



THE HANDEL INSTITUTE

NEWSLETTER

As many readers of this *Newsletter* will know, Winton Dean died on 19 December 2013 at the age of 97. This issue therefore begins with a tribute by Terence Best to the scholar who demonstrated that Handel's operas and most of his oratorios are powerful musical dramas (and who was also a major force in the Handel Institute, which he supported to the end).

The core of this issue is a pair of research articles – one unusually long for the *Newsletter*, the other unusually short.

H. Diack Johnstone investigates a 'beefed-up' version of a Handel concerto and anthem, preserved in manuscript at King's College, Cambridge, and David Hunter reports on his discovery at the British Library of two more letters mentioning entertainments given at Exton, where Handel composed music for *Comus*. To conclude, Katharine Hogg draws attention to the Foundling Museum's exhibition 'By George!', which runs until 18 May.

Colin Timms

## WINTON BASIL DEAN (1916–2013)

### A PERSONAL MEMOIR BY TERENCE BEST



Winton Dean, one of the most influential Handel scholars of our time, was the eldest son of the theatrical impresario and director Basil Dean. He was educated at Harrow, where he distinguished himself in classical studies, and then went to King's College, Cambridge, to read Classics and

English. He developed an interest in music while still young, although he never became a performer; and it was a staged production of *Saul* in Cambridge, in which he took part, that thrilled him as a revelation of the dramatic power of Handel's oratorios and set the scene for his future fame as a major scholar of the music of his favourite composer. He married Thalia Shaw on 3 September 1939, and served in Naval Intelligence during the war.

His first publication about music was a study of Bizet,

which remains a major contribution to the study of French opera; but he soon turned to Handel, and in 1959 there appeared his first major work on the composer, *Handel's Dramatic Oratorios and Masques*, in which he put forward the thesis that these are powerful dramas whose librettists derived their inspiration from ancient Greek tragedy (for obvious reasons, non-dramatic works such as *Israel in Egypt* and *Messiah* were not included in the study). The book remains a classic of Handel scholarship, although his access to the secondary sources was inevitably limited by the unavailability of most of them in the 1950s.

In 1965-6 Winton lectured at the University of California at Berkeley; these lectures were published in 1969 as *Handel and the Opera Seria*, in which his conviction that the operas, like the oratorios, were viable and effective dramas was cogently put, although it had not been widely accepted up to that time.

The American scholar John Merrill Knapp was preparing a study of the operas along the lines of Winton's book on the oratorios, and they agreed to collaborate on the project; the first volume, *Handel's Operas 1704-1726*, appeared in 1987. From the start there were problems between these two very strong characters: before the book was finished there was a serious falling-out, which led to



some acrimony on both sides, and Knapp finally withdrew from the project. After Knapp's death in 1993, Winton set about producing the second volume on his own, and it appeared in 2006. Meanwhile, in collaboration with Sarah Fuller, he had edited *Giulio Cesare* for Oxford University Press, and it was published in 1998. Winton's work on the operas is an extraordinary achievement. He once told me that he worked on each one for six months. The effort he put in, as he studied not only the autographs and librettos but also the source-librettos and the large number of secondary sources of the music that were by now available, is prodigious. His meticulous accuracy in identifying every detail and assessing its significance is truly remarkable, and both books, with their detailed lists, tables and appendices, are masterpieces of their kind.

He also became an authority on the many copyists who worked for Handel on the secondary sources, which were written out for friends and patrons who wanted copies. A study of this kind had been begun by Jens Peter Larsen in his book on *Messiah*, published in 1957, but by the 1980s it was in need of expansion and further elucidation. Dean's work bore fruit in a magisterial essay entitled 'Handel's Early London Copyists'<sup>1</sup> – vintage Winton – which includes a detailed account of the work of D. Linike, Handel's most important copyist in the early years from 1712, and of others who worked for him at that time, among them John Christopher Smith, who made his first appearance in about 1719. Typical of Winton's approach is the fine detail of how aspects of Smith's musical handwriting changed between 1719 and 1721, which enabled me, as I edited *Silla* recently for the Hallische Händel-Ausgabe (HHA), to confirm a date for one of the sources that is in Smith's hand.

Winton was also, of course, a prime mover in the founding of the Handel Institute in 1987: he was a Trustee, a benefactor and a member of the Council, and his wisdom and experience were of great value to the Institute from its early days.

