

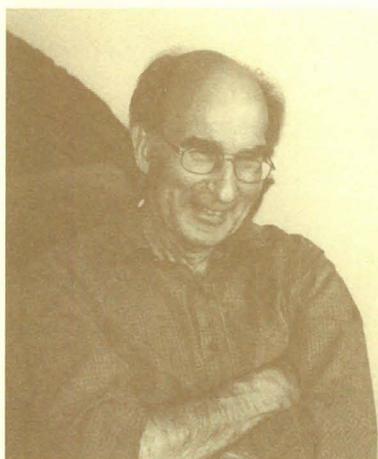
THE HANDEL INSTITUTE

NEWSLETTER

The death was announced in December 2007 of Dr Siegfried Flesch, a distinguished contributor to Handel scholarship for nearly fifty years: this issue of the *Newsletter* begins with a tribute from Terence Best to a highly regarded colleague and friend. The fiftieth anniversary of the gift of the Royal Music Library to the British Museum is marked by a fascinating investigation into the history of the collection (or collections, perhaps) by Donald Burrows, who also

contributes an addendum to one of his earlier articles on the Handel publications of Walsh. New references to the composer in the 1750s are presented by Ilias Chrissochoidis, and the issue concludes with invitations to apply for a Handel Institute Award and to propose a paper or a round-table session for the 2009 conference on Purcell, Handel and Literature. Finally, we hope you like our (slightly) new look.

Colin Timms



SIEGFRIED FLESCHE (1933–2007)

Siegfried Flesch, who died in Halle on 12 December, was one of the most important members of the team that oversaw the *Hallsche Händel-Ausgabe* (HHA) from the 1960s to the '90s. He was

born and brought up in Schleusingen, in Thuringia, and after attending the Hochschule für Musik in Weimar moved to Halle, where he studied at the Martin-Luther-Universität under Max Schneider and Walther Siegmund-Schultze. In 1959 he became Mitarbeiter in the Musikwissenschaftliches Institut (Assistant in the Department of Musicology) and worked on the HHA under Siegmund-Schultze, who was then the Chief Editor.

During those years before the setting up of the international Editorial Board in 1984, Siegfried worked almost alone as Siegmund-Schultze's assistant, dealing with the manuscripts sent in by volume editors and overseeing the checking and proof-reading of their work: this is now done by a team of three at the Editorial Office. It was indeed a burdensome undertaking, in which he often felt he had little support, but he was an excellent and meticulous scholar, and approached the task with considerable skill. Siegfried worked on the

first two volumes that I edited for the HHA (Keyboard Works, vols. 3 and 4), and when I visited Halle for the first time in 1973 he welcomed me most warmly. We became good friends for the rest of his life, and I and other members of the Anglo-American group of Handel scholars were often entertained by him and his late wife Roswitha, with their children Frieder, Martin and Irene, at their flat in the Puschkinstrasse.

His own editions were the Trio Sonatas, Op. 2 and 5 (he was awarded his doctorate for Op. 5), the six early trio sonatas HWV 380-85, now generally considered unauthentic, and the operas *Orlando* and *Alcina*, the latter completed only recently. He was at work on *Belshazzar*, but that remains unfinished. He was one of the editors of the fourth volume of the *Händel-Handbuch*, the documentary biography sometimes referred to as 'the German Deutsch', and a member of the Editorial Board of the HHA; after the death of Bernd Baselt in 1993 he was Chief Editor, jointly with Klaus Hortschansky, until 1998. He also served on the Management Committee of the Georg-Friedrich-Händel-Gesellschaft, and from 1996 to 2000 was editor of the *Händel-Jahrbuch*. He continued to work as one of the editorial staff until his retirement a few years ago.

Siegfried was a quiet, shy man, who disliked speaking in public, but he was loyal to his friends and to his work, and his contribution to the task of producing the HHA, especially during a troubled period in its development, was very great.

Terence Best



COMMEMORATING A COMMEMORATION: The Royal Music Library

The preface to the vocal score of Watkins Shaw's edition of *Messiah*, dated 'Worcester 23 June 1958', includes the following:

I acknowledge with humble gratitude my indebtedness to Her Majesty Queen Elizabeth II for gracious permission to use Handel's original autograph score at a time preceding her gift of this, together with the rest of the Royal Music Library, to the British Museum in 1958.

