



THE HANDEL INSTITUTE  
NEWSLETTER

It is not often that the editor of a newsletter is fortunate enough to be able to publish the text of a substantial new letter by a major composer. An issue that includes both this and new biographical information on one of that composer's more mysterious singers must surely be unprecedented. This is what this number offers. Donald Burrows presents his discovery of a new letter written by Handel in Dublin near the end of 1741 and joins forces with Paul Tindall to report on Gustav Waltz's hitherto unknown activity as an organist. In a further

research article Annette Landgraf contributes an edited version of the paper she read at the Institute's conference on 'Handel at Court'. Carole Taylor reflects on this conference in general, and Matthew Gardner on the recent American Handel Society Festival and Conference in Princeton, and this issue concludes with news of future occasions when Handel-lovers may meet and exchange information and views.

Colin Timms

## A NEW HANDEL LETTER

In the 1930s Erich H. Müller made a useful contribution to Handel scholarship by collecting together the known texts of letters written by the composer, which were published in 1935 (a Handel anniversary year) as a book, *The Letters and Writings of George Frideric Handel*. This contained thirty-three items, and, as the title indicated, included other material in addition to the letters, mainly chosen because the texts appeared over Handel's name or signature or had some claim to a personal origin. Müller's repertory was brought up to date in 2009 by Hans Joachim Marx who, following the same principles, expanded the list to forty-six items.<sup>1</sup> The categories of documents can be described thus:

1. Original letters surviving as complete texts in Handel's handwriting.
2. Two complete letter texts addressed to, and printed in, *The Daily Advertiser* in 1745, for which no autographs are known.
3. Personal letters of which the originals do not survive

but texts (in full or as extracts) were printed in eighteenth-century publications.

4. Administrative documents carrying Handel's signature, such as the authority for interest payments on South Sea Stock, indentures for the use of the 'Tower' kettledrums, and submissions of oratorio texts to the Inspector for Stage plays;<sup>2</sup> Handel's will and codicils also fall into this general category, though the original will is entirely in his hand.
5. Printed documents over Handel's signature or name, as in the Preface to the first edition of the Suites and the dedication in the wordbook of *Radamisto*.

Müller's collection included twenty-two items in the first category; one letter from 1731 was misdated to 1736. The texts of his Letters 16 and 17 are virtually identical and appear to represent the same letter as transcribed in two published versions, as Otto Erich Deutsch decided.<sup>3</sup> Although Müller described these as 'autograph' in his list of sources, it is unclear whether he saw any copy of the

<sup>1</sup> Hans Joachim Marx, 'Handel als Briefschreiber', *Die Musikforschung*, 62 (2009), 111-27. Other items could now be added to the list, including the annotation at the beginning of the manuscript libretto of *Theodora* in the Henry Watson Music Library, Manchester, and the many stock transfers with Handel's signature discovered at the Bank of England by Ellen Harris.

<sup>2</sup> Müller also includes Handel's Petition for Naturalisation (misdated to 1725), which presumably carried Handel's signature, for which no original has been located.

<sup>3</sup> Otto Erich Deutsch, *Handel: A Documentary Biography* (London, 1955), 369, entry for 27 August 1734.

<sup>4</sup> Friedrich Chrysander, *G. F. Händel*, 3 vols. (Leipzig, 1858-67), ii, 366-7.



original(s); an original, dated 27 August 1734, has since been recovered, but lacking the address panel to Sir Wyndham Knatchbull as published in 1860.<sup>4</sup> Luckily, the known autograph letters are now fairly comprehensively available at first hand in library or private collections, or in facsimiles, or have been examined in recent times as they passed through sale rooms.<sup>5</sup>

Since Müller's book, only three autograph letters and one printed extract have been added to the repertory in categories 1 and 3, and the likelihood of substantial new discoveries appears to be remote. However, while reviewing the London newspapers for the Handel Collected Documents project I found, to my considerable surprise, the following item in *The Daily Advertiser* for 14 January 1742:

*Amico caro,* Dublin, December 29. 1741  
I don't doubt but you have made terrible Reflections against me for not having writ sooner to you, but I hope to obtain your Pardon for this involuntary Delay, when I have told you that I was so much engag'd in this agreeable Town, that it was impossible to find any leisure time till my first performance was over. Now I have the Pleasure to acquaint you of the good success I have met here. The Nobility did me the Honour to make amongst themselves a Subscription for six Nights, which did fill a Room of 600 Persons, so that I needed not sell one single Ticket at the Door, and, without Vanity, the Performance was receiv'd with a general Approbation. Signora Avolio, whom I brought with me from London, pleases extraordinary, and gets a great many Presents amongst my Patrons and Friends, of which there is not a small Number. I have form'd another Tenor Voice, who gives great Satisfaction; the rest of the Chorus Singers are very good, and by my Direction do exceedingly well. As for the Instruments, they are really excellent, Mr. Dubourg being at the head of them, which puts me in such good Spirits, and my Health being so well, that I exert myself on my Organ more than usual. Add to this, that the Musick sounds most delightfully in this charming Room, which is fill'd on my Performances by the greatest Quality and People of Distinction. I let you judge of the Satisfaction I enjoy, passing my Time with Honour, Profit and Pleasure. They propose already to have some more Performances, when the first six Nights of the Subscription are over, so that I shall be oblig'd to make my Stay longer than I thought. I assure you of my constant Remembrance, and you are frequently the Subject of Conversation with your Friends. Here is arriv'd Mrs. Cibber, who meets with Approbation. I think I have made you amends, by writing so long an Epistle to you; in answer to it I desire no more than that you would acquaint me of your Health. No more now, but that I am sincerely,  
*SIR,*  
*Your most obedient humble Servant,*  
G. F. Handel

This appeared in the newspaper without any introduction or accompanying explanation. It is not, as in category 2, a letter that Handel himself wrote to the newspaper: rather, it appears to be in category 3 – a printed transcription of a text of which we do not have the original autograph copy. At present we can only assume that the original recipient forwarded the original (or a copy) to the newspaper for publication, perhaps with a view to keeping Handel's name before the London public while he was away in Ireland; if so, it is remarkable that this means was chosen instead of a regular news report on his first Dublin performance.