My personal friendship with him meant a great deal to me. I was often royally entertained by him and Thalia at Hambledon Hurst in Surrey and once at their Scottish castle at Fernilee, many times dining on pheasant from their estate and salmon from their river. Winton always supported my efforts as editor of several of the operas for the HHA, and he monitored them all – *Tamerlano*, *Radamisto*, *Riccardo primo*, *Serse* and *Deidamia*. He was particularly keen that I should do the work on *Riccardo primo*, which was the most difficult of this group (because of its complex gestation) – although others, such as *Imeneo*, superbly edited by Donald Burrows, have been equally or even more challenging. As I did my own work and checked it against Winton's results in both books, I was astonished by the accuracy of his research and his analysis, in view of the comparatively short time he devoted to each chapter. Just occasionally I found that he

had got a point wrong, and he was always generous when I explained my findings; but that he was right 99 per cent of the time is remarkable.

While he was still fit and active, he and Thalia went regularly to the summer Handel festivals in Göttingen and Halle, and he was a member of the Vorstand – or managing committee – of both Handel societies. I was the driver of the hired car that took us round Germany on these occasions, beginning and ending at Hanover airport. The unfortunate dispute between Winton and Merrill Knapp over the first opera book had caused a great deal of ill-feeling, and as a friend of both of them I sometimes found myself caught in the middle. One year Merrill came to stay with me before we met the Deans at Heathrow and travelled together. This threatened to be a tricky operation, as Winton and Merrill hardly spoke to each other; indeed, Merrill had written me an angry letter before coming over, in which he said that he thought he had made it clear that he was not happy to be travelling in the same car as Winton. I had to adopt my most schoolmasterly tone as I informed them both that if they wished to ride with me I expected them to behave themselves. To my surprise the journey passed without incident – they even spoke to each other – and I regard this as one of my finest achievements. I have often wondered whether Thalia's presence in the car was a catalyst.

She and Winton had to be looked after as well as conveyed, and there was a hilarious moment in Halle one year, when we were invited with many others to the Burgomaster's party in the Town Hall, which involved climbing two sets of steps. As Thalia was rather incapacitated from a stroke that she had suffered several years earlier, the authorities arranged that they should go up in a lift. As I helped them into it, the official looked at me and said to Winton, "Your man can come as well". Clearly, as Winton's man I was of greater significance than in any capacity I might have had in the Handel business! I was teased mercilessly about this by some of my colleagues, not least by my good American friend Howard Serwer, alas no longer with us, a man of great charm and with a wonderful sense of humour.

Winton's funeral in Hambledon church on 10 January this year was attended by a large crowd, including the three vice-presidents of the Georg-Friedrich-Händel-Gesellschaft – Hanna John, Donald Burrows and myself. Katherine Jenkyn sang two Handel arias beautifully. Especially moving was Cleopatra's wonderful 'Piangerò' from *Giulio Cesare*, which had been Winton's choice at Thalia's funeral fourteen years ago: I was not the only person who needed a handkerchief. There were three addresses; the main one was given by Curtis Price and was, I thought, a brilliant and affectionate survey of the life's work of this remarkable man.

<sup>1</sup> First published in *Bach, Handel, Scarlatti: Tercentenary Essays*, ed. Peter Williams (Cambridge, 1985); reprinted with corrections in Winton Dean, *Essays on Opera* (Oxford, 1990).



## HANDEL REVAMPED

While most UK music research libraries of any size are well stocked with eighteenth-century manuscript scores, there are only a few with a sizeable collection of manuscript parts, and hardly any in which scores and parts correspond. One notable exception is the Bodleian Library, Oxford, which holds a complete set of scores and associated performing material for all forty-three of the court odes that William Boyce composed between 1755 and his death in 1779. From late eighteenth- and nineteenth-century sales catalogues, however, it is quite clear that there were once many more sets of parts than now survive, and it would appear that, whenever these with their attendant scores were handed over to a public institution, the scores were kept and the performing materials normally discarded as being of no great interest (or possibly too burdensome to be catalogued).

