categories.⁸ Intriguingly, these are the only entries not to be accompanied by a stated price: perhaps they were just awaiting publication, or perhaps they were only available on personal

³ See Donald Burrows, 'Walsh's Editions of Handel's Opera 1-5: The Texts and their Sources', in *Music in Eighteenth-Century England*, ed. Christopher Hogwood and Richard Luckett (Cambridge, 1983), 79-102, and the Preface to Terence Best's revised edition of the second volume of *Suites de Pièces pour le Clavecin: HHA, IV/5* (Kassel, 1999), with the accompanying commentary in *HHA, IV/7*.

⁴ Indicators of the date of the label are the inclusion in the list of *Acis and Galatea* and of Vol. 2, Part 2, of the 'Opera Aires' for the flute (Vol. 3 of the latter was published in May 1732). The Balfour copies also include a couple of rather anomalous items: BH.195 is a 'Roger' edition of the Solos carrying marks where a Walsh label has been removed, and BH.198 is a 'Roger' edition of Op. 2 on which the Walsh label has only been applied to the Violin I part.

⁵ It includes Vol. 2, Part 4, of the 'Opera Aires', published in June 1733.

⁶ See Donald Burrows, *Handel and the English Chapel Royal* (Oxford, 2005), Chapter 12.

⁷ A list of these catalogues is given in William C. Smith and Charles Humphries, *A Bibliography of the Musical Works published by the firm of John Walsh during the years 1721-1766* (London, 1968), pp. xi-xiv.

⁸ British Library, Hirsch IV.1113 (18), which in essential features is identical to the catalogue bound with the copy of Vol. 3 of *Apollo's Feast* in the Gerald Coke Handel Collection: Smith and Humphries, Catalogue 15a, which was probably always issued as a single sheet with 15b on the *verso*.



application in Catherine Street. The lists do not include Op. 3 or Handel's keyboard suites. A list of 'New Musick and Editions of Musick' was included in Pietro Castrucci's Op. 2 sonatas, published in January 1734, and probably reflects the state of Walsh's publications toward the end of 1733.⁹ This includes Op. 1 and Op. 2 (with prices), but not Op. 3. It also includes the *Water Music* but gives no information on the suites, since keyboard music is not one of the categories represented.

The catalogue with the Castrucci sonatas is a rare example of a list from this period that can be dated from the accompanying publication.¹⁰ Otherwise our knowledge of publication dates for Walsh's editions depends almost entirely on information included in advertisements in London newspapers. These advertisements tended to follow a regular pattern (or a regular series of patterns), often introduced by some such formula as 'This day publish'd' or 'New Musick'. While there were good reasons for Walsh to promote his latest publications, these formulae do not need to be taken too literally, as the lists often included established publications that were still available. Nevertheless, the first appearance of a named publication in one of these advertisements is our best evidence for the date of its origination and is rightly treated as fundamental in William C. Smith's bibliographical publications. Trying to trace the publication history of Handel's Opp. 1-3, however, brings us up against two problems in the Walsh advertisements of the period: the apparent irregularity of their appearance, and the selection of

items that Walsh chose to advertise.

In the 1730s Walsh seems to have favoured two weekly newspapers for his advertisements, *The Country Journal, or Craftsman* (hereafter referred to as *The Craftsman*), and *Fog's Weekly Journal*; but there are also occasional advertisements in other papers, such as the thrice-weekly *London Evening Post* and *The Daily Advertiser*. There seems to be no consistent or regular pattern to the appearance of the advertisements, however, and there is no obvious explanation for the apparent capriciousness. It may have been that Walsh was irregular in the placing of the notices, but there may also have been limitations imposed by, or agreed with, the newspapers. Most of the newspapers were in large folio format, usually produced as a four-page bifolium but sometimes reduced to a single (two-page) sheet, presumably when it was uneconomic to run to four pages. On a four-page spread, the first two pages were principally taken up with news and the other two pages with advertisements. Walsh advertisements are quite rare in the short (two-page) papers, and in the longer papers it is possible that Walsh insisted that his notices appeared on page three. (In *The Craftsman*, page four was mainly devoted to cures for various medical conditions.) Perhaps Walsh had standing orders with some papers which operated only when suitable space was available; whatever the arrangement, it seems that Walsh did not regard absolute regularity as commercially significant, provided that he kept his name visible sufficiently often.