The letter has several intriguing aspects. It is left to us (as it was to the newspaper's readers) to guess who the recipient might have been: the tone of the letter indicates quite a close friend, and the greeting 'amico caro' (unique in Handel's letters) suggests someone beyond the immediate circle of British patrons.<sup>6</sup> The text as printed appears to be complete in itself, though the reference to 'so long an Epistle' may suggest that the original was more extensive and discursive. An obvious feature of the letter is the echoing – and indeed literal repetition in sentences 3-7 – of phrases from the famous letter that Handel wrote on the same day to Charles Jennens.

This must, however, have been an independent letter, on account of the differences in content, including the comment on Mrs Cibber's success as an actress at Aungier Street Theatre. (Her first appearance there had been on 12 December.) Most likely on 29 December, perhaps the first day after the social round of the Christmas season, Handel sat down to catch up on the correspondence with his London contacts: his reason for giving priority to Jennens is obvious, since he had recently performed *L'Allegro, il Penseroso ed il Moderato* and needed to acknowledge the receipt of the mottos for the title-page of the wordbook for the eventual performance of *Messiah*. Having put his thoughts in order about his reception in Dublin, it is perhaps not surprising that he drew on the same prose resources for more than one letter:<sup>7</sup> there is a striking parallel with the modern habit of a standard family newsletter to accompany the Christmas card. What Jennens thought when he saw the letter in the newspaper, we can only imagine.

Donald Burrows

<sup>4</sup> Friedrich Chrysander, *G. F. Händel*, 3 vols. (Leipzig, 1858-67), ii, 366-7.

<sup>5</sup> The original of Handel's letter to his brother-in-law Michael Dietrich Michaelsen, dated 11 March 1729 (N. S.), has been located since Marx's article, in the collection of the Historical Society of Pennsylvania.

<sup>6</sup> John Greenacombe has suggested Joseph Goupy as a possible recipient; the reference to 'your Friends' might also indicate another musician, or someone with Irish connections.

<sup>7</sup> This reopens the possibility that Handel may also have written two nearly identical letters to different correspondents at the end of August 1734 (see note 3), though this is less likely since the two texts as printed in Müller seem to be complementary.



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## GUSTAVUS WALTZ: A NEW DISCOVERY

Handel's casts of solo singers are important for our understanding of his operas and oratorios: often arias were composed with particular singers in mind, and changes in the casts lie behind many of the revisions that he made for revivals. For many of the singers their association with Handel is, in the longer perspective, their main claim to a significant place in musical history, but even so it is enlightening to understand the wider context of their lives and careers. Thus, for example, Neil Jenkins's recent book provides the first detailed account of John Beard's personal and theatrical life,<sup>1</sup> and Patricia Howard's forthcoming biography of Guadagni will cover a diverse performing career that connected with Handel only in its early stages. We know something about the career of John Rich (not a singer) as a racehorse owner,<sup>2</sup> but nothing about the international diplomatic activity of Francesca Bertolli, of which there are hints in contemporary references. Sometimes information comes from the most unlikely places, as for example a poem addressed to the Elector of Saxony by the father of Henry Reinhold, asking for arrears of payment because it was so expensive to keep his son in London, whither he had gone to study with Handel.<sup>3</sup>

One of the most intriguing characters among Handel's singers is the bass Gustavus (or Gustav) Waltz. Of German origin (as yet unlocated), his first documented appearances were in the Arne/Lampe season at the 'Little' Haymarket Theatre in 1732, beginning with the role of 'Osmyn, the Grand Vizier' in *Amelia ... a new English Opera* by John Frederick [Johann Friedrich] Lampe. Another member of the cast was Miss Arne (later Mrs Cibber): all the singers were said to be appearing for the first time. Waltz retained a long connection with Lampe, playing Lord Grizzle and the Ghost of Gaffer Thumb in *The Opera of Operas (Tom Thumb the Great)* and Gubbins in *The Dragon of Wantley*. In December 1748 the programme of Waltz's benefit concert at the Haymarket Theatre included Lampe's *The Musick on the Thanksgiving Day*, which had originally been performed by 'the churchwardens and all the Gentlemen belonging to the German Lutheran Church in the Savoy' on 9 October 1746 to celebrate the victory at Culloden. In March 1751 and April 1753 'Miss Isabella Young, Scholar to Mr. Waltz' had benefit concerts: she was the niece of Lampe's wife.

In the course of the Arne/Lampe season in 1732 Waltz appeared as Polyphemus in the production of *Acis and Galatea* that took place in counterpoint to Handel's own performances across the road at the King's Theatre. The

following year, probably in mid-season, Handel incorporated him into his own opera company. His first appearance was probably as Coralbo in the revival of *Floridante* in March 1733, and he is reported as taking part in Handel's oratorio performances in London and Oxford later in the season. Handel also wrote for him at the start of the 1733-34 opera season, but something went wrong and Waltz did not participate until the first performance of *Arianna in Creta* on 26 January 1734. He was Handel's principal bass for the seasons at Covent Garden in 1734-35 and 1735-36, performing in Italian and English; he also sang for Handel at the King's Theatre in 1738-39 and 1744-45, when the programmes were dominated by English works. The latest evidence of his involvement as a soloist for Handel is his name on the music for *Alceste* (1750), which never came to performance. However, his work for Handel took place in the context of a career as an actor-singer in London that centred mainly on the English theatres, where he was clearly an important performer, rather than on the opera house. The music written for him by Handel suggests a singer of wide vocal range, and his English theatre roles indicate comic talent, implying a good command of the English language.