The presentation of the Royal Music Library to the Trustees of the British Museum was announced on 27 November 1957, and it commemorated the 200th anniversary of a similar occurrence in 1757, when King George II had given the old Royal Library to the newly-established Museum.¹

The Royal Music Library includes ninety-six volumes of Handel's autographs, which are indispensable to scholarly work on nearly every one of Handel's compositions. It is difficult to assess the extent of access to the collection prior to 1957. For about 130 years this would have involved making arrangements to see it at a royal palace; from the time that the collection was established in a custom-built room at the British Museum, physical access was easier, but Shaw's acknowledgement reminds us that certain formalities were involved.

When consulting the autographs today, the reader is the successor to a chain of illustrious predecessors, including Charles Burney and Felix Mendelssohn. The question of where, when and how these people saw them, however, is not always easy to answer, for there are gaps in the history.² The autographs initially passed as legacies from the composer to John Christopher Smith senior and thence, on his death in 1763, to his son, but the process by which they became King George III's property remains uncertain.³ He owned them by 1785, for the 'Chronological

List of Handel's Works' in Burney's *Commemoration of Handel* begins with 'Original Manuscripts in the Possession of His Majesty, Amounting to Eighty-two Volumes', a description which implies that the bindery in the basement of the Royal Library had already produced the books that were still greatly in evidence when I did my first work on the autographs—some of which still survive, unmolested by conservation.

It seems most likely that George III's music formed part of the general Royal Library in the rooms that were completed at Buckingham Palace in 1773, but the royal music collection may not have been very extensive before the acquisition of the Handel autographs. From time to time music that had been collected by other members of the royal family seems to have gravitated into the library of the current monarch, and at least once in the eighteenth century the king's collection was divided between different locations. During the months leading up to her untimely death in 1737 Queen Caroline had been actively involved in setting up a 'library' of her own—that is, a furnished room at St James's Palace. The contents included thirty wordbooks from Handel's performances, and a number of music manuscripts now in the Royal Music Library series that would have been the property of her husband but had presumably been separated with his approval in order to set up a sub-collection around the Queen's own interests.⁴

When the Buckingham Palace library was broken up after George III's death, the 'King's Library' collection was presented to the British Museum in 1828, and with that came two important Handelian items: the autograph of three organ concertos from Op. 4, and the copy of Mainwaring's biography of Handel with George III's annotations.⁵ The Royal Library rooms at Buckingham Palace were dismantled and reconstructed for other uses, and the remaining contents were removed to Windsor. On the accession of Victoria in 1837 what we might call (in general terms) the 'royal music collection' was divided, since George III's eldest surviving son carried off a substantial amount of music when he became King of

¹ Shaw's apparent error over the date perhaps indicates that the transfer of the collection's ownership had taken some time.

² A. Hyatt King's *Handel and his Autographs* (British Museum, 1967) summarises virtually all that is known about the autographs in the century following Handel's death.

³ According to William Coxe, *Anecdotes of George Frederick Handel and John Christopher Smith* (London, 1799), Smith junior presented the music to the king in gratitude for a pension that he had been granted following the death of the dowager Princess of Wales in 1772, but the presence of the autographs was not noted in James Harris's diary accounts of visits to the Royal

Library in 1775 and 1776: see Donald Burrows and Rosemary Dunhill, *Music and Theatre in Handel's World: The Family Papers of James Harris 1732-1780* (Oxford, 2002), 914.

⁴ The contents of the Queen's library are recorded in a catalogue dated 1743, now in the Royal Library, Windsor.

⁵ See William C. Smith, 'George III, Handel and Mainwaring', *Musical Times*, 65 (1924), 789-95; the original copy was lost in wartime bombing, and unfortunately Smith did not publish all the annotations. The present copy in the King's Library series at the British Library is a replacement, and the same may apply to many of the opera wordbooks from the same series.



Hanover, on the separation of the crowns. His taste, however, was for modern music (J. C. Bach and onwards): so far as I have been able to discover, no significant Handel material went to Hanover.