When it comes to the content of

the advertisements, Walsh obviously featured his most recent publications, usually leading with serials that were in progress, such as *The British Musical Miscellany* or the collections of Handel's theatre music – the sets of overtures, and the opera airs transcribed for the flute. However, the advertisements also included the most recent collections of opera songs (from Handel's operas, and also from the repertory of the Opera of the Nobility as that became established) and the new publications of sets of sonatas and concertos. It is therefore all the more striking that the initial publications of Handel's Opp. 1, 2 and 3 were not included, and indeed not referred to at all. Some advertisements carried a footnote such as 'Likewise great Variety of new Concerto's, Sonata's and Solo's, may be had where these are sold for all Instruments in use', and since Walsh sold musical instruments as well as music it seems logical that he would have had a particular interest in the instrumental repertory. As early as November 1732 Handel's name appears in a list of composers of 'Books of Solos', and in October 1733 similarly in a list for 'Setts of Sonatas for Violins by the following eminent Authors', but without naming a specific publication.¹¹ However, even the most general references to Handel are infrequent, and more specifically it appears that Walsh was not prepared to admit in print to the publication of Op. 1 and Op. 2 on his own initiative.

The first explicit listing of Opp. 1, 2 and 3 appeared in *The Craftsman* on 7 December 1734 and *The Daily Advertiser* on 11 December, safely after the period when Handel's

⁹ Smith and Humphries, Catalogue 16a.

¹⁰ Even here, however, there is room for doubt. At least two copies of Handel's *Solos* with the Walsh title-page but no serial number – in the Coke Collection and the Balfour Collection (BH.194) – are bound with Walsh's 'A Cattelogue of Solos for a Violin & a Bass' (Smith and Humphries, Catalogue 14) that includes Castrucci's sonatas ('Pietro's *Solos Opera 2da*') but not Veracini's *XII Solos*, Op. 1, which were published in April 1733.

¹¹ See William C. Smith, *Handel: A Descriptive Catalogue of the Early Editions*, 2nd edn (London, 1970), 243 (1732), and *The Craftsman*, 20 October 1733; the former probably refers to the anthology of *Six Solos* published in 1730, which includes three flute sonatas attributed to Handel.



publication privilege expired. In the course of reading through the London newspapers for 1733-6 in connection with the preparation of a new edition of *Ariodante*, I have become aware that there was a deliberate change of policy from Walsh towards the end of 1734. In a series of advertisements in *The Craftsman* during September 1734, Walsh included nine-composer lists for particular repertoires of instrumental music. Handel's name is not included in the lists for 'Setts of Solos for a German Flute' on 7 September, or the similar lists for 'Violin and Bass' on 14 and 21 September, but it does appear in the lists of 'Sonatas for two German Flutes, or Two Violins and Bass' on 28 September; Handel is among the 'eminent Authors' for 'Setts of Concerto's' on 12 October and 'Setts of Lessons for the Harpsicord' on 26 October. The advertisement on 7 December marks a further step: it is not so much a record of new publications as the beginning of a special promotion of Handel's music. It was devoted entirely to publications of Handel's works, with eleven numbered categories; the repertory included Opp. 1-3 (listed as such), the *Water Music*, the 'Utrecht' canticles, the two collections of keyboard suites, *Esther*, *Acis and Galatea* and 'Nineteen operas complete, printed in score'. In effect, Walsh was giving a summary catalogue of his Handel list.

Similar specialist lists appeared occasionally in Walsh's subsequent advertisements, though in the main these returned to the mixed (and shorter) format of recent publications of music by various composers. Rather curiously, these shorter notices in March 1735 included Handel's Op. 2, but not Op. 1 or Op. 3. An all-Handel advertisement in *The Daily Advertiser* for 14 February 1735 basically repeated that from the

previous December, but a more extended list appeared in *The London Evening-Post*, 20-22 May, and *Fog's Weekly Journal*, 17 May. This appears to have been unknown to William C. Smith, and it is important because it gives the first notice of publication of some items for which Smith had only later advertisements: the collections of songs from *Deborah* and *Athalia* and the *Six Fugues or Voluntaries*.

