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THE HANDEL INSTITUTE NEWSLETTER

Two research articles and two 'appreciations' form the bulk of this issue. Donald Burrows investigates the intriguing possibility that Handel may have included an aria by Pergolesi in his 1736 revival of *Ariodante*, and assesses the achievement of that eminent Handelian, the late Alfred Mann. Ilias Chrissochoidis provides a detailed explication of a neglected poem of 1732 that places *Esther* in context and shows that English oratorio by Handel enjoyed royal support from the start, and James Bowman contributes an affectionate appreciation, from a singer's perspective, of the work of the Handelian conductor Charles Farncombe, who died last summer.

Colin Timms

DID HANDEL PERFORM A PERGOLESI ARIA?

'He has sung nothing of Handel's yet but the last duet in *Ariodante*': thus on 8 May 1736 the Earl of Shaftesbury described the recent London début of the castrato Gioacchino Conti, the new 'first man' in Handel's opera company.[1] It was only with the revival of *Ariodante* for two performances on 5 and 7 May that Handel's activity in the 1735-6 season at Covent Garden theatre could be described in terms of an 'opera company'. Up to that time he had lacked a sufficient cast of soloists to present Italian operas and had instead given a series of English works, beginning in February 1736 with *Alexander's Feast*. Perhaps he would have been content with maintaining an all-English programme throughout the season, leaving the field of Italian opera in the hands of the Opera of the Nobility at the King's Theatre, especially since the rival company was at the height of its success with singers that included Farinelli, Senesino, Montagnana and Cuzzoni – challenging competition indeed.

The situation was changed, however, when plans moved forward for the marriage of the Prince of Wales in the spring of 1736. In celebration of the period of the previous royal wedding, that of Princess Anne in 1734, both of the opera companies had mounted special productions, in Handel's case *Parnasso in festa*. No doubt the Opera of the Nobility would do something similar to entertain the London audience at the time of the 1736 wedding, especially since the Prince had been active in their support in 1734-5 and 1735-6, to the exclusion of Handel's company.[2] (Their topical offering, Porpora's *Festa d'Imeneo* 'In Honour of the Royal Nuptials', eventually received its first performance on 4 May 1736.) There was therefore a special incentive for Handel to give some opera performances at Covent Garden, if he was to maintain his position on London's musical and social map. His situation was probably saved by the fact that the wedding occurred late in the opera season, since the requisite singers might become available when they had fulfilled other commitments on the continent. Above all, he needed a 'first man'.

It was in these circumstances that Conti, then 22 years old, arrived in April 1736 to sing for Handel. During that month Handel composed his 'wedding opera' *Atalanta*, but the staging of this production needed some time for preparation and it was prudent to begin by reviving another opera (or two) for which the theatre had the scenery and costumes in stock, in order to introduce Conti to the London audience and re-orientate the company towards opera performance. Again the Earl of Shaftesbury is our witness, writing on 22 April:[3]

> The Town is very busy in preparing for the grand wedding which will certainly be very soon [...] We are to hear *Ariodante* next Wednesday[.] One of the singers (I think Negri) not being come yet, *Alcina* can-not be perform'd till the week after & when it is, I hear, Conti the new voice, whom Handel says exceeds the expectation he had of him before he came, will have a new part.

As it turned out Maria Negri arrived in time to perform in *Atalanta*, which opened on 12 May as the next

production after the *Ariodante* revival, and *Alcina* never made it to performance at this time.

Although Conti may have exceeded the expectation that Handel had of him as a singer, the score for the revival of *Ariodante* indicates a lack of musical flexibility on the singer's part, for it seems that it was impractical for him to perform the extensive and virtuoso arias that Handel had composed for Carestini to sing in the role of Ariodante the previous season. Instead, in a new development for Handel's opera career in London, Conti in *Ariodante* sang arias by other composers, presumably from a repertory that was already familiar to him: Shaftesbury was correct in stating that the duet in Act III ('Bramo haver mille vite') was the only remnant of Handel's music for Ariodante to be included in the 1736 revival. The substitution of the arias must have been a special concession or gesture on Handel's part to ensure the success of Conti's London début; it seems likely to have been a matter of necessity rather than choice.

Early this year I completed a new edition of *Ariodante* for the *Hallische Händel-Ausgabe*, which is scheduled to be published in 2007-8 as Serie II, Band 32. Following the practice of the Halle edition, the volume will present all of Handel's music for the opera, including the performing version from the 1736 revival. Unfortunately, Conti's music from that revival does not survive in a complete form: his seven arias are represented in Handel's performing score only by the orchestral Bassi lines, though the Italian texts are to be found in the relevant printed wordbook.[4] None of the composers of the seven arias is identified in these *Ariodante* sources, and only two of the arias can be completed to full score. One of them, 'No, non chiedo, infauste stelle', comes from Gaetano Maria Schiassi's opera *Il Demofoonte* (Venice, 1735), a complete score of which is found in the library of Brussels Conservatory.[5] From this it is apparent that the original Italian text of the aria was adapted for use in *Ariodante*, and the same was probably the case also with the other arias.