Nothing appears to be documented about the fate of the royal music at this period, but it is my guess that it never went to Windsor but was kept (or dumped) in a spare room at Buckingham Palace. It was probably in the early 1840s, and under the influence of Prince Albert, that it at last became an entity as a separate 'Royal Music Library', stored independently in a series of locations at the Palace. The final one was described in an article in the *Musical Times* for July 1902, written probably by F. G. Edwards:

Until quite recently the books were kept in glazed bookcases in a room at the back of the state ball-room... Last year, however, the cases and their contents were removed... and deposited in a fire-proof room situated in the basement.

The new room was subsequently described by Barclay Squire as 'fire-proof but not damp-proof', and by about 1906 he had probably begun negotiations for the Library to be deposited at the British Museum, where he was in charge of printed music.⁶ This was achieved in 1911, but the room designed to house it was not completed until 1919. The earliest detailed documentation of the Royal Music Library is an inventory prepared in the period immediately prior to its transfer to the British Museum.⁷

There is no doubt that George III's large general collection was 'The King's Library', and the subsequent collection which was the property of Queen Victoria would of course have been 'The Queen's Library'. The first specific use of 'The Royal Music Library' seems to have been in the *Musical Times* article of July 1902, which went by that title. After the collection had been deposited at the British Museum, it was generally referred to as 'The King's Music Library', rather confusingly in view of the 1830s 'King's Library' in the same building. Squire's 1927 publication was a 'Catalogue of the King's Music Library', but the shelfmarks that he allocated to the collection were 'R.M.' for 'Royal Music [Library]'.⁸

Squire interfered with the integrity of the collection in one beneficial respect. Between the deposit and the completion of the room he purchased a large number of

manuscript copies of Handel's works at the 'Aylesford' sale in 1918 and obtained permission for these to be amalgamated into the Royal Music series. The arrangement that Squire set up in the bookcases remained in place in 1973, when the reorganisation of the British Museum transferred responsibility for the Museum's music collection to the board of the British Library, and was broken up only when the music was moved to the new British Library building at St Pancras in 1998.⁸

Apart from the autographs, other substantial riches in early Handel sources came with the Royal Music Library. Of the pre-1760 editions of songs from the major works, there are 37 copies for 27 Italian operas and 24 copies for 21 English oratorio-type works. The Walsh and Randall full scores of the oratorios have 26 copies for 19 works, including five copies of issues 1-3 of *Alexander's Feast*, for which the original 1738 subscription list included all seven of George II's children. The manuscript copies in the R. M. series include an Italian-period score of *Il trionfo del tempo* with Handel's autograph annotations relating to the 1737 version, which presumably came into royal possession along with the autographs; it is more of a mystery how Jennens's incomplete manuscript keyboard score of *Messiah* became mixed up with the composer's autographs. Then there are the two elegantly bound manuscript volumes of movements from *Ariodante* and *Alcina* that were presented to Prince Albert in 1854 but which clearly originated in the 1730s, and last but not least (in size) the folio volumes of the 'Smith Collection' manuscripts, probably the result of a merger from at least two phases of collecting by different generations of the royal family; the 'Smith' volumes were subsequently made to look somewhat uniform by the application of best quality morocco bindings, but were not shelved in the numerical sequence shown on the spine labels.

In its Handel materials the Royal Music Library provides a broad range of resources, many of them unique and some still posing tantalising puzzles. The use of the autographs has increased greatly over the last half-century, and the transfer of the collection to the Museum's ownership played a part in stimulating the renewal of British (and international) Handel scholarship during the second half of the twentieth century. Thank you, your Majesty.

Donald Burrows

⁶ See A. Hyatt King, *Some British Collectors of Music* (Cambridge, 1963), 115. The damp-staining on a few of Handel's autographs was not the consequence of basement storage, for it was noted in Schoelcher's nineteenth-century description.

⁷ 'Royal Music Library/Buckingham Palace/Inventory/Feb. 1911'

(R.M. 19. f. 11), written probably by F. W. Jekyll, one of Squire's colleagues at the Museum.

⁸ The new building was formally opened by the Queen on 25 June 1998; the music collections had been transferred earlier that year.



HANDEL REFERENCES IN *The Evening Advertiser* (1754-1756)

In a recent visit to the Huntington Library, in San Marino, California, I was surprised to discover a complete set of *The Evening Advertiser*, published thrice-a-week in London from 3 March 1754 to 15 April 1758 (641 issues). This is hardly small news, given that the paper's representation in the 'Early English Newspapers' spans forty-nine issues, beginning with no. 462 (12-15 February 1757). Owing to severe time limits, I was able to briefly examine only the first two volumes, concentrating on Handel-significant dates in 1754-6.