The musical texts of the sonatas, concertos and keyboard works published by Walsh in the early 1730s have been studied in detail by editors of the pieces concerned. Various deficiencies in the published editions have been identified, and it seems that they were based on less-than-perfect sources; they also drew mainly on music that Handel had composed in the previous decades. Nevertheless, these editions remain important not only as musical sources, but as an element in the story of Handel's relationship with the musical public in London and the provincial markets that were reached by the newspapers. With or without the composer's co-operation, Walsh formalised the music that he had available into collections with opus numbers that put Handel's name into his growing catalogue of instrumental music, at a time when the composer was facing difficulties in his operatic career. The 1734-5 season was not only the period when Walsh chose to promote Handel's works, but also the height of the competition to Handel from the Opera of the Nobility, in Farinelli's first season. But there are also signs that during 1732-5 Walsh's own position as London's leading music publisher was also under challenge in the area of instrumental music, by (for example) the independent publication of Festing's concertos and Benjamin Cooke's edition in score of Corelli's famous concertos.

Donald Burrows

MR HANDEL SINGS DUETS WITH LADY GATEHOUSE

The interest generated by Samuel Wesley's discovery at Cambridge in 1826 of three Methodist hymns set by Handel induced the editors of a Methodist-leaning journal, the *Literary Chronicle*, to encourage his brother Charles Wesley junior to put into print some Handelian anecdotes. These were published in the issues of 28 April and 5 May 1827. Several concern King George III and his fondness for Handel's music; these appear in both issues. Another recounts that Handel 'heard that a gentleman had said that his oratorios should be performed on Salisbury plain, the choruses of them being so loud'; Handel supposedly responded that the London theatres were indeed 'too small for the band required'.¹ But the most intriguing anecdote is the last one:²

Handel used to sing duets with the late Lady Gatehouse, of Hadley Park, Surrey. Her ladyship patronised, likewise, Mr. Defesch, who composed for her family the oratorio of *Judith*, and a pastoral drama, called *Love and Friendship*, and the oratorio of *Joseph*; after which, Handel composed another oratorio of *Joseph*, written probably by the Rev. Dr. Morell.

Previously unknown to Handel scholars, this music-loving lady revealed her identity only after a great deal of digging had been done. The ostensible facts in such anecdotes often prove false, so let us first establish some dates. Defesch's *Judith* was first performed publicly in 1733, and the other works in 1744 and 1745. Defesch played in Handel's oratorio band in 1746. The

¹ *Literary Chronicle*, 28 April 1827.

² *Literary Chronicle*, 5 May 1827.



score of *Judith* has not survived, but the published libretto states that the author was 'W- H- Esq.', now identified as William Huggins. There is no Hadley Park in Surrey with a connection to the Gatehouse family, but there is a Headley Park in Hampshire (near Liphook) that belonged to the Huggins family and eventually became the property of Sir Thomas Gatehouse, Kt, who had married in 1747 one of the daughters of William Huggins, Anna Maria.³ It is this lady, who lived until 1793, that supposedly sang with Handel.

Like the investigators of crime, scholars concern themselves with place, date, time, motive and opportunity. So far as dates and times are concerned, I have been unable to identify the year of Anna Maria's birth, though it presumably followed her parents' marriage in 1722. This would make her no older than ten in 1733, which would seem to preclude the possibility of *Judith* having been composed for her. On the other hand it is quite feasible that the two later works were written for her and that she was a pupil of Defesch.⁴ William Huggins (1696-1761) held two court posts at Hampton Court Palace from 1721 – Wardrobe Keeper and Keeper of the Private Lodgings – but he seems not to have relished court life. He had intended to enter the Church and

was for the academic year 1722/23 a fellow of Magdalen College, Oxford, during which time he married Anne, the daughter of William Tilson of the Dower House, Hampton Court. In the event, it was his brother Charles who became a parson. Their elder brother John was, with their father (also John), the proprietor of the Fleet prison.⁵

Perhaps the Huggins family's most notable claim to fame was its purchase in 1727 (for £300) of the library of the late Sir Isaac Newton, President of the Royal Society.⁶ Comprising almost 1800 works, the library required more space than the Society had available. In 1728 it was packed up and sent to Charles Huggins, who had recently been installed as rector of Chinnor (near Thame, Oxon.), where the rectory had twenty-two rooms.⁷ Following Charles's death in 1750 the next rector, Dr James Musgrave, became the library's owner, he having married Charles's niece Jane, the sister of Anna Maria.