In addition to the obscurity about his origins, three other mysteries have surrounded his biography. The two portraits of Waltz show him as a cellist (with a harpsichord in the background), but nothing is known of his activity in that role. John Hawkins, in *A General History of the Science and Practice of Music* (1776), made a passing reference to 'Waltz, a bass singer, who had been his [Handel's] cook', a statement that William C. Smith treated with due caution in his investigation of Waltz's biography.<sup>4</sup> This image of Waltz may have originated from a wrongly-remembered reference not to a second career, but to a pupil of Waltz whose name was Cook. The participants at Waltz's benefit concert on 7 May 1737 included 'a Youth of Ten Years of Age, Scholar to Mr. Waltz' who performed on the harpsichord and the kettledrums; his father was a leading London horn player (who probably played for Handel) and kept a coffee-house in Piccadilly, but was tragically drowned in an accident on the River Thames only a few weeks after this concert.

The third mystery concerns Waltz's later career. His last regular appearance as a theatre singer was in Theobald's afterpiece *Perseus and Andromeda* at Covent Garden in May 1751, and he is listed as a chorus singer (rather than as a soloist) for Handel's Foundling Hospital performances of *Messiah* in 1754, 1758 and 1759: his last

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1 Neil Jenkins, *John Beard: Handel and Garrick's Favourite Tenor* (Bramber, 2012).

2 See Robert D. Hume, 'John Rich as Manager and Entrepreneur', in Berta Joncus and Jeremy Barlow (ed.), *The Stage's Glory: John Rich (1692-1761)* (Newark, 2011), 32-3.

3 See Janice B. Stockigt and Jóhannes Ágústsson, 'A Petition to August III from Theodor Christlieb Reinhold', *Handel-Jahrbuch*, 58 (2012), 73-87.

4 'Gustavus Waltz. Was he Handel's Cook?', in William C. Smith, *Concerning Handel: His Life and Works* (London, 1948), 165-94.

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recorded appearance as a singer was in fact at the *Messiah* performance on 3 May 1759. Thereafter, in the words of Highfill, Burnim and Langhans, 'the records do not show any further activity for Waltz, and the date of his death is not known'.<sup>5</sup> That is no longer the case: Paul Tindall's research, now reported here, has revealed another career for Waltz, overlapping with his theatre work, and has also led to the discovery of the year of his death.

'Gustav Waltz' was elected a member of the Society of Musicians in 1744, and the documents from that period do not name areas of professional competence. However, by then Waltz had a second career as an organist in addition to his theatre work. The evidence comes from the records of the Savoy Church in London, in which his name appears: it is unlikely that there were two musicians of that name in London, and the dates fit with what is otherwise known of Waltz's biography.

The German Lutheran Church in the Savoy was founded in about 1694 by members of the Hamburg Lutheran Church in Little Trinity Lane, in the City of London.<sup>6</sup> Its first known organist was the composer and harpsichordist Gottfried Keller (*d* 1704). The Chapels Royal at St James's Palace included a Lutheran Chapel serving the staff of the court establishment; although the Savoy Chapel (as it was often described) had no official status of this type, it appears to have functioned as the principal church for Lutherans in London, including people associated with the court. Thus Mahomet, the Turkish-born servant of George I, was buried there in 1726; in 1734 and 1737, following the death of barons Kielmansegg and Hattorf (both high-ranking Hanoverian courtiers in London), their bodies lay in the church for a time before being taken to Germany for burial.

The account books for the church are missing for 1718-36, but Johann Phillip Schmit was paid as organist in 1712 and a Herr (or Mr.) Schmidt (or Smith), probably the same man, until 1740.<sup>7</sup> Payments to Waltz begin soon afterwards and the relevant entries from the church records, concerning the organ and the organist, are as follows:

March 1741	Herr Wals Organist
July 1743	Cnobel <sup>8</sup> £2, Waltz
December 1744	Mr Waltz, Mr Cnobel Sallarium £2 halb jahr
9 September 1746	Walz. Mr Weher <sup>9</sup> die orgell zu reparieren £15
November 1747	Waltz
25 June 1750	John Snetzler organ maker for three quarters of a year £3
September 1750	Mr Snetzler organ maker one quarter £1
8 January 1753	An Die Orgelmacher Schnetzler £8
November 1753	Organist Walz
March 1754	Organist Walz £4 10s
December 1759	Organist named as 'Gustavus Waltz'

May 1762	'Orgel' maker's bill £2
March 1766	'Lezastus' [or Lazaslet?] Organist' paid arrears and salary

Waltz was still paid in 1765, but 'the late Mr Waltz' was buried on 7 February 1766. The German Lutheran church was rebuilt in the year of his death to the designs of Sir William Chambers. A new organ by John Snetzler followed,<sup>10</sup> which (for Britain) had a very early set of pedals, and the celebrated Bach pioneer Charles Friedrich Baumgarten (*c.* 1738-1824) was organist there from before 1789 until 1794.<sup>11</sup> It was not unusual for organists to double with careers on other instruments. William Herschel (1738-1822) came to England as an oboist, but he held several posts as organist and was a good enough violinist to lead the band at Newcastle in 1761. Similarly, James Henry Leffler, (*c.* 1764-1819), organist of the Savoy Lutheran Church and St Katherine-by-the-Tower, was recorded as playing the violin, viola, clarinet and oboe when he was admitted to the Society of Musicians in 1785. However, Waltz's combination of careers, as theatre singer and church organist, seems to have been unusual.

#### Donald Burrows and Paul Tindall

- 5 See *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers, and Other Stage Personnel in London, 1660-1800*, 16 vols. (Carbondale and Edwardsville, 1973-93), xv, 248-50, where the two portraits are also reproduced.
- 6 Susanne Steinmetz, 'The German Churches in London, 1669-1914', in Panakos Panayi (ed.), *Germans in Britain since 1500* (London, 1996), 52-3.
- 7 Westminster City Archives, MSS SMGLC 90/4/a, Account book 1694-1717, and SMGLC 90/4/b, Account book 1736-1763.
- 8 That is, Johann Knopell, organ-builder (*d* 1745), who had provided the organ for the wedding of Princess Anne in 1734.
- 9 Ferdinand Weber, an organ-builder from Dresden, moved on to Dublin, where he is first heard of in 1749.
- 10 *The London Evening Post*, Thursday 5 June 1766.
- 11 Alan Barnes and Martin Renshaw, *The Life and Work of John Snetzler* (Aldershot, 1984), 105-7.