The other aria to survive in full score, 'Il mio core innamorato', has hitherto been known principally from a copy in a manuscript volume of music relating to London opera performances in the 1730s, now in the collection of the Irving S. Gilmore Music Library at Yale University.[6] The volume derives from the Aylesford Collection and was originally copied for Charles Jennens. The aria, in the hand of a scribe from the 'Smith circle' of copyists who worked for Handel, must have been copied soon after the 1736 revival of *Ariodante*, and Jennens himself added an annotation above the beginning of this item, 'Sung by Sign^{or} Conti in Ariodante'. Even on the limited evidence available through comparison with the Bassi part that survives in the performing score, it is apparent that the copy is not accurate in some details, and the Italian text in the manuscript diverges from that given in the wordbook, suggesting that vestiges of a previous aria text remained in the music that the copyist was using as a source. Frustratingly, the origin of the aria is not identified in the Aylesford copy, and so in this case we have a complete score but no knowledge of the composer or of the opera from which the aria may have been derived.

Thus matters stood in the autumn of last year when, in a final attempt to find scores of the arias that survive only as Bassi lines, I visited Italian libraries to examine the surviving copies of operas with which Conti might have been associated before coming to London.[7] Unfortunately, none of the scores that I saw yielded material for the five arias whose origins for the moment remain obscure: the parent scores are either unidentifiable or, where speculatively identifiable (as in the case of Ciochetti's *Demofoonte*), lost. The situation is not helped by gaps in our knowledge of Conti's early career, and it is of course possible that his repertory included music that he had not performed in public; also, if the Neapolitan composer Nicola Conti was his father (or a close relation), another plausible area of 'lost' repertory opens up.

Although I had no success with these five arias, my visit did nevertheless bring to the surface some intriguing evidence concerning the aria hitherto known from the

1 Letter from the 4th Earl of Shaftesbury to James Harris, in Donald Burrows and Rosemary Dunhill, *Music and Theatre in Handel's World* (Oxford, 2002), 17.

2 See Donald Burrows, 'Handel and the London Opera Companies', in *Göttinger Händel-Beiträge*, 10 (2004), 149-65.

3 Letter to James Harris, in Burrows and Dunhill, *Music and Theatre*, 15.

4 I reported on the source situation and the circumstances of the 1736 revival in 'Handel's 1736 Performances of *Ariodante*', in Patrizia Radicchi and Michael Burden (eds), *Florilegium Musicae: Studi in onore di Carolyn Gianturco* (Pisa, 2004), 429-46. The musical material for the 1736 arias survives only in Handel's subsidiary performing score, now D-Hs, M A/1006a.

5 B-Bc, MS 2355. The score was probably copied in Italy during the 1730s; it was acquired by the Brussels library in the nineteenth century from a singing teacher formerly resident in London.

6 Misc. MS 78. On the contents of the volume, which was assembled for Jennens from manuscripts by several copyists and includes substantial music from Porpora's *Polifemo* and Veracini's *Adriano*, see Reinhard Strohm, '*Scarlattiana* at Yale', in Nino Pirrotta and Agostino Ziino (eds), *Händel e gli Scarlatti a Roma* (Florence, 1987), 113-52.

7 I thank Suzana Ograjenšek, who assisted in the preparations for my visit.

unattributed copy at Yale: two other sources for the movement can now be added. This probably represents some form of nightmare for an editor: in Italy I did not find sources for the movements I needed, and what I did discover served only to complicate the interpretation of the material that I already had. (A more serious nightmare would of course involve discovering sources of missing music when the score had been set up in print, or immediately after publication.)

The most important new source for the aria 'Il mio core innamorato' is an unbound manuscript, comprising two four-leaf gatherings, in the library of the Milan Conservatory.[8] It carries no evidence of its original context or provenance, but was written by an Italian copyist on 18th-century Italian paper. The watermark is small and indistinct, but sufficient to rule out two common Italian types ('Moons' and 'Fleur-de-lys in a circle'), and the limited image available seems most likely to relate to the 'Deer' type that Handel used for his Neapolitan autographs in the first decade of the century.[9] Unfortunately, the repertory of Italian paper types is not yet sufficiently well documented to be specific about matches, but it seems very likely from the paper-type and the handwriting style of the music copyist that the manuscript originated in Naples during the 1730s. The copy gives the aria in its original form, with the Italian text as it had presumably been performed in Italy, and has an accurate music text that enables some corrections to be made to the version found in Yale. Most interesting of all, the aria is headed 'Sig^{e}. Pergolesi', in an annotation probably written by the music copyist.

The attribution of music to Giovanni Battista Pergolesi is one of the most difficult topics in eighteenth-century music. The work-list for the composer in *The New Grove* summarises the situation with regard to the old *Opera omnia* of his works as follows: 'Of the 148 works in this edition, 69 are misattributed, 49 are questionable and only 30 may be considered genuine'.[10] 'Il mio core innamorato' is listed in *Grove* among the 'Arias, spurious unless otherwise stated', where it is classified as 'doubtful' and a reference is given to a source at the Brussels Conservatory. This turns out to be another copy of the original form of the movement, included in a volume of miscellaneous arias.[11] There is no mention of a composer or work on the music itself, but in the list on the contents page of the volume (which was probably written in the 18th century, though not by the music copyist) the aria is included in a group of ten movements attributed to Pergolesi: other composers represented in the volume include Leo, Lampugnani, Porpora and 'Sig^{r}. Broschi' (presumably Farinelli's brother).

The music of the volume, which was copied as one continuous collection, is in the hand of the copyist known to Handelian scholarship as 'S5', the designation given by Jens Peter Larsen in his book about *Messiah*. S5 was a London copyist directly involved with Handel's performing scores in the composer's last years, but during the 1740s had been employed in the creation of the 'Granville' and 'Lennard' manuscript collections of Handel's works. (The hand is also found, less copiously, in the 'Aylesford' collection.) On the basis of the rastra type, it seems that the aria miscellany at Brussels was also copied in the first half of the 1740s.