John Huggins senior purchased Headley Park in 1727 and seems to have resided there until his death in 1745. Quite when William, his wife and three daughters moved in with him is unknown (his elder brother John died in 1737), but William held the local office of Justice of the Peace for many years. While in

London or its environs Huggins became a friend of William Hogarth.⁸ Both men belonged to the Academy of Antient Musick. It was the Huggins-Defesch oratorio *Judith* that Hogarth illustrated in *A Chorus of Singers* (1732). He also painted portraits of William and of his father, and sold William the final version of his 'Beggar's Opera' painting, now in the Tate Gallery. Later Huggins befriended the Scottish doctor, poet and novelist Tobias Smollett. Huggins was a literary figure in his own right, translating Ariosto and Dante from the Italian and engaging in controversy with Thomas Warton.

Heretofore, Huggins has figured in the history of Handel as the person who desired the performance of *Esther* at the Crown and Anchor Tavern in the Strand in February and March 1731.⁹ Huggins was a member of the Philharmonic Society, which supplied the orchestra 'consisting only of Gentlemen', while the vocal parts were taken by boys and men from the Chapel Royal. Apparently, he also supplied the costumes worn by the singers.

Though the music that Handel and Anna Maria performed is unspecified in the anecdote, an intriguing possibility exists in the form of the three pairs of Italian duets that Handel wrote in 1741, 1742 and 1745.¹⁰

³ Geography is not the only weak element of the anecdote; Handel's *Joseph*, which was composed in 1743 and first performed in 1744, preceded Defesch's setting.

⁴ The librettos of the two later works are anonymous, but perhaps they should now be attributed to Anna Maria Huggins.

⁵ They sold the patent in August 1728 to Thomas Bambridge (died 1741), a former associate: see A. A. Hanham, 'Bambridge, Thomas (d. 1741)', *Oxford Dictionary of National Biography* (2004) [<http://www.oxforddnb.com/view/article/1255>, accessed 31 March 2006].

⁶ See John Harrison, *The Library of Isaac Newton* (Cambridge, 1978), 28-37.

⁷ The advowson of Chinnor had been purchased by John Huggins junior and Christopher Tilson in 1723. Tilson (1670-1742) was Clerk of the Treasury and an MP from 1727 to 1734. He had purchased Hampton Poyle manor in 1723. Charles Huggins matriculated at Magdalen College, Oxford, in July 1717, at the age of 17, and graduated Bachelor of Civil Law in 1728.

⁸ For Hogarth's personal and artistic engagement with music, see Jeremy Barlow, *The Enraged Musician: Hogarth's Musical Imagery* (Aldershot, 2005).

⁹ See Donald Burrows, *Handel and the English Chapel Royal* (Oxford, 2005), 289.

¹⁰ I thank Colin Timms for the suggestion. The duets are HWV 189, 192, 181, 190, 179 and 186.



Scored for two sopranos or soprano and alto, the duets have puzzled scholars, as no originating cause has been apparent until now. If we accept this suggestion, we will have to dispense with the image of Handel actually singing, which is how I read the anecdote initially. Given the other errors in the story, it is possible that composing and accompanying were Handel's roles, rather than actual singing, though he is reported in Hawkins's *History* (1776) to have been 'an excellent singer of such music as required more of the pathos of melody than a quick and voluble expression'.¹¹

As to when the collaboration took place, the dates on the manuscripts of the duets indicate completion in July 1741, October-November 1742, and August 1745. The first is prior to Handel's trip to Dublin, the second follows his return, and the third follows his trip in June and July 1745 to Exton and Scarborough. Anna Maria did not marry Thomas Gatehouse until 1747, so we can assume she had the leisure before that to pursue her musical talent as well as enjoy the support of her parents. Perhaps she was one of Handel's pupils. Where the singing took place cannot be determined at present, though Handel's house in London seems more likely than Headley Park. We can hope that further evidence will come to light, so that the location, dates, music and singing partners can be identified with certainty.

David Hunter

BOYCE'S ODE TO SHAKESPEARE: THE MISSING AUTOGRAPH FOLIO

Last autumn the Gerald Coke Handel Collection acquired from Grosvenor Prints, Covent Garden, a grangerized copy of Burney's *Account of the Musical Performances in Westminster-Abbey, and the Pantheon ... in Commemoration of Handel*. The process of 'grangerization', which is named after the print collector and biographer James Granger (1723-76), is the embellishment and expansion of a published book by the addition of portraits, prints or other illustrative material.

