



THE HANDEL INSTITUTE
NEWSLETTER

The collection of Handel's autograph scores at the British Library in London is the largest body of such material in the world and one of the richest collections of autographs of any major composer. Hitherto consulted mainly by specialists and on microfilm, these treasures are now accessible to all in digital form, thanks to a recently completed British Library project described below by Amelie Roper. David Vickers contributes an

appreciation of the music critic Andrew Porter; the annual Handel festival in the composer's home town of Halle is reviewed by Terence Best, and the issue concludes with notices about Handel-related awards and conferences. It begins, however, with an article by Carole Taylor on some recently discovered documents recording payments in the 1730s to Handel and Italian singers in London.

Colin Timms

PAYING FOR THE OPERA IN 1730s LONDON*

'There is a spirit got up against the dominion of Mr Handel ...' This provocative remark by Lord Delawarr in his well-known letter to the Duke of Richmond on 16 June 1733 describes a renewed commitment by subscriber-patrons to direct Italian opera in London. They had effectively passed the reins of management and a good deal of the direction to Handel and John James Heidegger five years earlier, when the 1720s Royal Academy of Music ran out of money, and subscriber interest and commitment to the opera had waned. Faction among the subscribers was kindled in 1733 with the breakdown in relations between Handel and his *primo uomo*, the alto castrato Senesino. On Saturday 9 June, the last night of the season, Senesino announced to the audience from the stage, 'that he had now perform'd his last Part on that Stage, and was henceforward discharg'd from any Engagement. He ... assured [the Nobility] that whenever a Nation to whom he was so greatly obliged, should have any further Commands for him, he would endeavour to obey them'.¹

If a picture is worth a thousand words, we can only imagine how Senesino, through emphasis and gesture, might have conveyed the full meaning of his 'resignation'. On the following Wednesday (13 June), the *Daily Post* published notice of a meeting of 'Subscribers to the Opera in which Signor Senesino and Signora Cuzzoni are to perform', to be held on Friday the 15th 'in order to settle

proper Methods for carrying on the Subscription'. By the 16th, Lord Delawarr, one of thirteen 'Directors chosen', had penned the above letter to Richmond, seeking his name on the subscription list. (A substantial coterie of annual subscribers was vital to the opera's financial management, and it was the ultimate responsibility of the opera's patrons to pull in these names.)

Opera subscription lists for the 1730s – let alone complete financial records – are yet to be discovered, if they exist at all. An 'Extract of accounts' for the above season is, however, revealing of the critical role of royal and aristocratic support for the Italian opera from one season to the next.² In this context, it is pleasing to be able to report some new, albeit fragmentary, pieces of evidence about financial support for Handel and a number of singers through the 1730s. My findings are based on research carried out in three of the banks whose records survive from this period: Drummonds (at the Royal Bank of Scotland, in Edinburgh), the Bank of England and Hoare's (these two still extant in their own names, in London).

Intriguing accounts in the name of Henry Popple, at Drummond's (between 1731 and 1738) and at the Bank of England (between 1732 and 1735), show three payments of £50 each made to Handel: one in July 1732 (from the Bank of England), and two in 1736 (from Drummond's, in January and October).³ This is surely the 'Mr Popple',

* This article is based on the author's paper of 14 July 2016 to the 17th Biennial International Conference on Baroque Music, at Christ Church University, Canterbury.

1 Delawarr's letter, which is preserved in Chichester, West Sussex Record Office, Goodwood MS 103, f. 173, is widely cited; see, for example, Donald Burrows, *Handel* (Oxford, 1994), p. 176, and *George Frideric Handel Collected Documents*, ed. D. Burrows, Helen Coffey, John Greenacombe and Anthony Hicks (Cambridge, 2013–), vol. 2, pp. 636–41 and *passim*. Senesino's speech appeared in the *Daily Advertiser* on 11 June.