The Brussels manuscript raises many interesting questions concerning the person for whom the volume was copied, and the availability in London of sources from which the music was derived. Like the Milan manuscript, the Brussels copy presents the original Italian form of the aria uninfluenced by the alterations that were made for *Ariodante*. Collation of the details of the music text reveals that this copy was not derived, directly or indirectly, from the Milan manuscript: the Yale, Milan and Brussels copies reflect different branches of textual transmission.[12] At the moment, and perhaps for ever, we lack the vital connecting links in the story.

The naming of Pergolesi in two independent sources perhaps suggests that the attribution has some plausibility; the musical style of the movement does not contradict this, though it is perhaps indistinguishable from the idiom of other Neapolitan (or Naples-influenced) composers of the 1730s. Given the problematic nature of the Pergolesi repertory, caution is obviously needed in identifying him as the composer of 'Il mio core innamorato', but there remains the intriguing possibility that, perhaps even without knowing it, Handel may have included an aria by the composer of *La serva padrona* (1733) in his 1736 revival of *Ariodante*.

Donald Burrows

8 I-Mc, Noseda L.4-5. I thank Prof. Licia Sirch for making facilities for watermark tracing available at the library.

9 See the reproductions of watermark figures in Donald Burrows and Martha J. Ronish, *A Catalogue of Handel's Musical Autographs* (Oxford, 1994).

10 *The New Grove Dictionary of Music and Musicians*, 2nd edn (London, 2001), xix, 395.

11 B-Bc, MS 5048; the volume, although copied continuously, is catalogued as comprising MSS 5033-5055. It is uniform with two others with similar repertories written by the same copyist (MSS 4989-5011 and 5012-5032). The presence of these volumes and the Schiassi score in the same collection is a coincidence, not an indicator of common early provenance.

12 A full collation of the music and Italian texts in the three sources is given in the commentary to the forthcoming *Ariodante* edition. The sources show no consistency in the application of appoggiaturas or of slurs to the violin parts.

A 'FAM'D *ORATORIO* ... IN OLD *ENGLISH* ... SUNG': *ESTHER* ON 16 MAY 1732

Among music scholars, Handelians are privileged to tap an inexhaustible, it would appear, well of data. Such happy strength of information – a by-product, really, of an artist's engagement with new institutions – signals Handel's modernity and, equally important, helps disentangle the composer from the field of a 'Bach and Handel' titanic (and Teutonic) alliance.[1] The poem below, a specimen of the treasures hidden in early English newspapers, appeared in *Read's Weekly Journal, or, British– Gazetteer* for Saturday 20 May 1732, p. [2], and allows us to reassess London's theatrical prodigy of that month, *Esther*.

A DIARY *of the* Week's News *in* VERSE.

ON MONDAY died *Pit* [*sic*], the Keeper of *Newgate* at home;
On TUESDAY came News that *Thomson* was taken at *Rome*;
The same Day a Soldier was dang'rously hurt in the *Park*
By a Ball, perhaps, aim'd at some other Mark;
In the Ev'ning the King, whom God bless, and the Queen,
At the fam'd *Oratorio* were both to be seen,
Th' *Oratorio* which all in old *English* is sung;
And on WEDNESDAY was christened the young * Mr. *Young*.
A *Lawyer* and *Lord* went to it Pell-Mell,
But who had the better's not easy to tell.
Last THURSDAY, at *Epsom*, was a Day of great Sport,
The *Prince* grac'd the *Downs* with half of his Court:
Among the Nags enter'd was swift *bonny Kate*,
But the Horse of Squire *Rich* went off with the Plate.
YESTERDAY there was publish'd a very learn'd Book,
Where answers to *Atheists* you'll find, if you look,
By the *Rector* of *Exon*, well vers'd in the *Greek*
What happens TO-DAY, you shall hear of next Week.

* *Sir* William Young's *Son*.

The diary lists memorable events reported in London during the week of 15-19 May 1732, infusing poetic life into dry journalism under the commercial imperative for innovation (the format was retained in the following two issues). Given that weekly papers typically drew their news from the London dailies, we can readily test its accuracy against contemporary newspapers and journals.[2]

'Mr. Pitt' (also 'Pitts') was 'Head-Keeper' (or 'Master Keeper') of Newgate prison, a lucrative post ('worth 5 or 6000 l.') he had 'possessed many Years'; he expired at his house in Newgate Street on the night of 15/16 May 'after a short Illness' (*LEP*, 16-18 May, [1]; *DA*, 17 May, [1]). The wide coverage of his decease has much to do with the jail's ghastly reputation ('an Emblem of Hell itself, and a kind of an Entrance into it'[3]) and the financial rewards of the position.[4]

On 16 May newspapers reported the confinement in Rome of 'Mr. Thom[p]son, late Warehouse-Keeper to the Charitable Corporation',[5] a company offering low-interest loans to the 'Industrious Poor'. Over a number

1 They were equated only as organists by John Hawkins (*A General History of the Science and Practice of Music*, 5 vols (London, 1776), iii, 209; v, 255) and Charles Burney (*A General History of Music*, iv (London, 1789), 590, 593).