The grangerization of this copy of Burney's *Account* is exceptionally luxurious. The added illustrations are numerous, often rare, and handsomely mounted in stiff card, and the pages of the original *Account* are mounted in larger sheets. The whole was rebound by Joseph William Zaehnsdorf, son of Joseph

(1814-86), in two volumes, folio, in full morocco gilt, with all edges gilt, marbled endpapers, and slip-cases. The work was completed in 1891. The volumes contain about eighty insertions, some of which were already represented in the Coke Collection but many of which are new.¹

As I looked through this fascinating compilation, soon after its acquisition, my attention was caught by an inserted folio of manuscript music. It was the beginning of a piece of 18th-century accompanied recitative, set to the words 'Titles and ermine, fall behind' (see Fig. 1). I immediately recognized this as the missing first folio of the autograph score of Boyce's *Ode to the Memory of Shakespeare* – not because I have an encyclopaedic knowledge of his

¹ I am grateful to Katharine Hogg, Librarian of the Coke Collection, for information on these volumes. The collection is housed at The Foundling Museum, 40 Brunswick Square, London, WC1N 1AZ.



Fig. 1: William Boyce, *Ode to the Memory of Shakespeare* ('Titles and ermine, fall behind'), opening; by courtesy of The Gerald Coke Handel Collection at The Foundling Museum.

¹¹ John Hawkins, *A General History of the Science and Practice of Music*, 2 vols (London, 1875), ii, 913.



works (which I do not!) but because the rest of the manuscript is in the Barber Music Library at the University of Birmingham (there is also a partly autograph set of parts in the Bodleian Library, Oxford: MS Mus.C.114). The 'new' autograph folio is found between pages 40 and 41 of Burney's *Account* but does not appear to relate to his discussion.

Boyce's ode is the first item in Barber Music MS 5008, a collection of theatre pieces that were bound and owned by the singer and actor James Dodd (1740?-1796) of Dean's Yard, Westminster.² To judge from the signature at the foot of the new folio, the manuscript (or the ode) later belonged to the chemist Charles Hatchett (1765-1847), who was also an organist and a collector.³ After his death, the volume was auctioned by Puttick & Simpson on 12 April 1848 (as Lot 56) and bought for 7 shillings by Henry Phillips⁴ – presumably the bass singer (1801-76) of that name. Phillips later removed a number of folios from the ode and gave them on 3 December 1857 to Martin Cawood⁵ – presumably the 19th-century composer of that name. When five folios came to auction at Sotheby's on 27 November 1980 (as Lot 217), they were bought by Birmingham and reunited with the rest of the manuscript. But the beginning of the ode – the first folio – was still missing: this leaf had long since been accommodated in Burney's *Account*!

Boyce's *Ode to the Memory of Shakespeare* is based on words by the actor and playwright William Havard (1710-78).⁶ Although the text was not published until March 1756, in *The New Universal Magazine* and *The London Magazine*, a club reading had taken place in January at which a bust of Shakespeare had been displayed by Roubiliac. The musical setting, which is scored for tenor and bass soloists, SATB chorus and orchestra (oboes, bassoon, strings and continuo), was probably composed in early 1756, first performed at the Theatre Royal, Drury Lane, on 1 and 6 April (with the solo parts taken by John Beard and Champness⁷) and repeated there at around the same time, to celebrate Shakespeare's birthday, in 1757, '58 and '59. The Westminster Abbey bust of the bard was on stage throughout one performance of the work, which is a notable forerunner of the better-known ode by Garrick and Arne for the Shakespeare festival at Stratford-upon-Avon in 1769.

Boyce's setting comprises a number of movements, including four airs and two duets:

[Recit. accomp.] Titles and ermine,
fall behind
[Air] Taught by thyself
alone to sing
[Accomp.] When Horror
ombers o'er the
scene

[Air] He, pow'rful ruler
of the heart
[Accomp.] Shakespeare! no
single merit's
thine
[Air] Now roars the scene
with humour's jest
[Accomp.] Others may by
unwearied aim
[Duet] If e'er thy lofty wing
[Duet] Then, Britain, boast

Above the closing duet we read in the autograph: 'Note, This to be repeated Forte, by way of Chorus'. As an overture Boyce used the first and last movements (*Grave-Largo; Spirituoso*) of the Sonata No. 9 in C from his *Twelve Sonatas for Two Violins with a Bass*, which had been published in 1747.