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## HANDEL IN GERMAN BELLETRISTIC LITERATURE

It is easier to create a scholarly book about Handel than a belletristic story, because although the composer's career is very well documented we do not know much about his private life. In consequence, the authors of literary works outline his career and use all the well-known anecdotes and documents, but need to rely on fantasy to invent captivating stories to grip the reader. This offers a fertile breeding ground for wild theories, especially because we do not know anything about Handel's love life. Love stories and other private episodes always make a novel more interesting, especially as they allow us to share pleasure and pain with the hero. As usual, we find both more and less skilled authors, some of whom sadly give the impression of having used Handel's worklist as a skeleton waiting to be fleshed out.

The first German stories appeared in 1834 and 1840, and a decent number have been published up to present times: a list is given in the Appendix below. However, the writing of German belletristic literature about Handel only started properly after the publication of the thoroughly researched biographies by Victor Schoelcher (1857) and Friedrich Chrysander (1858-67). A fresh impetus was given in 1924-5, when Hugo Leichtentritt's *Händel* and Newman Flower's *Georg Friedrich Händel* (trans. Alice Klengel) appeared, so that information about the composer's life became more accessible.

Many of the works in the list are restricted in scope or unsatisfactory in one way or another. The first stories, by Lyser and Schefer, are not based on historical facts, and both focus on *Messiah*: they are merely products of the imagination of their authors. Arnold Schering's play *Der junge Händel* is a complete fiction about an imaginary visit of Handel to Hamburg in 1715, when *Rinaldo* was performed in the city. The stories by Janoske, Zweig and Jonke each focus on a single event in Handel's life. Janoske is the only author who concentrates on the journey to Lübeck in 1703. Zweig's novella is a highly romanticised account of the period between Handel's recovery from a 'paraletick disorder' (1737) and the composition of *Messiah* (1741), and Jonke's short story *Der Kopf des Georg Friedrich Händel* is an indisputable borrowing (à la Handel) from Zweig. *Gottes Orgel*, by Findeisen, is mainly about Bach, but it includes some episodes on Handel by way of contrast and comparison. Ernst Wurm's novel *Seine Kraft war ihm mächtig*, which starts at Cannons and ends with *Messiah*, is a repulsive and clumsy piece of work, strongly influenced by National-Socialist ideology.

Most of the other novelists aimed at giving a full account of Handel's life. Armin Stein was the first author of a full literary biography; his book is based on Chrysander and Schoelcher and tallies exactly with Chrysander's biography. Unger starts with a short story about Handel's father, spends half his book on the time before Handel came to Britain and does not attempt to discuss every work. He describes the composer's life in a very fluent, accessible style, including most of the important works, anecdotes and

other details of his life that are handed down by Unger's predecessors. Mayer's novel, of which the larger part is devoted to Italy, is one of the most entertaining books about Handel, because it is captivating, well written and shows much creativity with its colourful scenes, fantastic episodes and animated dialogues – and it also invokes and even illuminates the music.

Ortner's *Georg Friedrich Händel* is based on Chrysander and Leichtentritt. The author uses Chrysander merely as a source for the facts and to support his description and evaluation of Handel's works, and does not hesitate to copy a few passages (or at least the order and character of Chrysander's descriptions). Ortner is the first author to discuss Handel's naturalisation, and he also introduces Gopsall and Solyman (Jennens's nickname). Ehrenfried Wagner's *Tragödie in England* is possibly based on Stein's novel. Wagner was a communist, and he embeds the life of Handel in the background of English history and political events from the standpoint of dialectical and historical materialism – clearly in the manner of socialist realism. Waltershausen's novel is a full biography that includes the well-known anecdotes and stories, but the author does not bother to go into detail.

Ernst Flessa's *Ombra mai fu* is presented as a retrospective written by John Christopher Smith junior. Otto Erich Deutsch's documentary biography of Handel had appeared in 1955, and so Flessa's novel (1958) gives an insight and accuracy that had not been achieved in any previous literary work. Apart from that it is very well written. Barz created his two works about Handel especially for the anniversaries in 1985 and 2009. His play *Mögliche Begegnung* describes a meeting between Bach and Handel in Leipzig on the occasion of Bach's incorporation into Mitzler's Society of Musical Sciences – a meeting that prompts a comparison of the two composers. Barz's novel *Händel* follows Handel's works without saying very much about the music itself. However, the author adopts the recent fashion of speculating about the composer's sexuality and leaves the matter in limbo as to whether he was gay – unlike other authors, who invent love stories about Handel with women.

Most German belletristic literature from the nineteenth and twentieth centuries (up to the 1950s) gives the impression that Handel was a most superior German genius and that he especially impressed the members of the nobility as soon as they heard him perform: 'he came, he played, he conquered'. All these German literary works have one feature in common: Handel is never shy, embarrassed or subservient in the presence of members of the nobility. He is always shown as self-confident, firm and undaunted, never frightened, because he can rely on his abilities, is aware of his skills and knows what he still needs to learn. In his childhood this may be explained by his innocent lack of inhibition, later by his experience and independence of mind. The nobility never treat him as a footman or servant but rather as a welcome guest or friend,

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and with respect, and they offer him a luxurious life while he stays with them. There is hardly any sign of conventional formal distance. The reader is aware of the different social status of the musician, but usually Handel fulfils the wishes of patrons rather than acting on orders. He is not simply paid for his service, but honoured for the pleasure he gives to members of the nobility. The only exceptions are the ceremonial works for George II – although it was an honour for Handel to compose such music as the Coronation Anthems, the Wedding Music for Princess Anne and Prince Frederic, and the Funeral Anthem for Queen Caroline.