2 The following abbreviations are used: *The Comedian, or Philosophical Enquirer* (*C*); *The Country Journal: Or, The Craftsman* (*CJ*); *The Daily Advertiser* (*DA*); *The Daily Courant* (*DC*); *The Daily Journal* (*DJ*); *The Daily Post* (*DP*); *Fog's Weekly Journal* (*FWJ*); *The Gentleman's Magazine, Or, Monthly Intelligencer* (*GM*); *The Grub-street Journal* (*GSJ*); *The London Evening-Post* (*LEP*); *The London Gazette* (*LG*); *The London Journal* (*LJ*); *The London Magazine. Or, Gentleman's Monthly Intelligencer* (*LM*); *The Universal Spectator, and Weekly Journal* (*US*); the year 1732 is assumed.

3 [Daniel Defoe], *The Fortunes and Misfortunes of the Famous Moll Flanders* (London, 172[2]), 337. See also *Hell upon Earth ... otherwise (vulgarly) called Newgate* (London, 1703).

4 See *DC*, 17 May, [2]; *DP*, 17 May, [1]; *GSJ*, 18 May, [3]; *CJ*, 20 May, [2]; *US*, 20 May, [3]; *GM*, ii, 775; *LM*, [i], 97.

5 *DJ*, 16 May, [2]; *LEP*, 13–16 May, [2]. See also *DA*, 17 May, [1]; *DC*, 18 May, [2]; *GSJ*, 25 May, [1].

of years John Thompson had embezzled 'upwards of Half a Million, most Part of which was the Fortunes of Widows and Orphans'.[6] According to the Duke of Chandos, who had strongly invested in the company, the fraud 'has ruined a vast number of Familys and made in proportion almost as many unhappy people as did [the South-Sea 'Bubble' in] ye Year 1720'.[7]

The disappearance of Thompson and his colleague Robinson in October 1731 alarmed his supervisors, and subsequent audits of the company's books revealed the massive fraud.[8] In early March 1732, and after the Crown had put a 500-pound bounty on his head (*C*, i (April), 20), Thompson volunteered 'to return home and discover whatever he knows relating to the Company's Affairs' (*LJ*, 11 March 1731/2, [2]). One David Avery, 'discharged out of the Custody of the Serjeant at Arms upon Bail', was sent to Paris to negotiate with him but came back empty-handed (*US*, 22 April, [2]; *FWJ*, 29 April, [2]).

The arrival of Thompson in Rome together with a ludicrous effort to negotiate his safety (by offering back the company's books) created a furore in London.[9] What is more, the apparent assistance he received from the Pretender's banker in Rome turned the affair into a political crisis (*C*, iii (June), 26). Rumours of Thompson's links with the Jacobites and a putative meeting with Charles Stuart (*LM*, i, 138-9) ignited conspiracy theories and kindled anti-Catholic sentiment.[10] On 4-5 May the House of Commons expelled two MPs and former directors of the company – Sir Robert Sutton, Knight of the Bath and member of the King's Privy Council, followed by Sir Archibald Grant – and a couple of weeks later it ordered the incarceration of a third culprit, William Burrows, Esq.[11] Political action reached a peak on 1 June, with the King assenting to bills for the arraignment of the Corporation's board members and for the financial relief of those affected (*LG*, 30 May-3 June, [1-2]).

The accident in Hyde Park occurred in the morning of 16 May during a military exercise of the first regiment of Foot Guards under the direction of 'the Right Hon. Sir Charles Wills, Knt. of the Bath' (*DA*, 17 May, [1]). While firing was in progress, a musket 'Ball was discharged from a Piece in the Second Battalion, which graz'd on the Brass-work of a Soldier's Pouch, and went through the Pouch of his Left-hand Man against his Thigh; but he having some Money in his Pocket, prevented the Ball from entering' (*DC*, 17 May, [2]). Reports on the soldier's condition range from 'only bruised' to 'much bruised' and 'dangerously wounded'; there is agreement, however, that the ball 'was design'd [to hit] elsewhere'.[12]

Sir William Young (or 'Yonge'; *ca* 1693-1755), MP for Honiton, in Devonshire, Knight of the Bath and close associate of Sir Robert Walpole, was a Lord of the Exchequer (he would later become Secretary at War, member of the King's Privy Council and Governor of the Small-Pox Hospital).[13] Strong dedication to Walpole together with forays in poetry made him an easy target for the caustic pens of Pope and Swift.[14] Weeks before the diary's appearance, his public profile received a boost with the poem 'Of modern Wit. An Epistle to the Right Hon. Sir *W. Young*',[15] one of many copycats inspired by (or better, reacting to)

6 *A Short History of the Charitable Corporation* (London, 1732), 13-5. The affair is described also in *A Letter from a Member of the House of Commons ... to his Friends ... at Rome* (London, [1732]), 11-19.

7 Letter of 25 November 1731 to Mr Pitt of Fort St George: Huntington Library, Brydges Papers, ST 57, vol. 38, p. 337.

8 *The Historical Register*, xvii (1732), 108-9; *The Report of the Gentlemen appointed by the General Court of the Charitable Corporation ... to inspect the State of their Affairs, &c.* (London, 1732).

9 See *The Resolutions of Both Houses of Parliament, in Relation to Seignr Belloni's Letter from Rome, May the Fourth, 1732*; *DJ*, 26 May, [1] and 27 May, [3].

10 *A Letter from a Member*, 7-8. See also *The Practices of the Pretender and his Agents at Paris and Rome, with Relation to the Charitable Corporation, and their late Warehouse-keeper John Thompson*, announced in *LG*, 27–30 May, [2].