The ode was edited in a King's College (London) M.Mus. dissertation (1977) by Michael Tavinor, who kindly supplied the score for a performance under my direction at the Barber Institute, University of Birmingham, on 24 February 1982, but so far as I am aware, no edition has ever been published. Maybe the recovery of the missing first folio and the possibility of reconstructing the complete autograph score will encourage the publication of a noble and effective work that deserves an occasional hearing.

Colin Timms

² See Iain Fenlon, *Catalogue of the Printed Music and Music Manuscripts before 1801 in the Music Library of the University of Birmingham, Barber Institute of Fine Arts* (London, 1976), 118-19.

³ *Oxford Dictionary of National Biography* (2004), <http://www.oxforddnb.com.view/article/12595>, accessed 3 May 2006.

⁴ I am indebted to Robert J. Bruce (via Donald Burrows) for this information.

⁵ 'This is entirely the autograph of D^r Boyce: and forming a portion of his celebrated Ode to Shakespeare: presented to Martin Cawood Esq by Henry Phillips 3.^d Dec.^r 1857': *GB-Bu*, Barber Music MS 5008, f. [12r].

⁶ I thank Dr H. Neville Davies for assistance on the literary side of the work.

⁷ There were several 18th-century singers of this name: see Winton Dean, 'Champness, Samuel Thomas', *The New Grove Dictionary of Music and Musicians*, 2nd edn (London, 2001), v, 462-3.



THE DUBLIN *IMENEO*

10 February 1741 has a place in musical history as the date on which Handel gave his last opera performance in London. It was not, however, his last performance of an Italian opera, for he gave *Imeneo* at the Fishamble Street Music Room, Dublin, in March 1742; the wordbook described the piece as a 'serenata', and the opera was probably presented with minimal staging. For the Dublin performances the composer produced a new version of the score, to suit the circumstances of his concert series and his current cast of singers: the principal voices for *Imeneo* would have been Susanna Cibber (in the role of Tirinto), Christina Avoglio (Rosmene) and Calloghan McCarty (Imeneo).

In the anniversary year of 1992 I was sorry that the opportunity was not taken (in Dublin or London) to recreate the versions of the works that Handel performed during his Dublin season, though inevitably there were some events that claimed to represent the Dublin *Messiah*. (So far as I am aware, none of them did.) All credit, therefore, to Opera Ireland for giving the first Dublin revival of *Imeneo* at the Gaiety Theatre in November 2005, in a staged production and an impeccably correct musical version recreating that of 1742.

Musically the project was taken seriously, with a committed cast and stylish musical direction under Laurent Wagner, even to the extent of resisting the temptation to expand Clomiri's minimal Dublin role with irrelevant music. In terms of the score, the 1742 form of *Imeneo* proved to be an effective and compact version of the opera, with only one intrinsic problem. The insertion into the final scene of the luxuriant duet 'Per le porte del

tormento' from *Sosarme* seemed misjudged in a context where Rosmene had just rejected her duet partner: for Handel, clearly, this consideration must have been trumped by the attraction of a musical showpiece for Avoglio and Cibber. As to what happened on stage in November 2005, some of it was (as we have come to expect in modern Europroductions) distracting or obstructive, but it set me thinking about more general matters concerning opera presentation and the present-day audience.

The success of Handel's operas as musical dramas depends to a large extent on direct, undisturbed and focused contact between singers and audience in arias. The Dublin *Imeneo* began unpromisingly with an over-tentative (and rather slow) delivery of 'Se potessero' in which the singer's message was undermined by the indifferent antics of a scene-painter, who seemed to be wearing health-and-safety ear-muffs and may (or may not) have been intended to represent Imeneo. 'Sorge nell'alma mia', the biggest display aria in the opera and the one that accordingly should have carried the greatest dramatic weight, was 'performed' from a score on a music stand, as if in a gesture of abnegation from any emotional involvement with the substance of the drama. How, therefore, were we to take the emotions of the characters seriously?