Handel is renowned for having demanded respect for his work and for harshly reprimanding even members of the court if they arrived late or disturbed his performance. According to Flessa, the composer must have been very charismatic; he describes how everyone feels privileged when Handel enters the hall at court, and how he even has an effect on the morose Queen Anne. He does not treat people with condescending politeness, but with seriousness. There is a radiant magic in his music and in his personality. Trusting solely in his abilities and determination, Handel soon earns the friendship of individuals, who are glad to make themselves useful to him through their name, rank, influence or prestige. In the same way, however, Handel also goes to ordinary people, such as attending the legendary concerts held in the house of the coal merchant Thomas Britton.

Only in Barz's novel is Handel described as grumbling, when the king wants no string instruments in the *Music for the Royal Fireworks*. Before Barz, the picture that writers draw of Handel is highly idealized, creating the image of a hero. Handel is always special and always a grain better than his colleagues, even as a beginner in Hamburg; there Keiser was possibly the better musician, because he was older and more experienced, but Handel was morally superior. However, there is of course a German nationalistic touch and national pride in the representation of Handel's genius and character. Wherever Handel goes after his performance of *Almira* in Hamburg, his fame precedes him, and he surpasses all the established musicians and exceeds all expectations.

The authors from Ortner and Wagner onwards, with the exception of Flessa, are a little less euphoric. This is especially true of Wagner, whose novel is set in Britain, where Handel's early patrons do not play a role – although Wagner always points out that the compositions for ceremonial occasions were commissioned by the king. Barz tries to dismantle the image of an absolute hero, established by all the previous authors, by showing also the weakness in Handel. The language, not always as sophisticated as the reader might wish, shows features of the New Realism.

The belletristic literature is a mixture of fact and fancy. This fact reflects the level of scholarship of Handel research at the time when each literary work was written. Although we expect and accept in such works a good portion of poetic licence and creativity, we have to admit that there are also numerous errors that could have been avoided if the authors had done a more careful job in researching the available literature.

## APPENDIX

### German literary works about Handel

The works are arranged in chronological order of publication. The list omits completely fictional novels without an authentic background, collections of stories and anecdotes, and books that claim to be scholarly.

1. Johann Peter Lyser, *Händel*: published in instalments in the (*Neue*) *Zeitschrift für Musik*, 1 (1834), and in *Neue Kunst-Novellen* (Frankfurt am Main, 1837); story
2. Leopold Schefer, *Händel's Zorn und Flucht in Orpheus* (Vienna, 1840); story
3. Armin Stein [=Hermann Otto Nietschmann], *Georg Friedrich Händel. Ein Künstlerleben*, 2 pts (Halle, 1882, 1883); full biographical novel
4. Arnold Schering, *Der junge Händel* (Leipzig, 1918); fictional play
5. Felix Janoske, *Händels Reise nach Lübeck* (Breslau, 1929); story
6. Hermann Unger, *Der berühmte Sachse* [The Famous Saxon] (Siegen and Leipzig, 1935); full biographical novel
7. Ernst Wurm, *Seine Kraft war ihm mächtig* [His strength was made perfect: see 2 Corinthians, 12.9] (Stuttgart, 1935); also pubd as *Gast aus Gottesland* [Guest from the Land of God] (Leipa, 1940); novel
8. Kurt Arnold Findeisen, *Gottes Orgel. Roman um Bach und Händel* [God's Organ] (Berlin, 1935); novel
9. Stefan Zweig, *Georg Friedrich Händels Auferstehung* (Vienna, 1937) and in *Sternstunden der Menschheit* (Stockholm, 1943), trans. as *The Lord gave the Word in The Tide of Fortune* (New York, 1940); novella
10. Anton Mayer, *Der Zug der bunten Masken* [The Procession of Bright Masks] (Berlin, 1940); full biographical novel
11. Eugen Ortner, *Georg Friedrich Händel* (Munich, 1942); full biographical novel
12. Ehrenfried Wagner, *Tragödie in England* [Tragedy in England] (Dresden, 1951); full biographical novel
13. H. G. Waltershausen [=Hans Richard Toepel-Fredersdorff], *Largo. Das Leben Georg Friedrich Händels* [The Life of George Frederick Handel] (Stuttgart, 1957); novel
14. Ernst Flessa, *Ombra mai fu... Die Händel-Chronik des Johann Christopher Smith* (Biberach a. d. Riß, 1958); full biographical novel
15. Paul Barz, *Mögliche Begegnung* [Possible Meeting] (1985); fictional comedy in three scenes
16. Gert Jonke, *Der Kopf des Georg Friedrich Händel* [The Head of George Frederick Handel] (Salzburg, 1988); story
17. Paul Barz, *Händel* (Gütersloh, 2008); full biographical novel



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## RECENT HANDEL CONFERENCES

### HANDEL INSTITUTE

London, 23-25 November 2012

#### Handel at Court

The title of this two-day conference was deliciously ambiguous. Handel was no courtier in the strict, political sense of the term, but his emergence as Britain's own composer under Queen Anne and the first two Georges was just the setting for a schedule of papers that ranged easily from discussions of particular works to patronage of the man and his music by court and courtiers alike. Abstracts of all the contributors' papers appeared in the last issue of this *Newsletter* (vol. 23/2: autumn 2012), so I trust that readers will be indulgent if I do not discuss every paper in this brief review. Take it as given that the conference brought together a stimulating – at times inspiring – mix of speakers and delegates alike.

Donald Burrows opened the proceedings, putting some musical flesh on the bones of cultural activities undertaken by George I and George II and highlighting the liveliness of opposition literature as a partial explanation for the documentary vacuum that these two monarchs have presented us with for so long. This view is supported by recent revisionist studies by political historians Hannah Smith and Andrew C. Thompson, who have shown how rich and diverse early Georgian monarchical culture was. Handel is mentioned in these studies – how could he not be? – but in comparison with discussion of Queen Caroline's interest in science and philosophy, for example, mention of royal interest in music, which we know to have been significant, is treated with kid gloves at best. Considering Handel's extraordinary position in early-Georgian London, Handelians have a unique contribution to make in this area.