11 *LEP*, 4-6 May, [1]; *C*, iii (June), 26; *FWJ*, 20 May, [2]. They also attracted public ridicule in Alexander Pope's *Of the Use of Riches, An Epistle to the Right Honorable Allen Lord Bathurst* (London, 173[3]), 6.

12 *DP*, 17 May, [1]; *LEP*, 16–18 May, [1]; *DC*, 17 May, [2]; *DA*, 17 May, [1]; *CJ*, 20 May, [2].

13 *LEP*, 13–16 May, [1]; John Chamberlayne, 'A General List ... of all the Offices and Officers ... of his Majesty's Government', in *Magnae Britanniae Notitia* (London, 1726), 111, and the same list for the year 1735 (42, 132); 'The Court Register', in *The Court and City Register for the Year 1743*, 2; *Alexander's Feast ... By Mr. Dryden. Perform'd on Friday the 2d of March, before the Presidents, Vice-Presidents, and Governors of the Small-Pox Hospital* (London, 1753), 24.

14 *Characters of the Times* (London, 1728), 10-12.

15 See *The Monthly Chronicle*, v/3 (no. 51, March), 72.

Pope's *Epistle* to Lord Burlington.[16] The widely reported birth (26 April) and baptism (17 May) of Young's 'Son and Heir' may have been part of the same publicity campaign.[17] Certainly, his house in Pall Mall was well prepared to meet the happy occasion. The year before (3 June 1731) his new-born daughter had also been baptized there with 'his Royal Highness the Prince of *Wales* [standing] Godfather in Person, the Duchess of *Newcastle* and the Lady *Guilford* Godmothers'.[18]

Three horses competed in the 18 May race on Epsom Downs, Surrey: 'Mr. Rich's Galloway, [*i.e.*,] Young Harlequin, Old Harlequin, (formerly Lord Tankerville's, and since Mr. Metcalfe's) and Mr. Griffin's Grey Horse' (*DP*, 19 May, [1]; *LEP*, 18–20 May, [2]; *LJ*, 20 May, [3]). The diarist mistook the latter for 'Bonny Kate', also owned by Griffin, who had won a race on the 16th.[19] Luck shifted sides on Thursday, however: Griffin's horse 'threw his Rider the first Heat, so was distanced, and Young Harlequin won the two first Heats' (*DP*, 19 May, [1]) and also the Galloway Plate, valued at a reported 20 or 30 Guineas (*DJ*, 19 May, [1]; *DC*, 19 May, [2]). The arrival of the Prince of Wales, announced in Tuesday's *Daily Journal* and *London Evening Post*, transformed the race into a glamorous event, drawing 'the greatest Appearance of Company there that ever was known'. 'Lord Tankerville, Lord Malpas, and others' accompanied the Prince in his sojourn, and after dinner at Lord Baltimore's house they went to the race (*DP*, 19 May, [1]; *LEP*, 18-20 May, [2]). Responding to Epsom's allure, His Highness would later establish a country residence close by.[20]

The theological attack on atheism, finally, is 'A DEFENCE OF REVEAL'D RELIGION, against the EXCEPTIONS of a late Writer, in his Book, intitled, CHRISTIANITY as OLD as the CREATION, &c. ... By *JOHN CONYBEARE*, D. D. *Rector of* Exeter-College *in* Oxford'.[21] Our diarist probably confused Exeter College with the homonymous city and definitely missed the announcement of the book on Thursday (*DJ*, 18 May, [1]). Such minor points cannot, however, affect the overall accuracy of the poem, which now emerges as a reliable source on matters Handelian.

Our attention here focuses, predictably, on the 16 May performance of *Esther*. The new data corrects Deutsch's claim that, in addition to the première, 'the Court also attended the performances on 6th, 13th and 20th May'.[22] A thorough examination of the London dailies shows, indeed, that all six performances of the oratorio were given 'By His Majesty's Command' and promptly attended by the royal family.[23] It is remarkable that the monarchs attended this non-staged production for a fifth time in two weeks and only three nights after their last visit to the King's Theatre (one more would follow on the 20th). Did they relish the use of Coronation anthems in *Esther*[24] or were they taken by the enthusiasm of Handel's strong-willed pupil, the Princess Royal? According to Burney, Princess Anne encouraged the composer to present *Esther* to the public;[25] I have suggested elsewhere that Anne, publicly known as the Prince of Nassau's future consort, might have attached herself to the virtuous heroine.[26] However that may be, describing *Esther* as a 'fam'd

16 [Alexander] Pope, *An Epistle to the Right Honourable Richard Earl of Burlington. Occasion'd by his Publishing Palladio's Designs of the Baths, Arches, Theatres, &c. of Ancient Rome* (London, 1731). For the scandal this poem caused and its possible links to Handel's production of *Esther*, see my *Early Reception of Handel's Oratorios, 1732-1784: Narrative-Studies-Documents* (Ann Arbor, 2004), 458-63.

17 The birth is reported in *US*, 29 April, [2]; *GM*, ii, 725; *GSJ*, 4 May, [2] (which reproduces the news from the *Post-Boy* and the [*Daily*] *Courant*), the baptism in *LEP*, 13–16 May, [1]; *DA*, 17 May, [1]; *DC*, 18 May, [2].