On a more general level, I thought that the production was misconceived in terms of its audience. The basic visual idea of the production, as it turned out, was that for most of the opera the action took place to the back of the scenery (representing a rehearsal space?), which was rotated, when Rosmene had made the choice between her suitors, to reveal an elaborate and colourful Sun-King-style French Baroque setting, with matching

costume transformations. There were also many incidents that reflected a clever and intelligent reading of details in the libretto. The problem is that in a theatre-full of people (in modern Dublin or London) there are probably only a couple of dozen individuals with sufficient prior knowledge of the opera to recognise the relevance of the more abstruse stage activities: for most of the audience, these get in the way of the plot and, at best, are masked out as an exotic and irrational irrelevance. I increasingly feel that the main job of an opera production should be to render the broad outlines of the story comprehensible. In the case of *Imeneo* this includes some initial exposition both of Imeneo's rescue of a boat-load of maidens from pirates and of Rosmene's possible obligation to Tirinto.

Then there is the look of the thing. Perhaps you might survive the sight of a dark and derelict stage-setting for a couple of acts, if you knew that something more visually attractive was in the offing, but it would have been tactically better to represent something closer to the specified 'deliziosa' from the start. For me the most discouraging moment of the evening came not in the theatre but in the bar at the interval, where there was an atmosphere of rather dull doggedness: for those who were still present, the messages in the air seemed to be 'So this is what a Handel opera is like' and 'I'm glad I'm going to *Traviata*' (Opera Ireland's other offering that week). The only comment from the Dublin lady in the seat next to mine was that she remembered a recent attractive-looking production of a Monteverdi opera.

You would not have guessed that the drama in *Imeneo* has an underlying comic situation, needing a light touch while still dealing with powerful human emotions. (The



interplay of the various strands is one of the aspects that makes *Imeneo* a particularly good opera in my opinion – but that’s another matter.) At the other extreme I have also seen productions of Handel operas presented in a farcical manner, usually achieved by satirizing supposed musical and dramatic conventions at the expense of the plot and characterisation, or by introducing visual material in direct opposition to the messages that are coming into the ears.

I am beginning to think that all Handel opera productions should assume a ‘first-time’ audience and concentrate on getting the audience back for a second time. In spite of the proliferation of Handel opera performances during recent decades, I sensed that the genre is still new territory for Dublin, in spite of the city’s more-than-honourable association with the composer. So I hope that Dublin audiences will have, and will take, the opportunity of seeing further Handel productions from Opera Ireland in future.

Donald Burrows

EXHIBITIONS IN LONDON

HANDEL’S *GIULIO CESARE*: FROM EGYPT TO ENGLAND

The Foundling Museum
5 May – 29 October 2006

In 1724, when he staged *Giulio Cesare in Egitto*, Handel presented his London audience with a portrayal of the Roman dictator quite different from the traditional image received from history or Shakespeare. The

original libretto on which that of his opera is based is a light-hearted affair written for the Venice carnival of 1676, and the details of the plot, which focuses on the love affair between Caesar and Cleopatra, are largely fictional. Handel’s score added depth to the characters, creating a more dramatic work and some of his most challenging roles. For these he engaged a star-studded cast, with the castrato Senesino as Cesare, Francesca Cuzzoni as Cleopatra and Margherita Durastanti as Sesto (the distraught young son of Pompeo), and gave them some of his greatest arias, including ‘Piangerò la mia sorte’ and ‘Va tacito e nascosto’.

Giulio Cesare was pivotal in the rediscovery of Handel’s operas in the twentieth century, from the first modern revival at Göttingen in 1922, when the role of Caesar was sung by a baritone, to the ENO production of 1980, when it was claimed for mezzos by Janet Baker. Numerous recent productions have ranged from reconstructions of Baroque staging to dinosaurs (in Munich) and to the Bollywood-style reading of the recent Glyndebourne production, which is to be revived in this year’s festival.

The present exhibition traces in documents, images and related events almost 300 years of *Giulio Cesare*’s performance history in England. Events connected with the exhibition include:

4 June Sunday afternoon recital by Barbara Destefanis

7 June ‘Staging *Giulio Cesare* – Baroque practice or contemporary expectations?’: Talk by Richard Gregson

11 June Family Day: The Foundlings go to Egypt

21 June ‘From Rinaldo to Orlando, or Senesino’s Path to Madness’: Talk by Dr Melania Bucciarelli

29 June ‘A Character Transform’d: Handel’s Cleopatra’: Talk by Dr Andrew Jones

6 July An Evening with James Bowman
James Bowman will sing arias from *Giulio Cesare* and reminisce on past performances

31 July to 3 Aug School of Baroque 2006 – Julius Caesar in Egypt: a summer school for 8-13 year-olds with music, art and drama to create a new work (joint event with the Handel House Museum)

12 Sept Concert of Baroque chamber music, with the world première of a new cantata commissioned by The Foundling Museum

1 Oct Sunday afternoon concert of chamber music

For bookings or details, contact: The Foundling Museum, 40 Brunswick Square, London, WC1N 1AZ (020 7841 3600; enquiries@foundlingmuseum.org.uk).