Although the *Evening Advertiser's* coverage of theatrical life is minimal, the following excerpts, reprinted here for the first time, indicate that further exploration may be warranted. The first three confirm *Messiah's* growing success as a fundraiser for the Foundling Hospital in the mid-1750s (and close gaps in Deutsch's *Handel* and vol. 4 of the *Händel-Handbuch*). Particularly interesting is the first extract, which reports Handel playing an organ concerto before the second part of the oratorio. The careful phrasing ('performed himself') indicates both awareness of the composer's disability and due appreciation for his continuing support of the charity.

No. 33, Tuesday 14–Thursday 16 May 1754, [1]:

Yesterday in the chapel of the Foundling hospital the sacred oratorio of *Messiah* was performed for the benefit of that charity, under the direction of George Frederick Handel, Esq; who opened the second act with a concerto on the organ, and performed himself with the universal applause of a numerous and polite audience, whose esteem for the great skill and benevolence of that eminent master can neither be increased nor expressed.

No. 183, Tuesday 29 April–Thursday 1 May 1755, [3]:¹

This day the Oratorio of *Messiah* was performed in the Chapel of the Foundling-hospital towards the support of that noble charity, to a polite and numerous assembly.

No. 347, Tuesday 18–Thursday 20 May 1756, [3]:

The number of ladies at the Foundling Hospital

yesterday at the performance of the *Messiah* was so great, that it was with the greatest difficulty they got to the coaches; and in the confusion of bringing the coaches to the gate five were broke down.

The next report alludes to the 1755 oratorio clash between Handel and Thomas Arne. It is not sufficiently known that Arne's first steps coincided with the beginning of English oratorio. Indeed, the author of *See and Seem Blind*, a spirited review of London's theatrical affairs in 1732, openly designated *Esther* a reaction to the successful English opera *Amelia*, which served as a professional vehicle for at least half of the Arne family (Arne's sister, the future Mrs. Cibber, sang the title-role).² Handel's sojourn in Dublin in 1741-2 gave Arne an opportunity to fill a gap in London, offering an ambitious production of *Alexander's Feast* (12, 19 March). News of Handel's retirement as a performer in 1754, and frustration over his own suppressed *Eliza* (1754),³ probably encouraged Arne to assert himself as the new creative force in the genre.

His two-week season in the Drury-Lane theatre pitted his oratorio *Abel* (12, 14, and 21 March) and a single night of *Alfred* (19 March) against double performances of *Judas Maccabeus* and *Messiah*.⁴ Aware of the risks involved in such an undertaking, Arne recruited the kingdom's top virtuoso, Felice Giardini, to play first violin and perform a concerto. He also tapped on national sentiment, pairing *Alfred* with 'a Solemn Dirge in Honour of the Heroes who dye [*sic*] in the Service of their Country'.⁵ There is little doubt that he hurt the aging composer professionally ('the Town at Present is much fonder of Arne than Handel'⁶). Still, his success must have been limited, for he did not continue his experiment until after Handel's death.

No. 165, Tuesday 18–Thursday 20 March 1755, [3]:

The Oratorio's to-morrow are, Mr. Handel's *Messiah* at Covent-Garden; and Mr. Arne's *Abel* at Drury-lane.

Finally, I take the liberty to include a report on the recovery of Signora Regina Mingotti (1722-1808) in 1756. Her arrival in London in 1754 had galvanized the city's ailing Italian opera.⁷ Aside from her links to Farinelli (she had studied with Porpora and sung in Madrid for a couple of seasons), Mingotti mesmerized Londoners

¹ A similar report appeared in *The Public Advertiser*, no. 6399, Friday 2 May 1755, p. [2].

² 'This alarm'd *H—I*, and out he brings an *Oratorio*': [Aaron Hill], *See and Seem Blind: Or, A Critical Dissertation on the Publick Diversions, &c.* (London: H. Whitridge, [1732]; repr. with introduction by Robert D. Hume (Los Angeles, 1986), 14.