18 *The Weekly Register*, 5 June 1731, [3]. Maybe the Prince honoured a Walpole associate because of George II's dislike of Young: see Romney Sedgwick, *The House of Commons, 1715-1754*, 2 vols (London, 1970), ii, 567-8.

19 *DJ*, 18 May, [1]. The horse is identified as 'Merry Kate' in John Cheny's *Historical List of all Horse-Matches run ... in 1732* (London, 1732), 110.

20 Kimerly Rorschach, *Frederick, Prince of Wales (1707-1751) as a Patron of the Visual Arts: Princely Patriotism and Political Propaganda*, 2 vols (Ph.D. diss., Yale University, 1985), i, 180-81.

21 *DJ*, 19 May, [2]. Another attack on the book came from Thomas Braughton [*sic*], a future collaborator of Handel: *DP*, 18 May, [2].

22 Otto Erich Deutsch, *Handel: A Documentary Biography* (London, 1955), 290.

23 *DJ*, 6 May, [2], 9 May, [1], 13 May, [2], 16 May, [2], 20 May, [1]; *DA*, 3 May, [1], 8 May, [1], 10 May, [1], 15 May, [1], 17 May, [1], 22 May, [1].

24 See Ruth Smith, *Handel's Oratorios and Eighteenth-Century Thought* (Cambridge, 1995), 281-4.

25 Charles Burney, *An Account of the Musical Performances in Westminster-Abbey ... in Commemoration of Handel* (London, 1785), 100.

26 *US*, 6 May, [2]; Chrissochoidis, *Early Reception*, 25-7.

Oratorio' clearly indicates that the production was still the talk of the town two weeks after its opening.

A core engagement with the diary could easily stop here. The inquisitive scholar may, nevertheless, wish to enter the marvellous land of informed speculation. For all its emphasis on personal names, the poem lists neither Handel nor *Esther* (a probable reason why Deutsch missed it). The author presumably had poor knowledge of London's musical life and culled the performance on account of its royal glamour. He may also have been a Whig sympathiser, given the reference to Sir William Young (Conybeare also was a Whig) and a juxtaposition of royal taste that casts unfavourable light on the Prince of Wales (an enemy of Walpole).[27]

More important is the reference to the work's linguistic type ('old *English*'), which confirms English as 'the chief selling-point of [Handel's] new venture'.[28] That the Crown sanctioned this effort at the temple of London's Italophilia must not have escaped notice. In addition, the italicized contrast (if not paradox) between the Latin ('*Oratorio*') and vernacular ('*English*') signifiers of Handel's novelty allows us to grasp the role of typeface in enhancing (or even undermining) word meaning. Indeed, the poem offers a wonderful example of organizing data through typographical inflection: full capitalization marks the temporal frame of weekdays, whereas italics are reserved only for names (a setting inverted in the footnote), places, titles, and certain evocative words (*e.g.*, '*Atheists*').

Above all, the diary exudes a spirit of modernity. Royal entertainment and private incidents, sports and politics, theological debates and death notices – all coalesce into the dough of newsworthy material for the consumption of a ravenous general public. The reality and experience of people and events acquire new layers of meaning, *i.e.*, as representation concurrently available to readers across the kingdom. Nothing captures this novel condition better than the following:[29]

> A noble Lord, in a high Station, that is pretty far advanced in Years, never rises from his Bed, but asks, *Am I in the Papers?* For it has been an Observation made by most People, that his Name has been made use of for being *greatly indispos'd*; *finely mended*; *dangerously relaps'd*; *in a fair way of Recovery*; *going to, and returning from the Country* [...] in one Paper or other, for several years together.

The story antedates – by two-and-a-half centuries – a standard joke of the comedian George Burns ('Every morning when I get up, I read the obituary page. If my name's not there, I shave') as much as the fraudulent practices in the Charitable Corporation foreshadow the scandal of ENRON and the fugitive John Thompson anticipates the banker Nick Leeson.

English oratorio emerged at a time remarkably similar to our own. Of all factors responsible for its eventual success, public representation is possibly the least appreciated (it stands outside Handel's *oeuvre*). '*A* DIARY *of the* Week's News *in* VERSE' shows that, even to people unaware of *Esther*'s title and composer, the new genre was clad in royal prestige from the outset. During the 1730s and '40s it would assemble a full armour of connotations projected to the public through the press and other channels – *e.g.*, the public letter of 18 April 1739 on *Israel in Egypt* and chapter 9 in book 4 of Fielding's *Amelia* (1751), '*in which* Amelia, *with her Friend, goes to the Oratorio*'. These helped shape a unique British profile that insulated Handel's creation from changing musical fashions and carried it through to future generations. If anything, English oratorio fulfilled, beyond anyone's expectation, the promise of secular immortality in the diary ('What happens TO-DAY, you shall hear of next Week'). What happened in May 1732 (and for the next twenty years) we still hear of to this day.

Ilias Chrissochoidis

27 On Conybeare, see *Oxford Dictionary of National Biography*, 60 vols (New York, 2004), xiii, 69. A poetical tribute to Walpole appeared in *Read's Weekly* on 10 June.

28 Smith, *Handel's Oratorios*, 74. For the political connotations of the word 'English' in advertisements of *Esther*, see my *Early Reception*, 451-74 (esp. the excerpts on p. 473).

29 *The Tricks of the Town: Or, Ways and Means for getting Money* (London, 1732), 49.