Katharine Hogg

HANDEL AND THE CASTRATI

**Handel House Museum
29 March – 1 October 2006**

Some of Handel's best-loved melodies were composed for performance by castrato singers – Italian males who had undergone surgery and developed a mature soprano or alto voice. The greatest castrati were international superstars renowned for the exceptional range, power and agility of their voices, their beauty and variety of tone and their phenomenal breath control, and they used their artistic abilities to move and thrill their audience.

This exhibition, curated by the countertenor Nicholas Clapton, features a variety of images (pictures and prints), scores and other objects relating to castrati and is complemented by talks and recitals of music composed by Handel for these remarkable singers.

For more information, contact the Handel House Museum, 25 Brook Street, London, W1K 4HB (mail@handelhouse.org; 020 7495 1685).

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Those interested in Handel or the castrati may also like to know that the latest volume of the *British Journal for Eighteenth-Century Studies* – over 200 pages – is devoted entirely to Farinelli. In addition to an essay by Nicholas Clapton there are articles by Wendy Heller, Ellen Harris, Thomas McGeary, Judith Milhous and Robert D. Hume, Roger Savage, Berta Joncus and others.

THE *HHA* AT 50

The *HHA* – *Hallische Händel-Ausgabe* (Halle Handel Edition) – has just passed its fiftieth birthday. The idea of publishing a new edition of Handel's music arose in 1943, when a contract was signed between the City of Halle, the composer's birthplace, and the Bärenreiter publishing house based in Kassel. Twelve years later, the Georg-Friedrich-Händel-Gesellschaft (the Georg Frideric Handel Society) was founded in Halle and became responsible for the editorial work. By the end of the year the society had published the first volume of Handel's keyboard works, *The Eight Great Suites*, ed. Rudolf Steglich (1955), which inaugurated what later became known as the *HHA* – the modern critical edition of Handel's collected works.

The preparation of the edition is supervised by two general editors – Terence Best and Wolfgang Ruf – and by an editorial board composed of Handel scholars from Germany, Britain and America. The edition is divided into five series and will eventually encompass 116 volumes, of which 64 (and five supplementary volumes) have already appeared. It is scheduled for completion in 2023.

For further information go to www.haendelhaus.de/gfhaendel/Haendel and www.baerenreiter.com.

HANDEL INSTITUTE SECRETARIES: *VALE ET SALVE*

As some readers of this *Newsletter* will know, Dr Elizabeth Gibson has decided to leave Saxmundham (Suffolk) and return to her native Canada. Elizabeth made an enormous contribution during her seven years as secretary to the Handel Institute's Council, running its day-to-day business, fostering good relations with other institutions and individuals, and organising several conferences and study days. While we are sorry to lose her, we are grateful for her hard work (and good humour) and wish her well in her new life on the other side of the pond.

We are pleased to announce that Ms Helen Smithson has agreed to step into her shoes, at least for a trial period. Having read Music at the University of Birmingham, Helen has since pursued a career in the financial sector. But she is also a Handelian: she has attended conferences in London and Halle and is a part-time research student at the Open University under the supervision of Terence Best and Donald Burrows. We are grateful to her for picking up the gauntlet and wish her well in the job.

RESEARCH AWARDS

Applications are invited for Handel Institute Awards in support of research projects involving the music or life of George Frideric Handel or his associates or contemporaries. One or more awards may be offered, up to a total of £1,000. Awards will not be made for the payment of university fees. The **deadline** for the receipt of applications is **15 September 2006**. For further information, please contact the Hon. Secretary, Ms Helen Smithson (address below).

The Handel Institute is a registered charity, no. 296615. Correspondence relating to the Newsletter should be sent to the editor, Professor Colin Timms, Barber Institute of Fine Arts, University of Birmingham, Edgbaston, Birmingham, B15 2TS (C.R.Timms@bham.ac.uk). All other correspondence should be addressed to the Hon. Secretary, Ms Helen Smithson (handelsecretary@hotmail.co.uk).