³ Jane Adas, 'Arne's Progress: An English Composer in Eighteenth-Century London' (Ph.D. diss., Rutgers The State University of New Jersey, 1993), 157-8.

⁴ *The Public Advertiser*, nos 6355 (12 March 1755), 6357 (14 March), 6361 (19 March), and 6363 (21 March), all on p. [1].

⁵ *The Public Advertiser*, no. 6361, Wednesday 19 March 1755, p. [1].

⁶ William Shenstone to Lady Luxborough, [29-]30 March 1755: *The Letters of William Shenstone*, ed. Marjorie Williams (Oxford, 1939), 438.

⁷ Charles Burney, *A General History of Music* (London, 1789), iv, 463.



with her physical beauty and prodigious talent (contemporaries described her as a ‘female Garrick’ and declared ‘occhio mortale non vide mai figura simile’⁸). Alas, she proved difficult to deal with, and her frequent absence from the stage on account of ill health and artistic differences with Francesco Vanneschi, the opera’s manager, led to heated public debate.⁹ Although Mingotti did not interact with Handel, we know she participated in a charitable performance of Hasse’s oratorio *I Pellegrini* (with additional music by Giardini) on 25 March 1757, in direct competition with *Judas Maccabeus*.¹⁰ Whether the passage below alludes to an actual pregnancy or ironically compares her long absence to one is something I presently cannot determine.

No. 323, Tuesday 23—Thursday 25 March 1756, [3]:

It is with great joy that we congratulate Les Beaux Esprits on Signora M***** being delivered from the indisposition which she has laboured under for nine months past, to the frequent mortification of her idolizers and managers of the Opera-house, by preventing her performing.

Ilias Chrissochoidis

WALSH’S EDITION OF HANDEL’S ‘SOLOS’

In the course of a recent article in this *Newsletter* (vol. 17, no. 1) I remarked that John Walsh’s initial publications of Handel’s Solos, Trio Sonatas and Concertos were not specifically mentioned in the publisher’s newspaper advertisements in 1732–1733 and that ‘the first explicit listing of Opp. 1, 2 and 3 appeared in *The Craftsman* on 7 December 1734’. For evidence of Walsh’s publication programme we are still indebted to William C. Smith’s *Descriptive Catalogue of the Early Editions of Handel’s music*, which incorporates the results of extensive searches through contemporary London newspapers, but I was able to draw attention to advertisements from May 1735 that provide earlier dates for the publication of the editions of the songs from *Athalia* and *Deborah*, and of the *Six Fugues or Voluntaries*, than those discovered by Smith. Recently, while looking for something else, I came across a further advertisement that now leads me to correct my previous statement and provide yet another annotation for Smith’s catalogue.

This advertisement, which appeared in *The Daily Post* for 6 March 1733 and was repeated in *The Daily Journal* for 13 March, included ‘Twelve Solos for Violin or German Flute, with a thorough bass’ in a list of Walsh’s other recent publications of Handel’s music, including *Orlando*, *Acis and Galatea*, *Esther*, the ‘24 Overtures’, ‘Opera Aires’ (seven collections in vol. 1, three collections in vol. 2) and Book 3 of *Apollo’s Feast*. The list is quite striking in itself, since Walsh’s special promotion of Handel’s music in this way has hitherto been regarded as beginning from the advertisement in December 1734. It perhaps hardly needs saying that, on finding these new announcements, I made a thorough search of the newspapers for the surrounding period. No positive results came from this, and at present the advertisement from March 1733 appears to be a ‘one-off’, with no comparable sequel during the following twenty-one months. There is no obvious reason for the hiatus, though it may indicate that Walsh felt it inappropriate to further emphasize his association with Handel’s music. (The advertisements may have been a new initiative by John Walsh junior, during the transitional period in the management of the family firm.) Perhaps the situation was affected by the remaining period of Handel’s 1720 publication Privilege, or by the current theatrical politics of the rival opera companies. Regrettably, the silence means that there is no interim announcement that would have enlightened us further about the preparation and publication of Op. 2 and Op. 3.

What does the discovery of the advertisements tell us about the publication history of the Solos (later referred to by Walsh as ‘Op. 1’)? It represents only a small beacon in a situation that remains very foggy. A sequence of issues for Walsh’s edition can be reconstructed from variants in the title-pages of surviving copies, as follows:

1. Edition with bogus title-page, as if published by Jeanne Roger of Amsterdam in the period around 1720, including the serial number 534 (which Roger’s successor had used in 1727).
2. ‘Roger’ edition with Walsh’s label stuck over Roger’s name and the serial number, listing current Handel publications and beginning ‘Sold by IOHN WALSH’.