2 For transcriptions of the 'Extract of accounts', including payments from the royal family, see *Handel Collected Documents*, vol. 2, pp. 683–7; for a full commentary on the 'Extract' see Judith Milhous and Robert D. Hume, 'Handel's Opera Finances in 1732–3', *Musical Times*, 125 (1984), pp. 86–9.



acting on behalf of the Queen and eldest princesses, who is listed in the 'Extract of accounts' mentioned above. Henry Popple, variously described in the 1730s as Under-Treasurer of the Queen's Household and Cashier to Queen Caroline's Treasury, was also agent to a number of military regiments. This being so, Handel clearly was not one of his regular clients, but of further interest to us is the fact that Popple made occasional payments to John Rich, at Covent Garden, to John Kipling, treasurer of Handel's opera company at the King's Theatre in the 1720s and early 1730s, and to Joseph Haynes, treasurer of the Nobility Opera. In other words, both before and during the operatic divide in the 1730s Popple dealt with Handel and others in the opera and theatre worlds. He does not appear as one of the many brokers listed in Handel's own Bank of England accounts,⁴ and what precisely was transacted between Popple and Handel remains conjectural at this stage. He appears to have been a well-connected agent who dealt with clients in all walks of business; that he dealt on a relatively occasional basis with theatre and opera professionals is suggestive of the sheer scope of the opera's finances in this period.

Another Handel find, this one from the Hoare's Bank archives, shows that the composer was lent £600 by Christopher Arnold on 13 July 1737 and that he repaid it in two instalments: £400 on 2 January 1738 and £200 on 4 May.⁵ (The latter transaction is inscribed in the account as repaid 'in full of his Bond' – in other words, his loan.) Pamela Hunter, the archivist at Hoare's Bank, informed me that Arnold (c. 1692 to 1758) was a partner at the bank – 'one of the only non-family partners in the bank's history [in fact] – from 1725 until his death ...'. No interest appears to have been paid on this loan, and on this subject Ms Hunter continues:

The [further] fact that the loan is not recorded in the bank's official lending records, suggests that it might have been a private accommodation by Arnold. The 18th century partners all seemed to dabble in private lending, although they generally confined it to friends and family – and rarely missed an opportunity to charge interest!⁶

Thus it appears that Arnold was prepared, privately, to lend Handel £600 at no interest.

To add another piece to the intriguing complexity of Handel's financial dealings in this period, Henry Furnese, one of the directors desirous of putting the composer to

rout in June 1733, made him a one-off payment of £200 on 12 January 1738, ten days after the first of Handel's repayments to Christopher Arnold.⁷ At the very least, this is further and explicit evidence of Handel's scrupulous management of his own finances. Ellen Harris speaks of the composer's numerous visits to the Bank of England in later years, 'where he needed to be present to sign for every stock transaction': transactions such as the ones we have looked at – Popple, Arnold and Furnese, dealing with Handel through three different banks – underscore Harris's findings about the range and sheer number of agents he dealt with.⁸

As well as payments to Handel, the eighteenth-century bank archives contain payments to singers that are similarly intriguing – and as fragmentary. On 7 November 1734 a payment of £210 was made to 'Sign'a Cuzzoni' by Joseph Haynes from his account at Hoare's Bank. Francesca Cuzzoni, one of Handel's former singers, was by this date, of course, associated with the Opera of the Nobility; she sang for the company between April 1734 and June 1736.⁹ On 20 May 1735, £400 was paid in to the contralto Francesca Bertolli's account at the Bank of England; the full amount was withdrawn the following October. Bertolli sang in London for a decade, from 1729, and yet we see just this one payment at the Bank of England in the midst of her employment by Handel's rivals.¹⁰ Finally, on 4 July 1735, also at the Bank of England, a single cash payment of £1,400 was paid into an account in Senesino's name; the full amount was withdrawn in the following year, on 26 March. (Here, surely, is an echo of the 1,400-guinea figure for which Senesino was said to have been engaged as early as 1730–31.)¹¹

There is more work to be done, but the cited records seem to support the assumption that Italian opera during Handel's lifetime was a patronage exercise rather than a commercial one. That said, the 1730s were a pivotal decade when the pendulum swung between aristocratic patronage of Italian opera as set up under the Royal Academy in the 1720s, and growing efforts by theatre managers, as well as some of the patrons, to run the opera on a more secure financial base. The assortment of payments described in this article is suggestive of the tangle of how Italian opera was paid for in this period. It is perhaps little wonder that Heidegger – with one foot in the patronage camp and the other as a theatre manager insistent that the opera be financed more reliably – refused in 1738 to go ahead with fewer than 200 guaranteed subscribers.

Carole Taylor

3 Courtesy of the Bank of England Archive, C98/2610, and of the Royal Bank of Scotland Archives, DR/427/15 (1735–6) and DR/427/16 (1736–7).