Occasionally, however, a score in one library can be linked to a matching set of parts elsewhere. Such is the case with an interesting anthology of English and Italian madrigals (plus a few Latin motets) copied by an Italian scribe recently identified as Francesco Barsanti some time in the late 1750s.<sup>1</sup> The score, now in a very fragile state, is in the library of Westminster Abbey (MS CG 59), while the corresponding partbooks are to be found, beautifully bound, in the British Library (Add. MS 31442). Likewise a set of twenty-two instrumental and vocal parts for a 'Confitebor' setting by Francesco Gasparini, sold at Sotheby's in December 2008. Though now in private hands, six of these were copied by John Immyns, founder of the Madrigal Society in 1741, most of the others being in the hand of the same scribe as copied the score (London, Guildhall Library, Gresham Collection, MS G Mus 351). Both once formed part of the library of the Academy of Ancient Music that was broken up and scattered when, at the age of seventy-six, the society was disbanded in 1802.<sup>2</sup>

An earlier and even more interesting case involves a Mass in F by the little-known Italian composer, Giovanni Battista Borri (*fl.* 1665-88). This work was evidently well known in late seventeenth- and early eighteenth-century England, and there are no fewer than nine English sources known to me. One of these, hitherto unrecognised (as its

heading is cropped), is Royal College of Music MS 1059 (*ff.* 39-57<sup>V</sup>), a score copied at about the turn of the century.<sup>3</sup> Its corresponding parts (in a different hand, almost certainly Italian) are now in the library of Christ Church, Oxford (Mus 1085-1108). The piece must have had at least one performance in Oxford, quite possibly by the members of that late seventeenth-century music club discussed by Margaret Crum,<sup>4</sup> since in both score and parts a number of Oxford musicians, including Richard Goodson snr, the Professor of Music there, are mentioned by name.

In Cambridge, King's College, Rowe Music Library, MS 105, we have a mid-eighteenth-century set of orchestral parts (but no corresponding vocal parts or score) for two works by Handel which, being rescued and to some extent recomposed, seem to me of considerable interest. Little known even to most Handelian scholars, it seems, they were given to the college by Dr A. H. Mann, a Fellow and sometime organist of King's, who found them in a second-hand Dublin bookshop on 5 September 1896. Though Mann thought them to have been written 'by Handel's order' for some state thanksgiving service or festival in the Irish capital,<sup>5</sup> this (as we shall presently see) can hardly have been the case; indeed, I think they are most likely to have been copied at least two or three years after the composer's death, and possibly slightly later still.

Uniformly bound in stiff brown cardboard covers, they comprise eighteen parts: three first violins, three seconds, one viola, two basso parts and two each of oboes/flutes, bassoons, horns, trumpets and timpani.<sup>6</sup> From a note pencilled on the inside front cover of one of the first violin parts, it would appear that the set once contained four treble, six alto, seven tenor and seven bass parts as well, but none of these survives. From the uniform binding, as also the fact that all eighteen parts are written on the same paper,<sup>7</sup> we may safely infer that the two works involved belong together and were copied for the same occasion, obviously one involving an unusually large number of performers. But what that occasion was or might have been I have so far been unable to discover.

The two works included in Rowe MS 105 are an 'Overture' in B flat and a curiously expanded version of the 'Dettingen' anthem, 'The king shall rejoice' (HWV 265). The first, hitherto unnoticed, is easily identified as a

<sup>1</sup> See Michael Talbot, 'An Unexpected Handel Copyist: Francesco Barsanti', *Handel Institute Newsletter*, 24/2 (Autumn, 2013), [1-3].

<sup>2</sup> See H. Diack Johnstone, 'Westminster Abbey and the Academy of Ancient Music: A Library once Lost and now partially Recovered', forthcoming in *Music & Letters*.

<sup>3</sup> Another copy, also in the Royal College (MS 1063), is said in *New Grove* to be dated 1665, but there is no evidence for this; the supposed date is simply the number given it in the catalogue of the Sacred Harmonic Society, to which the manuscript had previously belonged. The MS was actually copied by one Mark Cottle, who became a member of the Academy of Ancient Music in December 1728 and was responsible also for no fewer than seven scores in the Westminster Abbey (ex-Academy) collection.

<sup>4</sup> 'An Oxford Music Club, 1690-1719', *Bodleian Library Record*, 9 (1974), 83-99.

<sup>5</sup> For the source of this and all further references to Mann, see ahead (paragraph 10).

<sup>6</sup> As the second violin parts are numbered 1, 2 and 4, it is highly likely that there were originally four first violin parts as well (those that survive are numbered 1-3); similarly with the single viola part (labelled 'No. 1') and the bass parts (numbered 1 and 3). As for the two bassoon parts, the first (labelled 'Fagotti / Principale') occupies two staves throughout, while the second (on a single staff) is labelled 'Bassoons' in the plural.