⁸ Donald Burrows and Rosemary Dunhill, *Music and Theatre in Handel’s World: The Family Papers of James Harris, 1732–1780* (Oxford, 2002), 304; Vincenzo Martinelli, *Lettere familiari e critiche* (London, 1758), 136; see also letter of C. Gilbert to Elizabeth Harris, 19 November [1754] (‘in her I really think is

every perfection, of a figure, an actress & a singer’): *Music and Theatre*, 298.

⁹ See, for example, the lengthy report in *The Public Advertiser*, no. 6355, Wednesday 12 March 1755, p. [2].

¹⁰ *The Public Advertiser*, no. 6993, Friday 25 March 1757, p. [1].



3. Edition with new 'Walsh' title-page; this incorporates the publications list, identical in content to the previous label, but with typographical differences and beginning 'Printed: and Sold by IOHN WALSH'. (At this stage the musical content was revised, resulting in 63 pages instead of 62.)

4. Edition with Walsh title-page as before, but with the addition of the serial number 407.

In March 1733 Walsh, for a brief moment, publicly acknowledged that he was the publisher of the Solos, so the advertisements were presumably contemporary with state 3 or 4. With regard to state 4, an analysis of the serial numbers on Walsh's publications indicates that they were added to the back-catalogue in (or by) the summer of 1733: the first new publications to carry the numbers date from August or September of that year. However, once the numbers had been allocated, they may not have been added to the plates until the title-page needed reprinting: the copy of state 3 in the Gerald Coke Handel Collection (at The Foundling Museum) is accompanied by a catalogue leaf that includes a publication from January 1734. My best guess at the moment is that states 1 and 2 date from the spring or summer of 1732.

Donald Burrows

HANDEL INSTITUTE RESEARCH AWARDS 2008/9

Applications are invited for Handel Institute Awards to assist in the furtherance of 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 or college fees.

There is no application form. Applicants should submit an outline of their proposed project, a breakdown of their estimated expenditure, and a note of any other funding (for the same project) applied for or received; they should also ask two referees to write on their behalf (please note that references will not be solicited).

Applications and references should be sent to Professor Colin Timms, Barber Institute of Fine Arts, University of Birmingham, Edgbaston, Birmingham, B15 2TT (C.R.Timms@bham.ac.uk) by **1 September 2008**. All applicants will be contacted as soon as possible thereafter.

Any materials such as microfilms that are bought with an award will become the property of the Handel Institute when the successful applicant has finished using them.

CALL FOR PAPERS Purcell, Handel and Literature

Senate House, University of London
Friday and Saturday,
20–21 November 2009

Institutes of Musical Research and English Studies, School of Advanced Study, University of London. Departments of Music and Literature, The Open University. The Handel Institute. The Purcell Society. *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).*

Proposals for papers are now invited. Papers should be of 20 minutes duration, and the proposal should be presented as an abstract of not more than 250 words. Proposals for thematic round-table sessions will also be considered. Proposals should be submitted by **30 October 2008** and should be sent to valerie.james@sas.ac.uk. Please include your name, contact details and (if applicable) your institutional affiliation within your proposal.

An outline programme for the conference will be prepared and circulated early in 2009, so that accepted participants can plan their travel arrangements. Funding for the conference will be sought, but this is likely to be limited: participants are therefore requested to seek support from their own institutions, where this is possible. If a large number of good-quality proposals on topics germane to the conference theme are received, an additional day may be scheduled on Thursday 19 November. For further details of the conference theme, see last year's issues of this *Newsletter*.

The conference programme committee, which will review and consider all proposals, comprises representatives from all of the **sponsoring** institutions: Robert Fraser, Delia Da Sousa Correa, Donald Burrows (OU/Handel Institute); Sandra Tuppen, Bruce Wood (Purcell Society), Katharine Ellis (IMR), Sandra Clark (IES), Colin Timms (Handel Institute). Specialist proposals may be referred to other members of these institutions, but final decisions on the programme will be taken by the committee.