4 See Ellen T. Harris, 'Handel the Investor', *Music & Letters*, 85 (2004), pp. 521–75.

5 Hoare's Bank Customer Ledgers 36 (ff. 398, 399) and 38 (f. 268).

6 Email correspondence from Ms Hunter, dated 16 May 2016, for which I am very grateful.

7 Hoare's Bank Customer Ledger N (f. 74).

8 Harris, 'Handel the Investor', pp. 526, 536.

9 Hoare's Bank Customer Ledger 35 (f. 214). For a brief account of Cuzzoni's life, see *The Cambridge Handel Encyclopedia*, ed. Annette Landgraf and David Vickers (Cambridge, 2009), pp. 176–8.

10 Courtesy of the Bank of England Archive, C98/2620; see also *The Cambridge Handel Encyclopedia*, p. 96.

11 Courtesy of the Bank of England Archive, C98/2625 (money paid in) and C98/2632 (money withdrawn). For Handel's confirmation of the 1400-guinea figure in 1730, see *Handel Collected Documents*, vol. 2, pp. 380–81.



HANDEL AUTOGRAPHS DIGITISED

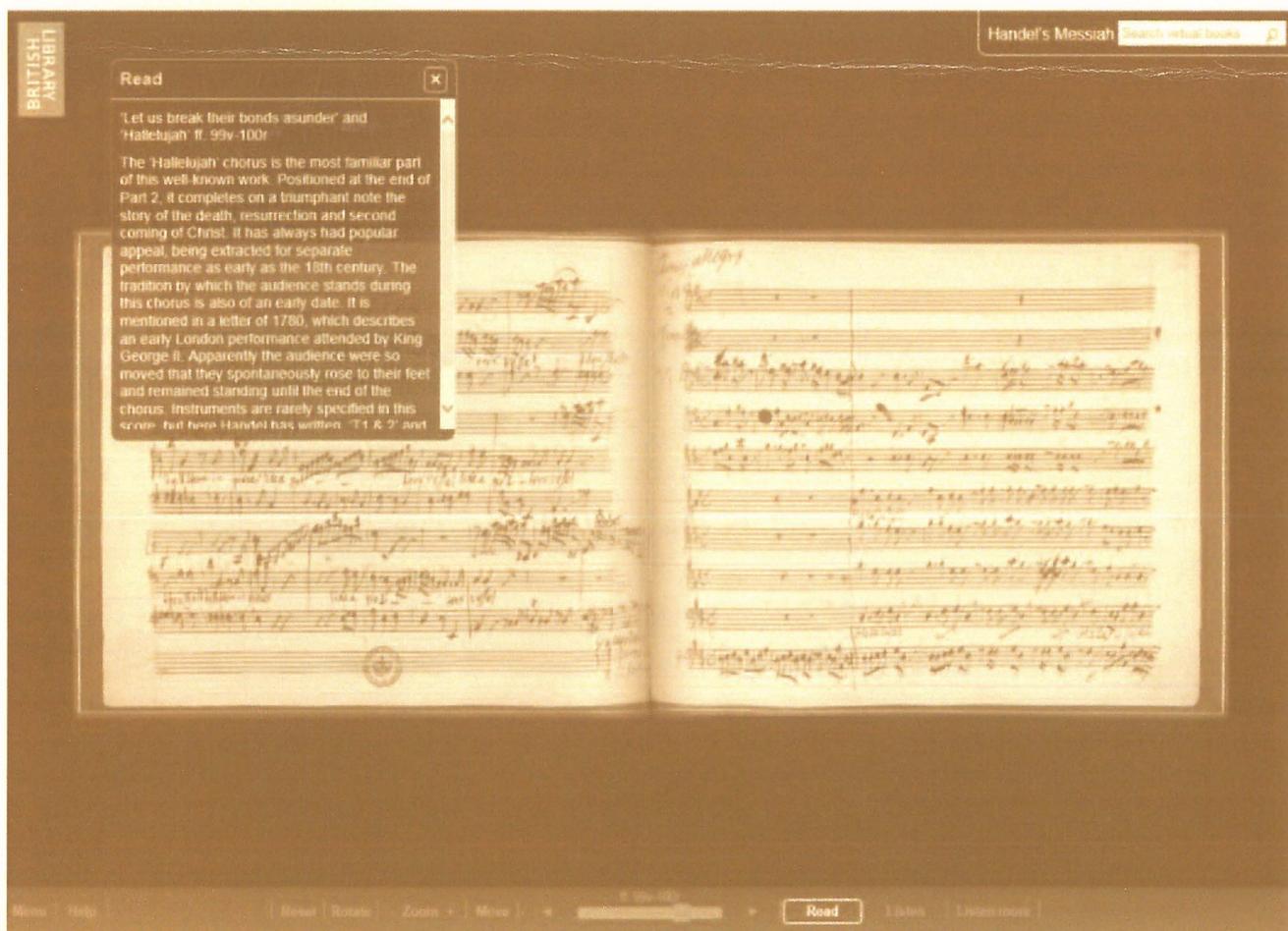
In July 2016 the British Library completed a three-year project to digitise its substantial collection of autograph Handel manuscripts and make the content freely available via the British Library Digitised Manuscripts website (<http://www.bl.uk/manuscripts>). With just over one hundred volumes, the British Library holds the single largest autograph collection of Handel's works in the world. The vast majority of these volumes form part of the Royal Music Library and are easily recognisable by their 'R.M.' shelfmarks; the most famous is *Messiah* (R.M.20.f.2). Almost all of these can be traced back to the collection of 'musick books' that Handel kept at his home in Brook Street and bequeathed to his copyist and amanuensis John Christopher Smith the Elder (1683–1763). However, in order to provide a more complete record of the available primary source material, autograph Handel manuscripts from other parts of the British Library's collections were also included within the scope of the project.