<sup>7</sup> A standard fleur-de-lis and shield plus LVG with IV as the countermark. For help in identifying this particular example I am indebted to Professor Donald Burrows, who tells me that the nearest match is to Clausen's 'Cr' paper belonging to the period 1755-58: see Hans Dieter Clausen, *Händels Direktionspartituren ("Handexemplare")* (Hamburg, 1972). That said, Professor Burrows confidently assures me that he has seen examples two or three years later than that. I myself am of the opinion that this manuscript is very unlikely to have been copied any earlier than 1760 and possibly even as late as 1764 or 5.



transposed and rescored version of the first three movements of Handel's Concerto in C (HWV 318), generally known as the 'Concerto in Alexander's Feast'. Thanks to Mann, who scored up both works from the parts (Rowe MS 104), the differences between these and their authentic Handelian exemplars are readily apparent. With oboes, bassoons and horns added to the original strings, the sound of the 'Overture' is quite strikingly different from that of the concerto. In the outer movements the horns play continuously throughout the *tutti*, and most of the solos are assigned to the woodwind (with horns added to reinforce the long dominant pedal in bars 83-86 of the first movement). Here the central Largo is assigned to *tutti* strings, and the original *tutti* reinforcement of the concertino in the final bars is abandoned.

In the last movement, oboes double the strings from the start, with bassoons and horns entering at bar 9. The long solo passage from bar 16 to 32 is allotted to two oboes and bassoon punctuated by crotchet horns on the downbeat of most bars. The triplet passage starting at bar 39, though assigned to the strings, is given similar downbeat weighting by the horns, with oboes and bassoons taking over in bar 44. In Mann's opinion, these changes 'could not have been made by anyone other than the composer', but this type of scoring seems to me much more typical of the 1760s and '70s than anything associated with Handel. Even more so is the treatment of the arpeggiated figuration at bar 58, which is here reduced to scrubbing semiquavers in the strings against a sustained background of wind. But for the fact that the movement is foreshortened by the cutting of bars 77-89, and that the Largo too has lost its concluding four bars (and thus its *attacca* close), the piece is structurally intact. Given the acres of two-part writing in the original concerto finale, however, it is easy to see why this movement was not included with this beefed-up version of the other three.

Before discussing the expanded version of 'The king shall rejoice' it will be helpful to have before us a listing of all ten movements (and their scoring) as they appear in the Rowe parts. In the table which follows, the original five movements are given numbers, while letters (A-E) are assigned to those that are new. As it happens, all of the latter are by Handel, but only two (C and E) have previously been identified (by Mann). In the production of these parts, a number of different copyists were involved. Only one, however, can be identified, not by name but by his handwriting, as a scribe, possibly an Italian, who, like Barsanti, appears to have worked for the Academy of Ancient Music. In the residue of their library, now on the shelves in Westminster Abbey, he was responsible for the scores of a Mass in D (MS CG 25) and a 'Laudate pueri' (MS CG 60a), both by Pergolesi, and a setting of 'Laetatus sum' by Francesco Durante (MS CG 60b), while in Rowe MS 105 he copied all but five parts of the anthem.<sup>8</sup>

**The movements in the anthem 'The king shall rejoice' (HWV 265) as it appears in Cambridge, King's College, Rowe Music Library, MS 105**

- 1 SSATB Chorus (in D): 'The king shall rejoice', with parts for strings, oboes, bassoons, two horns, two trumpets and timpani
  - A [Soprano] Song (in G): 'For thou hast given him his heart's desire' (73 bars), with parts for solo flute and four-part strings. (The word 'Cadenza' appears in no. 1 of the first violin parts immediately prior to the concluding ritornello.)
- 2 Alto/Bass duet and Chorus (b): 'His honour is great in thy salvation', with parts for strings, flutes, oboes, bassoons and horns
  - B Song (d): words unknown (84 bars), with four-part string accompaniment
  - C SATB Chorus (B flat): words unknown (69 bars), with parts for strings, oboes, bassoons and horns
  - D [Tenor] Song (g): 'O praise our God ye people' (58 bars), with parts for solo oboe and four-part strings
- 3 SATB Chorus (D): 'Thou shalt give him everlasting felicity', with parts for strings, oboes, bassoons and horns
- 4 SATB Chorus with alto solo (F)<sup>9</sup>: 'And why? Because the king putteth his trust in the Lord', with parts for strings, flutes, oboes, bassoons and horns
  - E [AB] Duet (a): ['O sing unto God'] (24 bars), with four-part string accompaniment
- 5 SSATB Chorus (D): 'We will rejoice in thy salvation', with parts for strings, oboes, bassoons, two horns, two trumpets and timpani