Graydon Beeks's talk about James Brydges's small court at Cannons (as distinct from the royal court) is the kind of musical history that general historians want more of; similarly, David Hunter on audience choice (or 'the court of public opinion'). In one of his best presentations to date, Dr Hunter listed fifteen reasons why people did not go to public performances, illustrating the significance of his statistical work (choice theory, demography, *etc.*) to most of us non-specialists. One trusts his conclusions, because one knows his scholarship is sound. His list ran from the familiar (other engagements) to the subtler (expense – those with social status but not the necessary funds; the Italian language, or even music itself, as a barrier to judgment) to the downright touching (an opera-goer who had 'no heart' to use his ticket in the aftermath of his son's death). Apart from its intrinsic historical value, a list such as this is useful when set against what drew audiences in. Hunter's discussion thus positions listening habits (so far as these can be accessed across time) as necessary to what we need to know about

audience presence at the opera, but not the full story. Good point.

Graham Cummings opened his discussion of the rival opera companies in 1733-34 with a welcome summary of the complex set of contradictions surrounding the so-called Opera of the Nobility's opposition to Handel. Comparison of the programmes of both companies, for example, shows some overlap undoubtedly designed to put the two sides in competition with one another, but adding royal attendance to the mix does not suggest that one side or the other emerged a winner and serves to highlight how little we know about how and why the 'Opera dei Signori' was formed. The 1730s was not just a decade of opposition for Handel and his rivals. It was also a period of intense 'patriot' opposition to the king's first minister, Sir Robert Walpole. Like Cummings, I am reluctant to conclude that there was no political motive to the set-up of the Nobility Opera, because so much went on behind the scenes, culturally and politically. Without individual accounts from the 'Signori' we are left with more questions than answers. This paper led to stimulating discussion about assumptions that we need to examine as historians. We – or most of us, anyway – appreciate Handel's music above all else, while at the same time welcoming insights into the world in which he lived. I was particularly struck by a comment from one delegate who remarked that London in the 1730s was not what we might describe today as a 'composer-based culture', reminding us that Handel as an opera composer was treasured above all for his ability to celebrate the singer's voice.

Coming from the patronage end of Handel studies, as I do, I am sometimes in awe of musicologists who bridge what can seem a yawning gap between a composition and the historical circumstances that produced it. John Roberts's work on Handel's borrowings falls into this category. As far back as the Handel Tercentenary celebrations in 1985, he saw through the clouds of misunderstanding that had led scholars for so long to ask why a composer of the genius of Handel needed to borrow at all. Now he is the authority on Handel's borrowings, and it was a privilege to hear his analysis of the composer's first essay in English church music drawing on the well-known collection of madrigals that Lotti presented to Emperor Leopold I in 1703. Other speakers who focused on Handel's compositional process were Terence Best (on the genesis of *Riccardo primo*) and Liam Gorry, a new, young scholar who looked at Handel's frequent representations of throne rooms in his London operas: more than 22 examples in 18 of his 35 operas – fascinating.

Konstanze Musketa gave a detailed account of Handel's family background, drawing on documents in the Halle Cathedral archives, including his contract of employment as organist there in 1702. It was not so much the new biographical information as Dr Musketa's focus on the social landscape that added to my own awareness of 'where' Handel came from. A topographical map highlighted both the location of Handel's house in a

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quarter of Halle where many court families lived and its proximity to the cathedral, which was also, of course, the family church: his parents were married there, his sisters were baptised there, and so on. Helen Green's growing expertise on musical patronage and performance at the Hanoverian court forms a vital new chapter on early influences on Handel's life and work. Her discussion of local musicians summoned to the court from nearby regiments flags up broader questions about the procurement and collection of musical instruments that will appeal to historians of all colours. Matthew Gardner's talk also featured musicians – English singers in this case – and how they were drawn from local choirs and theatres to perform in Handel's oratorios.

Rashid-S. Pegah, based in Bavaria, is trawling the Continent for eighteenth-century travel accounts of visitors to London. He gave us a tantalizing taste of more to come, quoting personal observations of aristocratic drawing rooms in 1740s London from an unpublished diary in the archives of the von Hardenberg family. William Summers is interested in similar observations of royal gatherings between 1716 and 1720 at Hampton Court Palace. Annette Landgraf closed the schedule of papers with an unusual account of Handel's relationship to members of the nobility, as recounted in German novels.

The conference opened with a reception at the Handel House Museum, including an informal but erudite introduction by Ruth Smith to the Charles Jennens exhibition that she had curated there, and ended with a concert of mainly operatic highlights in the upstairs gallery at The Foundling Museum: both were much appreciated.

Carole Taylor

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### AMERICAN HANDEL SOCIETY Princeton, 21–24 February 2013

Hosted by the Department of Music at Princeton University and organised by Wendy Heller and Robert Ketterer, amongst others, this year's biennial American Handel Society Festival and Conference was spread across four days, featured twenty speakers and included a podium discussion and several concerts.

The conference was not based on a specific theme but offered a wide range of papers on varying topics, opening with a session entitled 'Response and Reception'. The first of two papers on 'responses', Luca Della Libera (Conservatorio di Musica di Frosinone / Università di Roma Tor Vergata) spoke on 'Renaissance Roots and Baroque *Affetti* in the Sacred Music of Alessandro Scarlatti', discussing the *Salve regina* (Rome 1703) and *Missa defunctorum* (1717) while making reference to Handel's contact with these works. This was followed by Evan Cortens (Cornell University), who focussed on the influences of the Hamburg opera that can be found in Christoph Graupner's 1,400+ cantatas. The reception part

of the session began with Michael Burden (University of Oxford) on the 1787 *Giulio Cesare* performances at the King's Theatre, which, although billed as Handel, were not actually performances of Handel's opera but rather a pasticcio of other Handel tunes. Todd Jones (University of Kentucky) offered a fascinating insight into the early reception of Handel's music in America, showing that much of the interest lay in events relating to the royal family (such as weddings, coronations and funerals), rather than in opera performances. Finally Stephen Nissenbaum (University of Massachusetts) discussed how *Messiah* became a Christmas tradition, a paper that will appear in this year's *Händel-Jahrbuch*.