Comprising a total number of images in excess of 16,500, this was one of the first large-scale digitisation projects to have been undertaken by the Music Department. Aside from *Messiah*, which had been made

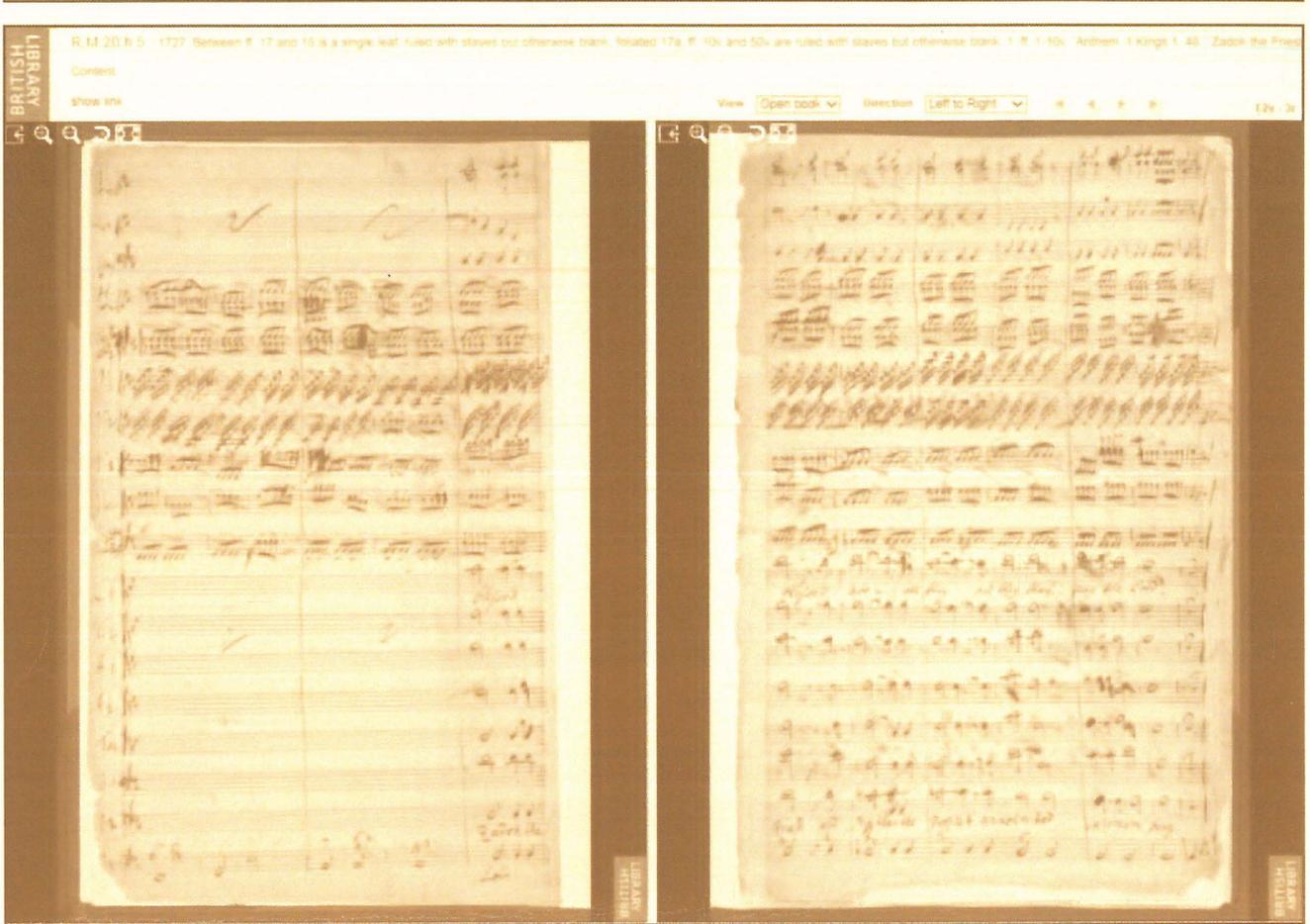
available via the British Library's popular *Turning the Pages* web pages back in 2008 (see Fig. 1), no autograph Handel manuscripts had been made accessible digitally prior to the outset of the project. The content was released in phases over the three years of the project, and the digitisation was generously supported by the Derek Butler Trust.