Mann's score of the work (Rowe MS 104) is prefaced by six pages of notes pointing out the many differences between this version of movements 1-5 and that of the Chrysander edition (*G. F. Händel's Werke*, vol. 36). These, however, are of limited usefulness, and, in matters of scoring, not entirely accurate. The addition of two horns in all five movements thickens the texture somewhat, and is most apparent perhaps in the three central movements (nos. 2-4). In the two outer movements, on the other hand, Handel's third trumpet ('Principal') is dropped, and in the first, the oboes and bassoons are withheld until bars 18 and 22 respectively. There is also an extra bar of music tucked in between bars 38 and 39;<sup>10</sup> likewise, in movement 5, there is a three-bar insertion at bar 43, immediately prior to the massive choral and orchestral conclusion to the anthem as a whole. This last is no more than a garrulous repeat of bars 40-42 serving no useful purpose whatsoever. In movement 2, the introductory ritornello is cut down from nineteen bars to ten, and here too there is an additional

<sup>8</sup> He also copied the four sonatas *a 4* by Alessandro Scarlatti once in the library of William Boyce and now British Library, R.M. 24.i.13. Both MSS CG 60 (a) and (b) contain a number of pages in another (and rather later) hand which were apparently inserted to replace pages that had been torn or otherwise defaced. The main copyist of the Overture is someone whose hand is quite different and does not appear in the parts of the anthem.

<sup>9</sup> Originally in G. The juxtaposition of D and F major here is described by Mann as 'very ugly and harsh'.

<sup>10</sup> This is the same as the one-bar instrumental interlude at bars 12-13.



viola part doubling the bass, sometimes in unison and sometimes at the octave above. In the upper string parts of movements 1 and 5 (and occasionally elsewhere) the extensive use of simple double and triple stopping, especially that involving one or two open strings, is especially noteworthy, and, like the beefed-up version of the 'Overture', suggestive of a style of orchestration rather later than that of the composer. Thus the very first note of the anthem is a triple-stopped chord (d', a' and f#') in violins 1 and 2, while the viola plays both f# and a' (similarly in bars 4-6). Another very striking feature of the Rowe version is the use of two flutes ('Traversi') in movement 4, where in bars 1-4 they double the violins and thereafter accompany the solo voice right down to the chorus starting at bar 43. In MS 105 the parts for the two flutes are in the 'Oboe Primo' part, while those for the two oboes are written out in the 'Secondo'.

As previously noted, all five additional movements (A-E) are by Handel, but only C and E have hitherto been identified (by Mann) as coming from Chandos anthem XI ('Let God arise'), C from HWV 256a and E from 256b. The first is the concluding section of the chorus 'O sing unto God, and sing praises unto his name', but as the original words ('At thy rebuke, O God') are hardly appropriate in the present context, the piece must have taken a different text. Though we have no words for movement E either, the instrumental parts (headed 'Duetto') are the same as those of the Alto and Bass duet 'O sing unto God' in HWV 256b. Since key, tempo and length (24 bars) are also the same, we may safely assume that the words are too. The orchestration, however, is entirely different. Here there are no obligato oboe and bassoon parts, and the musical material is variously redistributed among the strings.

In the case of movements A and D we have the words (and the 'missing' vocal line) only because they are included together with the instrumental obligato in the 'Oboe Primo' part, and here the first is assigned to the flute (marked 'Traversa'). With no thematic index, however, the source of the originals takes some hunting down. Movement A turns out to be a shortened version of the aria 'con stromenti' 'S'un di m'appaga' (HWV 223), while 'D', a lovely G-minor Siciliano, is the A section of the aria 'Ho tanti affanni' from the cantata 'Mi palpita il cor' (HWV 132b). In the cantata the piece is scored for voice and continuo only, but here, all the main structural cadences are tellingly underpinned by four-part strings with the last vocal cadence slightly extended, thus 58 bars as opposed to the original 56.