ALFRED MANN (1917-2006)

Alfred Mann, who died at Fort Wayne, Indiana, in September 2006, was one of the leading American Handel scholars of his generation. Born in Hamburg, his father was a portrait painter and his mother was a professional pianist who subsequently developed a successful career as a harpsichord player. While he was a student at the Berlin Academy of Music, his formal curriculum involving viola-playing, conducting and composition was supplemented by instruction in recorder-playing and musicology, but since his mother was of Jewish descent his studies were abruptly curtailed by the increasing restrictions imposed by the Nazi regime.

The eventful story of his emigration to Italy and eventually to the United States (briefly, via Britain) is told in a moving and vivacious autobiographical memoir that he contributed to his own Festschrift.[1] From this memoir emerge his resourcefulness in escaping from the militarised brutality of Germany's pre-war years and also the privileged network of international family and professional connections that enabled this to happen. It also relates his subsequent adventures, which included a trip to Cuba in order to fulfil the re-entry qualification for American citizenship, and service with General Patton's army during the invasion of Europe, during which he worked for a period as a translator for the Counter-Intelligence Corps and contrived to make contact with Richard Strauss. Curious indeed are the twists of circumstance by which, in the space of seven years, he had been called up to the German and American armies.

Alfred Mann at the American Handel Society dinner, College Park, Maryland, November 1990

Mann's musical career in the United States involved an enviable diversity of functions as a performer, teacher and scholar. At the Curtis Institute in Philadelphia he was fortunate in receiving a sympathetic reception that provided him with roles ranging from student to faculty member. His activities at this time included the preparation of an English edition of Fux's treatise *Gradus ad Parnassum*, of which he had already published a German version in his Berlin days, and performance as a recorder player on the first American recording of Bach's Fourth Brandenburg Concerto with original instrumentation. His work as a music teacher in a Quaker community near Philadelphia was interrupted by war service; on his return he enrolled as a doctoral student of Paul Henry Lang at Columbia University and became involved with the foundation of a music department at a college of Rutgers University, where he served in post for thirty years. From his early years as founder-conductor of a choir at Rutgers grew a particular interest, both scholarly and practical, in the music of both Handel and Bach: the fruits of the former included the preparation of his edition of *Messiah* and the first complete recording of six Cannons anthems. On retirement from Rutgers he accepted a teaching appointment at the Eastman School of Music, which again provided an outlet for his dual interest in scholarship and performance.

As a scholar Mann brought the traditions of his German training to the opportunities that presented themselves in America. He acknowledged the influence of Lang and of Arthur Mendel, but also had an admiration for Jens Peter Larsen which specifically affected his outlook on Handel's music. His publications included a book on Handel's orchestral music and an edition of Handel's 'composition studies' as a supplementary volume to the *Hallische Händel-Ausgabe*: the latter also reflected an interest in historical composition training that is represented by his editions of Fux's treatises, his editions of Mozart's composition studies for the *Neue Mozart-Ausgabe* and his book *Theory and Practice: The Great Composers as Teachers and Students* (1994). His own practical activities as a teacher were influential with a generation of American music students; his courteous manner and breadth of musical interests made him an engaging companion.

In spite of his years in America many of his attitudes remained recognisably German, as was true also of many of his contemporaries who had emigrated from similar situations; their outlook derived from a longer cultural history that is

1 *Eighteenth-Century Music in Theory and Practice*, ed. Mary Ann Parker (Stuyvesant, NY, 1994), 289-328.

still in danger of being obscured in popular imagination by the distortions of the Nazi period. In post-war years he was a leading figure (along with Larsen) in attempts to ameliorate the cultural and political fractures of Europe through the opportunities provided by the international aspect of the *Händel-Gesellschaft* and, specifically, the Handel edition. Although his physical activity was limited in his last years, his scholarly interests were undiminished: we exchanged correspondence on the subject of the programme of Handel's Chapel Royal music that I conducted at the American Handel Festival in 2005, and he was actively contemplating the preparation of a new English edition of the letters between Brahms and Clara Schumann.

Endnote

One of the English Handelians who was best acquainted with Alfred Mann was Harold Watkins Shaw, probably on account of their common interest in editorial questions surrounding the score of *Messiah*. In commemoration of the tenth anniversary of Shaw's death, and of the Society's centenary, the Church Music Society has published his autobiographical reminiscences, accompanied by memoirs from people who knew him; the volume, entitled *Reminiscence and Recollection*, is edited by Richard Lyne. Although the story is very different, Shaw's reminiscences have aspects of human interest that are as moving as Mann's.

Donald Burrows

CHARLES FARNCOMBE (1919-2006)

I had the good fortune to encounter Charles Farncombe in 1970, when I was appearing at the London Coliseum in the, then, Sadler's Wells production of *Semele*. I already knew of him, having sung at Abingdon for Alan Kitching, and I was keen to audition for him. I never did, for he heard me sing at the Coliseum and announced, "We can use this man in the Handel Opera Society!"

And so began a long association with a very special person, whom I came to regard as both friend and mentor. With him I sang in productions of *Ottone*, *Alcina*, *Ariodante*, *Giulio Cesare*, *Giustino*, *Rinaldo*, *Scipione* and *Xerxes*, as well as several concerts. Interestingly, I never sang *Messiah* with him: although a great champion of the male alto voice, he always preferred the female sound in that instance.