Preservation of the originals and the resulting digital surrogates was a key consideration. The British Library has digitisation studios at both its London and Yorkshire sites. However, in order to minimise the risks associated with transportation, the manuscripts were digitised in London, where they are housed. Prior to photography, each volume was assessed by a conservator. Professional photographers then photographed each manuscript cover-to-cover, using the equipment and book supports recommended by the conservator. All photographers received training in handling material, and, in order to minimise wear and tear and streamline working practices, all rectos (fronts of folios) were captured, followed by all versos (backs).

Following image capture, the photographer deposited a set of master images for each manuscript in both TIFF and



Opening of the 'Hallelujah' chorus from Handel's *Messiah* (British Library, R.M.20.f.2), as displayed on *Turning the Pages*.
© The British Library Board.



Digitised version of Handel's 'Zadok the Priest' (British Library R.M.20.h.5) on the British Library Digitised Manuscripts website (www.bl.uk/manuscripts). © The British Library Board.

JPEG formats on one of the Library's secure servers. Staff in the Music Department then created a duplicate set of images. These underpin the online versions on the Digitised Manuscripts website. Bespoke image-processing software developed in-house was used to convert the duplicate TIFFs into tiny tiled images, thereby facilitating zooming. Meanwhile, a file-naming protocol ensures that the images are displayed in the correct order and allows individual folios to be directly referenced via their own URLs. Each digitised manuscript was checked for errors, and its link was added to the catalogue record on the Explore Archives and Manuscripts catalogue (<http://searcharchives.bl.uk>) to promote easy access to the digital version.

All of the British Library's autograph Handel manuscripts are categorised as 'restricted'. For visitors to the British Library's Rare Books and Music Reading Room, this means that access to the originals is granted only with curatorial permission. In the past, in circumstances where permission was not granted, access to the original was via microfilm. The availability of the Handel manuscripts on the British Library Digitised Manuscripts website makes the use of inconvenient microfilm a thing of the past. It also opens up a wealth of valuable primary source material to a much larger audience, free of charge, and from the comfort of a home or office PC.

Amelie Roper
Curator, Digital Music



HÄNDELFESTSPIELE IN HALLE, 2016

Over many years this splendid festival has followed a regular pattern: a series of concerts and other events spread over a comparatively short time, beginning with an Editorial Board meeting of the Hallische Händel-Ausgabe (HHA) and the annual meeting of the management committee, followed by a ceremony at the Handel statue in the market place and an opening concert in the impressive surroundings of the G. F. Händelhalle, an event preceded by speeches and the award of the annual Handel prize. This was followed, usually the next day, by the annual meeting of the G. F. Händel-Gesellschaft in the Stadthalle (town hall), where the many local members could learn about the activities of the Society, hear some music and ask questions about the Society's activities. By this time the concert series had begun in Halle and in the Goethe-Theater in the lovely surroundings of Bad Lauchstädt: over a couple of weeks hardly a day went by without a concert. In the middle of the festival, which concluded with an open-air concert accompanied by fireworks, two or three days were devoted to a scholarly conference. This arrangement meant that foreign visitors, including Handel scholars from Britain and the United States, could attend a packed series of events in a short space of time.