No less difficult to locate is the source of movement B, a rumbustious D-minor 'Song' marked Presto. Transposed up a tone and written in doubled note-values, it is in fact a recomposed version of the A section of Caesar's second aria ('Empio, dirò, tu sei') from Act I of the opera *Giulio*

*Cesare* (HWV 17). Here we have neither vocal line nor text, but the opening and closing ritornellos are essentially the same for the first sixteen bars; the last four, however, are substantially different, as is the bass line from bar 5 onwards, with two bars here counting as one in the aria (see Ex. 1).<sup>11</sup> That said, the overall length of the movement remains the same: 42 bars in the aria and 84 here. Even more radically different is the nature of the accompaniment to the missing voice part in the central section of the movement. In the aria, bars 10-12 (beat 3) are assigned to voice and continuo only, and so too are bars 14-17 (beat 3). Here, the strings, presumably doubling the voice, carry on much as they did in the opening ritornello, while at bar 14 (27 here) they revert to

#### Ex. 1

#### Ex. 2

a simple on-the-beat homophonic backing of the underlying harmonies (see Ex. 2). That Handel himself might have written (or approved of) such a passage is almost inconceivable. So who, then, was responsible?

My first thought was that this inflated version of the anthem might possibly have been hatched up by Benjamin Cooke (for the use of the Academy of Ancient Music perhaps) or, more likely, Samuel Arnold, who in 1774 and 1786 cobbled together two oratorios (*Omnipotence* and *Redemption*) from music by Handel. But I am now convinced that neither was the culprit. It was only when I succeeded in locating the source of movement A that the penny dropped. It must, almost certainly, have been John Christopher Smith jnr, who, as Anthony Hicks has convincingly shown,<sup>12</sup> not only assisted Handel with his oratorio performances from 1753 on but also had a creative hand in many of the revisions of (and later additions to) these works. According to Bernd Baselt in his great catalogue of Handel's works, the aria 'S'un di m'appaga' was composed in London c. 1738-41 and survives only in the composer's autograph (British Library, R.M. 20.f.11, ff. 17-18). Astonishingly, perhaps, it appears never yet to have been published.<sup>13</sup> Thus, whoever made use of it here must

<sup>11</sup> I am grateful to Dr Peter Lynan for producing the music examples.

<sup>12</sup> See 'The Late Additions to Handel's Oratorios and the Role of the younger Smith', in *Music in Eighteenth-Century England: Essays in Memory of Charles Cudworth*, ed. Christopher Hogwood and Richard Lockett (Cambridge, 1983), 147-69.

<sup>13</sup> It is scheduled to appear in ser. V, vol. 6 of the *Hallsche Händel-Ausgabe*.



have had easy access to the autograph—and who else could that have been but Smith? On Handel's death in April 1759 the whole of his compositional *Nachlass* was left to his friend and principal copyist, John Christopher Smith snr, who, on his own death in January 1763, left it all to his son, John jnr. As Eva Zöllner has pointed out,<sup>14</sup> the younger Smith 'made ample use of this inheritance', especially in his own pasticcio oratorios, most notably *Tobit* (1761), *Nabal* (1764) and *Gideon* (1769). If I am right, the Rowe version of 'The king shall rejoice' must, I think, be more or less contemporary with the first two of these.

What remains a mystery as yet unsolved is the occasion for which the expanded version of the anthem and its pendant 'Overture' were produced. As previously remarked, the binding together of the parts and the use of a single paper-type for both would suggest that they do indeed belong together. Where, then, and when might they have been performed? One obvious possibility, suggested to me by Dr Zöllner, would be a significant anniversary celebration of the British victory at Dettingen in 1743, but a trawl of the on-line collection of Burney newspapers in the British Library reveals that no such event ever took place. It also shows that the overture and anthem were never slipped in as part of the Lenten oratorio series organized jointly by John Christopher Smith and John Stanley during the years after Handel's death. Neither did they ever form part of the music performed at the annual Sons of the Clergy festival in St Paul's Cathedral nor, so far as is known, at any of the charity performances given at the Foundling Hospital where Smith was organist (from 1754 until 1770). Barbara Small, author of the *New Grove* article on Smith, has also suggested the possibility of a private performance at Carlton House, the London home of Augusta, the Dowager Princess of Wales (d. 1772). During the 1760s, Smith was her music teacher, and so fond of his compositions was she, that several of them (including the oratorio *Gideon*) were evidently performed there.<sup>15</sup> Despite the very large number of performers involved, this remains a possibility that cannot entirely be ruled out. Needless to say, however, there is no mention of any such performance in the press. Bearing in mind that it was in a Dublin second-hand bookshop that the parts were discovered in 1896, might it really be the case that they were produced, as Mann thought, for some unrecorded performance in the Irish capital? Though 'the grand Dettingen Anthem was sung' there at a public thanksgiving service for the restoration of the King's health on 23 April 1789, the date is far too late: by then, of course, almost all the Handel MSS that had been left to Smith by his father had already been in the royal music library for a decade and more.