The second session, on 'Compositional Issues', began with a lively paper by Fred Fehleisen (Juilliard School) on 'Musical Figures, Thematic Parallelisms, and Phrase Rhythm in Handel's Grand Concerto in G Minor, op. 6 no. 6', followed by a detailed assessment by Amanda Babington (Manchester) of the nine autograph sketches for *Messiah* in the Fitzwilliam Museum MSS 260 and 263 and an overview by Donald Burrows (Open University) of the various versions and source issues associated with *L'Allegro* and *Il Penseroso*. After a lecture demonstration by Nicholas Lockey and John Burkhalter (Princeton University) on 'A Mirror of Changing Tastes: New Light on Miss Baring's Keyboard Manuscript', the Howard Serwer Memorial Lecture was delivered by Reinhard Strohm (Oxford), who discussed ritual in Handel's operas; he wondered whether new approaches were necessary to reveal more about these works, and at what stage ethnomusicologists and anthropologists could provide additional insights into this field of Handel scholarship.

The second day of the conference began with a session on archival research that was begun by Triona O'Hanlon (Dublin). Drawing on her recent PhD dissertation ('Music for Mercer's: □The Mercer's Hospital Music Collection and □Charity Music in Eighteenth-Century Dublin'), she talked about the manuscript sources for Handel's music performed at Mercer's Hospital in Dublin. Available online, her dissertation is the first detailed study of this collection and is a 'must-read' for anyone interested in Handel reception and sources. The session continued with a paper from Joseph Darby (Keene State College) presenting a statistical analysis of the subscriptions to concertos in eighteenth-century Britain, before Ellen Harris (MIT) talked about the oaths that the directors of the Royal Academy of Music were required to swear to 'King and Country' and the condition of the associated documents at the National Archives in London. Ruth Smith (University of Cambridge) brought the session to a close with new light on Charles Jennens's working relationship with Handel, arising from her curation of the Jennens exhibition at the Handel House Museum, London, and her associated book.

Drawing on his work for the Hallische Händel-Ausgabe on *Alessandro*, Richard King (University of Maryland) opened the afternoon on 'Performance and Production' by discussing the use of cello and double bass in the





performance of Handel's recitatives and raising two interesting questions – whether the cello played arpeggio chords, *senza cembalo*, and how far the double bass might have been involved. My own paper, on the singer Anastasia Robinson, explored her working relationship with Handel, re-evaluating the events leading up to the letters she wrote to Giuseppe Riva about her part in *Ottone* in 1723. The afternoon concluded with a paper by Geoffrey Burgess (Eastman School of Music) on 'Behind Handel's Terpsichorean Muse: Prévost, Sallé and the Setting of Dance to Poetry' and a panel discussion on 'The Baroque Pasticcio in the Twenty-First Century: The Metropolitan Opera's *The Enchanted Island* (2012)'. The panel comprised various members of the production team and offered interesting insights into this experimental production.

The final day of the conference allowed for only two papers on oratorio over brunch. The first, by Kenneth Nott (University of Hartford), considered the psalms used in Handel's oratorios, focusing on *Samson*, *Joshua* and *Jephtha* and proposing that specific psalm genres could be determined as a means of creating structure and interpretation in Handel's English oratorios. The second, by Joyce Irwin (Princeton), on 'Saul, David, and the Power of Music', explored the discussions found in the seventeenth and eighteenth centuries on whether Saul's illness was spiritual or natural, asking whether music alone was sufficient for the healing process or if a divine presence was also necessary, while comparing the approaches employed in Handel's *Saul* (1738) with John Brown's libretto *The Cure of Saul* (1763).

Two of the concerts were given by the English Concert under Harry Bicket. The first, in the Richardson Auditorium, Alexander Hall (Princeton), included a suite of dances from Purcell's *King Arthur*, Telemann's Concerto for Viola (TWV 51: G9), Bach's Violin Concerto in A minor (BWV 1041), Handel's *Concerto grosso* in B-flat, op. 3 no. 2 (HWV 313) and a selection of pieces from the three *Water Music* suites. All the works were well played, and it was a particular pleasure to hear the Telemann concerto. The second concert, at Carnegie Hall (New York) on the Sunday afternoon of the conference, was a concert performance of the November 1721 version of *Radamisto* with David Daniels in the title role.

Friday evening's entertainment was a local concert given by the Princeton University Chamber Choir under the direction of Gabriel Crouch and the Westminster Kantorei under Amanda Quist. The programme included the first three movements of Domenico Scarlatti's *Stabat mater dolorosa*, four movements from Handel's *Let God Arise* (HWV 256) and Handel's *Dixit Dominus*. Delivered mostly by students, some of whom had been given guidance by members of the English Concert, the performance offered a fresh and energetic approach to *Dixit Dominus* which was especially praiseworthy. One further concert was given as a 'surprise' event before dinner on Saturday 23 February (Handel's birthday) by the

countertenor Anthony Roth Costanzo (Metropolitan Opera, New York), accompanied by Bradley Brookshire (harpsichord). The performance consisted of a number of Handel opera arias, all sung superbly with an excellent harpsichord arrangement that appropriately adapted the orchestral parts for keyboard.

A further highlight of the conference was the opportunity to view Princeton University Library's recently acquired manuscript of *Berenice* in the hand of S2. The manuscript had originally belonged to Charles Jennens before passing to the 3rd Earl of Aylesford, and had not been heard of since 1918. It can now be seen on line at the following address: <http://arks.princeton.edu/ark:/88435/0g354g50k>

Matthew Gardner

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## FORTHCOMING CONFERENCES

### Handel's *Atalanta*

Faculty of Music, 11 West Road, Cambridge, CB3 9DP

4 May 2013 at 2.00 pm

A study session presented by the Handel Institute and the Cambridge University Faculty of Music in association with Cambridge Handel Opera

Cambridge Handel Opera is presenting four fully staged performances of Handel's opera *Atalanta* in the Concert Hall, West Road, Cambridge on 30 April, and 1, 3, and 4 May, beginning at 7.00 pm. For further details and information about buying tickets go to [www.chog.co.uk](http://www.chog.co.uk).