There were some who tended to dismiss the endeavours of the Handel Opera Society as enthusiastic amateurism, but this was to totally underestimate Charles's complete professionalism. Right from the start, he insisted that the musical side of all productions was paramount. He always engaged a first-class orchestra and the best singers available, knowing that fanatical Handelians would want the music to sweep all before it; if the scenery occasionally fell down, so be it.

Here was another of Charles's sterling qualities – total control and unflappability in a crisis. I myself have witnessed some frankly hilarious moments on stage, but Charles never turned a hair. This is not to say that he lacked a sense of humour, but the laughter always began after the curtain had come down.

Unlike many conductors, who only show up at production rehearsals at the last minute, Charles was always there from the beginning, thereby creating a bond with the singers that lasted until the final performance. One was able to continually consult with him over tempi, ornamentation and any cuts that might have to be made. He was also very adept at tactfully scuppering any impracticalities on the part of the producer. Thus the finished product was very much his creation as well as the producer's, and we all appreciated that.

I am always grateful to Charles for teaching me all I know about singing Handel operas. Obviously times and fashions have changed, but his influence on singers of my generation was enormous and will never be forgotten.

James Bowman

FORTHCOMING EVENTS

November 2007

'COMMEMORATING HANDEL'

The next **Handel Institute conference** will take place during the weekend 24-25 November 2007 at The Foundling Museum, London, WC1. The theme is prompted by the 150th anniversary of the first of the great Handel festivals at the Crystal Palace and the 250th anniversary of Handel's death. The conference will provide an opportunity to reflect on previous commemorations – their concerns, meanings and effects – and to look forward to 2009 and beyond, but allowance is also being made for 'free' papers. **Proposals** for papers lasting 20-25 minutes, **and abstracts** of not more than 300 words, should be sent to Colin Timms by **31 May** (the deadline has been extended). The address is given overleaf.

January 2008

'JOHN RICH AND THE EIGHTEENTH-CENTURY LONDON STAGE: COMMERCE, MAGIC AND MANAGEMENT'

An interdisciplinary conference to be held on 25-27 January 2008 at the Royal College of Surgeons of England, 35-43 Lincoln's Inn Fields, London, WC2A 3PE

John Rich (1692-1761) was one of London's most legendary theatre managers, performers and authors. This conference will explore his legacy, including his relations with Handel, viewing his contribution in the context of London's burgeoning entertainment industry. It will culminate in a private viewing of the renowned theatrical portrait collection housed at the Garrick Club. The published proceedings will constitute the first modern monograph on Rich.

The conference invites proposals for full 30-minute papers, 20-minute papers for panel discussion and 10-minute position papers for round-table discussion. Candidates may apply jointly as constituted panels or as individuals wishing to participate in one of the panels or round tables proposed on the website (www.johnrich2008.com). Abstracts of up to 500 words should be sent to info@johnrich2008.com. Electronic submissions are preferred, though surface mail may be posted to Dr Berta Joncus, St Catherine's College, Manor Road, Oxford, OX1 3UJ, England. For further information, please consult the website (address above).

November 2009

'PURCELL, HANDEL AND ENGLISH LITERATURE'

A Conference organized by: the School of Advanced Study, Institutes of Musical Research and English Studies, University of London; the Departments of Music and Literature, The Open University; The Handel Institute; The Purcell Society

To be held at Senate House, University of London, on 20-21 November 2009

This conference will be one of the concluding events in the year marking the anniversaries of Henry Purcell's birth (1658 or 1659) and Handel's death (1759).

Taken together, the careers of these two composers constitute one of the most remarkable periods in London's music-making. Although Handel's career in London commenced only fifteen years after Purcell's death, their styles in setting English texts were very different, partly because of their individual approaches to word-setting and partly because of the different musical styles in which they worked. Yet for both of them English literary texts were fundamental to aspects of their activity. Both wrote for major productions (of plays or unstaged oratorios) in the London theatres, and contributed to some common genres – Cecilian and court odes, and liturgical church music on texts from the Book of Common Prayer. Handel set odes by John Dryden that had originally been written during Purcell's lifetime, and also texts by John Milton; texts by Congreve (though not the same ones) form a common thread in works by both composers. Nahum Tate was the librettist of Purcell's *Dido and Aeneas*; Handel's anthems include settings of texts from the metrical versions of the Psalms by Tate and Brady. Both composers, however, were also reliant on other librettists of their own generations: D'Urfey for Purcell's stage works, for example, Miller, Jennens and Morell for Handel's oratorios.

The intention is to bring together participants with interests in music and literature, and to cover a range of relevant topics, such as: literary and musical genres, the nature of the libretti and the composers' treatment of them; the various forms of musical dramas (as genres, and in relation to the stage conventions of the 17th and 18th centuries); the status of Milton and Dryden as 'musical' poets; the influence of the text settings by Purcell and Handel on subsequent composers, and in subsequent literature; the genres of the court and Cecilian odes; the setting of English liturgical texts.

Although it is anticipated that the principal focus will be on English texts (and London performance conditions), the theme may also encompass the influence of Italian and Classical literature, Handel's settings of Italian texts in his operas and cantatas, and relevant topics relating to German literature. Proposals for papers that consider the importance of either or both of these composers within literature of later periods will also be welcomed.

It is anticipated that a Call for Papers will be issued in 2008.

The Handel Institute is a registered charity, no. 296615. All correspondence should be sent to the Newsletter editor, Professor Colin Timms, Barber Institute of Fine Arts, University of Birmingham, Edgbaston, Birmingham, B15 2TT, England (C.R.Timms@bham.ac.uk).

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