#### H. Diack Johnstone

<sup>14</sup> See *The Cambridge Handel Encyclopedia*, ed. Annette Landgraf and David Vickers (Cambridge, 2009), s.v. 'Smith, John Christopher, junior', 594.

<sup>15</sup> See William Coxe, *Anecdotes of George Frederick Handel and John Christopher Smith* (London, 1799), facs. edn (New York, 1979), 54. I am indebted to Mrs Small for alerting me to this reference and for confirming that Smith made no use of these five extra movements elsewhere.

## HANDEL AT EXTON, RUTLAND

Two letters recently uncovered at the British Library shed some light on the entertainments offered at the country estate of the earls of Gainsborough. As we learnt from letters published fifty-five years ago, Handel visited Exton in June 1745 on his way to Scarborough.<sup>1</sup> Though he had come for 'Quiet and Retirement' he was prevailed upon to write three songs and a chorus for a version of Milton's *Comus*. Anthony Hicks wrote about the discovery of the music among the scores of Charles Jennens that are now part of the Newman Flower collection in the Henry Watson Music Library at Manchester Central Library.<sup>2</sup> An edition prepared by Hicks and Colin Timms was published in 1977.<sup>3</sup> The recording directed by Christopher Hogwood that was issued two years later is highly recommended.<sup>4</sup>

The letters are part of the correspondence of Margaret, wife of Edward Smith (?1704-62), MP, to Miss Philippa Gee (?1707-86), who in 1751 became the second wife of Edmund Isham (1690-1772), 6th Bt, MP.<sup>5</sup> The Smiths' estate was at Edmondthorpe, Leicestershire, only eight or nine miles from Exton, both locations being west of the Great North Road (now the A1) north of Stamford.<sup>6</sup> In 1741 and 1742 Mrs Smith reported on summer theatricals performed at Exton.<sup>7</sup> For whatever reason we hear nothing about 1743 or 1744, but then on 13 July 1745 she wrote:

We have had a great Deal of Entertainment in the Musickal way, by Mr Handels having been this summer at Ld Gainsbro's, he was so complaisant as to compose three songs, wch. were introduc'd in ye Masque of Comus, wch. was Perform'd there upon [remainder of letter lost]<sup>8</sup>

This confirms the statement of James Noel (1711-52), MP, the unmarried brother of the Earl of Gainsborough, who, when writing to his brother-in-law the Earl of Shaftesbury, indicated some trepidation about approaching Handel. In the event the composer could not have been more willing.

Evidently the summer entertainments continued, as three years later, on 31 August 1748, Mrs Smith wrote:

I must not omit mentioning Exton, where tho there is no Wedings going forward that I hear of there is as

<sup>1</sup> Betty Matthews, 'Unpublished Letters Concerning Handel', *Music & Letters*, 40 (1959), 261-8 (at 264-5). Matthews relied on a transcript made by another person that gave the date of the letter as 23 January, but was able to check and correct it subsequently. The letter is from James Noel to the Earl of Shaftesbury.

<sup>2</sup> Anthony Hicks, 'Handel's Music for "Comus"', *Musical Times*, 117 (1976), 28-9.

<sup>3</sup> G. F. Handel, *Music for Comus*, ed. Colin Timms and Anthony Hicks (London, 1977).

<sup>4</sup> Handel, *Alceste, Comus*: Editions de L'Oiseau Lyre (1979).

<sup>5</sup> Miss Gee's correspondence is part of the Isham family correspondence in British Library, Add. MSS 29601-2.

<sup>6</sup> The Ishams resided at Lamport, Northants., at least thirty-two miles to the south-west of Exton.

<sup>7</sup> Sybil Rosenfeld notes performances at Exton in 1741 and 1748 in *Temples of Thespis: Some Private Theatres and Theatricals in England and Wales, 1700-1820* (London, 1978), 172, but gives no details.