The study session precedes the last performance, which will also be Andrew Jones's last appearance as musical director of the company.

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| 2.00 pm | <b>Lynn Gordon</b><br>The afterlife of <i>Atalanta</i> , from Ovid to Handel (and beyond)            |
| 2.30 pm | <b>Donald Burrows</b><br>Wedding or warfare? The opera season of 1735-1736 in Handel's London career |
| 3.00 pm | <i>Tea</i>   |
| 3.30 pm | <b>Lisa Sampson</b><br><i>Atalanta</i> and the tradition of Italian pastoral drama                   |
| 4.00 pm | <b>Victoria Newlyn</b><br>Staging <i>Atalanta</i>  |

Attendance is free, but places are limited. There will be a charge of £1 for tea and biscuits (payable on the day). To confirm a place, please email [katiehawks@cantab.net](mailto:katiehawks@cantab.net) or ring her on 07814 308388.

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## The Power of Musick: Music and Politics in Georgian Britain

German Historical Institute, 17 Bloomsbury Square,  
London, WC1A 2NJ

13-15 June 2013

### Herrenhausen Symposium

by the Volkswagen Foundation and the German Historical  
Institute London

In 1710, when Handel first comes to England, he is still in the service of Elector Georg Ludwig of Hanover who, four years later, becomes King of Great Britain and Ireland. Handel now composes secular and sacred music for the English court, the Church of England and the opera. The aristocratic audiences take part in the rich musical life and newspapers report on the performances. What factors contributed to the fact that London became a first-rate city of music? What role did the personal union between England and Hanover play, and what was the effect of a 'German' king on the throne of England? And did the contemporary press, the rulers, and the public of the eighteenth century imagine Handel as an English or a German composer? This symposium examines the work of Handel during his London period and its effect on the contemporary musical life between town and country, court, church, and the middle classes.

### Speakers (titles omitted)

Otto Biba (Vienna); Tim Blanning (Oxford); Donald Burrows (London); Werner Busch (Berlin); Tassilo Erhardt (Liverpool); Andreas Gestrich (London); Wolfgang Hirschmann (Halle); Laurenz Lütteken (Zürich); Hans-Joachim Marx (Hamburg); Simon McVeigh (London); Annette Richards (Cornell); Ruth Smith (Cambridge); Stefanie Stockhorst (Potsdam); Wiebke Thormählen (Southampton); Andreas Waczkat (Göttingen); Melanie Wald-Fuhrmann (Berlin)

### Practical information

The conference begins at 2.00 pm on 13 June and ends at 1.30 pm on 15 June. For details of the programme and location of the venue, see [www.ghil.ac.uk](http://www.ghil.ac.uk). Nearest tube stations: Holborn, Russell Square, Tottenham Court Road. There is no charge for attendance, but booking is essential before 31 May. Please register by email to: [abellamy@ghil.ac.uk](mailto:abellamy@ghil.ac.uk)

## Roots of Revival

Horniman Museum, 100 London Road, Forest Hill,  
London, SE23 3PQ

12-14 March 2014

### Call for Papers

The revival of interest in early music remains a prominent and influential feature of the Western classical music scene. But the revival had roots in the nineteenth and early twentieth centuries with proponents as diverse as Felix Mendelssohn, Arnold Dolmetsch and Wanda Landowska. Without these pioneering and zealous individuals, and collectors of musical instruments, the revival might never have occurred or reached such a wide public.

The Horniman Museum provides an apt setting for a conference on the twentieth-century revival of early music. It holds one of the largest and most diverse collections of musical instruments in the UK, comprising over 8,000 objects. The Museum's Music Gallery, displaying some 1,200 instruments, is soon to be supplemented by a new permanent keyboard instrument exhibition, including several examples from the Victoria and Albert Museum. A current temporary exhibition, the Art of Harmony, featuring about forty instruments of all types from the V & A, will continue to run during the conference and until May 2014.

We now invite offers of papers, panel discussions and lecture-recitals on the life and work of collectors, enthusiasts, craftsmen and musicians who had an impact on the course of the twentieth-century early music revival. Subjects on which contributions will be welcomed include: the historic models that builders such as Dolmetsch used as prototypes; their workshops and working methods; the restorations that they undertook, and nineteenth- and early twentieth-century notions about historic performance practice.

Abstracts of 250-300 words should be sent by email to [rootsofrevival@horniman.ac.uk](mailto:rootsofrevival@horniman.ac.uk). On a separate cover sheet please give your name, affiliation (if any), postal address, email address, and a note of any audio-visual requirements. Papers should last 20-25 minutes, allowing 5-10 minutes for questions or discussion. Proposers of panel discussions (one hour) should submit, together with the abstract, a brief overview of the rationale for the session, together with a list of up to four participants and the topics that will be addressed. Together with the abstract, proposals for lecture-recitals (50 minutes, with 10 minutes for questions or discussion) should include full details of the proposed performance and of any relevant requirements in the cover sheet.

The closing date for the submission of all proposals is **1 November 2013**. All applicants will be notified of the outcome by 2 December.

For further information, see <http://www.horniman.ac.uk/visit/events/event/roots-of-revival>. This site will be updated periodically as details become available.

### Mimi S. Waitzman

[mwaitzman@horniman.ac.uk](mailto:mwaitzman@horniman.ac.uk) Direct line: 020 8291 8164

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## HANDEL INSTITUTE AWARDS

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

There is no application form. Applicants should submit an outline of their 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; references will not be solicited by the Handel Institute. Applications and references should be sent by email or post to Colin Timms at one of the addresses given below. The **deadline** for the receipt of applications and references is **31 August 2013**.

All applicants will be contacted as soon as possible thereafter. Any materials (*e.g.*, photographic materials) that are bought with an award will become the property of the Handel Institute when the applicant has finished using them.

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*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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