<sup>8</sup> Add. MS 29601, ff. 218-19 (219<sup>v</sup>).



much Gayity as wou'd serve | for Twenty; their whole time is Dedicated to one continue'd [sic] series of Pleasure; Plays acted both in the House, & in the Gardens, Musick, Fireworks, & Illuminations, & indeed every thing that can contribute towards killing, or (I believe to speak more Properly one shou'd say) making Time Glide insensibly away. at first no company was admitted to their Plays, but I believe now most of the Country has been there, tho' I have not been of ye number, but I was at one of their Orotorias wch. was very well Perform'd.<sup>9</sup>

While she does not name the oratorio, Benjamin Martyn does, in a letter to the Earl of Shaftesbury.<sup>10</sup> It was *Deborah*. The following summer, in all probability, the family performed *Double Falsehood*, a play resurrected by Lewis Theobald in December 1727 and then claimed to be by Shakespeare.<sup>11</sup> A revival was performed at Covent Garden in April 1749. A prompt copy from a performance at Exton has survived, and the marriage scene in Act III, scene 2, is marked 'symphony in Solomon', doubtless the movement in the recently published score of Handel's oratorio that had been premièred earlier that year.<sup>12</sup> Evidently, the audience for such outdoor theatricals, fireworks and oratorio performances included not just family and close friends but also the 'Country' or county elite.

David Hunter

<sup>9</sup> Add. MS 29601, ff. 266-67 (266<sup>v</sup>-67<sup>r</sup>).

<sup>10</sup> Matthews, 'Unpublished Letters', 266-7.

<sup>11</sup> See *Double Falsehood, or The Distressed Lovers*, ed. Brean Hammond (The Arden Shakespeare) (London, 2010), 117-18.

<sup>12</sup> Washington, DC, Folger Shakespeare Library, Prompt D36. Walsh advertised the publication of *Solomon* in the *General Advertiser* for 17 April 1749.

## BY GEORGE! HANDEL'S MUSIC FOR ROYAL OCCASIONS

AN EXHIBITION  
AT THE FOUNDLING MUSEUM  
6 FEBRUARY–18 MAY 2014

No composer has been more closely associated with the British monarchy than German-born George Frideric Handel (1685–1759). His anthem *Zadok the priest* has been performed at every coronation since that of King George II on 11 October 1727, and his *Water Music*, composed for a royal water party on the Thames in 1717, was performed on the river by the Academy of Ancient Music at the diamond jubilee of Queen Elizabeth II in 2012.

Handel enjoyed the patronage of three British monarchs during his lifetime: Queen Anne, George I and George II.

Employed by George I when the latter was still elector of Hanover, Handel had the advantage of knowing the new king before he ascended the British throne in 1714. He also arrived in England in advance of his royal employer, who did not speak English, so presumably was more familiar with British protocols. Although he was not appointed Master of the King's Musick, Handel was favoured by George I and his family, while the appointed Master was left to compose music for smaller, less significant occasions. Handel tutored the royal princesses and wrote music for almost all important royal events. In addition to the *Water Music* and the coronation anthems for George II, he also composed the *Music for the Royal Fireworks*.

In the 300th anniversary year of the coronation of George I, the first Hanoverian king, this new exhibition explores Handel and his music for royal occasions, drawing on the Gerald Coke Handel Collection at the Foundling Museum and significant loans from such major institutions as Lambeth Palace, Westminster Abbey, the National Portrait Gallery and the British Library. Exhibits include paintings of the royal family and the Order of Service for the Coronation of George II annotated by the Archbishop of Canterbury. Musical instruments of the period are displayed alongside autograph manuscripts, including *Zadok the priest*, the *Ode for the Birthday of Queen Anne*, and the *Lessons for Princess Louisa* that Handel composed to teach the royal princesses to play the harpsichord. Rarely seen documents from the archives of Westminster Abbey give an insight into the organisation of major royal events.

Handel combined his musical genius with an ability to place himself at the heart of the British establishment while retaining his independence as an entrepreneur and philanthropist. His identity as part of the British musical tradition and his legacy of quintessentially British music reflect his ability to adapt his musical skills to meet the expectations of his patrons and audiences. Handel was a governor of the Foundling Hospital, for which he composed the anthem *Blessed are they that considereth the poor*. He also donated the organ to the Hospital's chapel, where he conducted annual fund-raising performances of *Messiah*. In addition, as can be seen from his will (displayed in the museum's Handel gallery), he left the Hospital a copy of the score and parts of *Messiah*, so that the fund-raising concerts could continue after his death.

The exhibition 'By George!' is accompanied by a series of public events, including an evening concert by the Academy of Ancient Music, introduced by Christopher Hogwood, lunchtime concerts and Sunday afternoon talks: please see the museum website [www.foundlingmuseum.org.uk](http://www.foundlingmuseum.org.uk) for further details.

Katharine Hogg



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ISSN 0962-7960