Recently, however, the municipal authorities have started spreading these events over a longer period. This has caused inconvenience to those who come from abroad: this year the festival occupied seventeen days, and many visitors with limited time had to miss much of the proceedings. There was no opening ceremony at the Händelhalle, and the Handel prize was not awarded. Instead there was a brief meeting in the concert hall of the Händel-Haus, which some people had to leave early in order to get to the opera house for the première of *Sosarme* in the new HHA edition by Michael Pacholke.

The opera was unfamiliar to most of the audience but proved to be a fine piece, with some first-rate music. The production was in the usual contemporary style, with much busy activity on stage in the manner often seen in recent years ... but enough of complaining about that evergreen problem! For this reviewer the production did not interfere with the music: the orchestral playing was excellent, but the excessive use of an organ as part of the continuo group was irritating. (Why do they do this? It is quite wrong historically.) The singing was excellent, and there was a nice touch in an aria with a violin obbligato, for which the violinist stepped up from the pit and on to the stage.

This year's offering at Bad Lauchstädt was *Didone abbandonata*, a pasticcio with music by Vinci and others that Handel produced in 1737 at Covent Garden (there

seems to be a fashion for pasticcis these days). The music is very good, and the production was quite acceptable. The singing was excellent, and the instrumental playing was first-rate – a rare compliment from me, since the orchestra was Wolfgang Katchner's Lautten Compagny Berlin, which usually irritates me (and some of my colleagues) with its pretentiousness.

I attended two performances in the Festsaal of Leopoldina, a sumptuous palace near the Dom, founded in the nineteenth century for scientific research. The first was a rather strange affair called 'Dido – a Lover between the Orient and the Occident', a description that baffled me. The programme included instrumental items, some with a vaguely oriental flavour, from a group called *Così facciamo* ('this is how we do it!'), and arias by Purcell, Cavalli and Hasse, sung by the soprano Stephanie King, whose English diction in the Purcell numbers – Dido's lament among them – was dreadful. The second concert at Leopoldina was of a quite different order: this was the superb soprano Romelia Lichtenstein, who was excellent in the first half and wonderful in the second. The latter was devoted mostly to *Alcina* but also included the final aria in Act II of *Silla* and 'Lascia ch'io pianga' from *Rinaldo*: an unforgettable evening.

The academic conference was on the theme 'Handel and the Enlightenment'. The standard of the papers was high, with fine contributions from the Anglo-American team: Donald Burrows on James Harris's philosophy and Handel's music, John Roberts on Handel's recomposition of the cantata *Tu fedel, tu costante*, now in production for the HHA, Graydon Beeks on the performance tradition of *L'Allegro* after Handel's death, Tim Egginton on Handel and the idea of universal harmony in Enlightenment England and David Wyn Jones on Handel's reputation in Beethoven's Vienna.

Old friends La Risonanza, directed by the amiable Fabio Bonizzoni, gave a concert performance of *Dido and Aeneas* in the Konzerthalle. Musically it was up to their usual standard, though as at the first Leopoldina concert, the singers had problems with English diction: strange, when so many British artists can manage perfect German and Italian.

Finally, before rushing to catch my plane, there was a fine performance of the 1718 *Acis and Galatea* by the Dunedin Concert and Players, directed by John Butt. It sent me happy on my way, despite a long wait in the vast spaces of Leipzig airport.

Terence Best



ANDREW PORTER (1928–2015)

A few talented musical minds move with a seeming effortlessness between academic expertise, practical interest in the art, and insightful criticism that makes a petty nonsense of Sibelius's well-known barb that nobody ever put up a statue to a critic. Like his colleague and friend Stanley Sadie, the late Andrew Porter was much more than a critic.

Born in Cape Town, he studied Music and English at University College, Oxford (where he was also organ scholar), from 1947 to 1950, and became established as a music critic soon afterwards. From 1953 he wrote in particular for the *Financial Times*, which had previously seldom acknowledged the existence of classical music. In 1972 he moved to the USA and became the music critic of the *New Yorker* (until 1992); it was in one of his columns that he coined the term 'HIP' (historically-informed performance), which arose from dissatisfaction with such labels as 'authenticity' and 'period performance'. After his return to England he continued for many years to write with erudition, enthusiasm and astuteness for the *Times Literary Supplement*, the *Observer* and *Opera*, although towards the end of his life he often was vexed by declining standards in editorial intelligence and interest in the fine arts.

In addition, Porter edited the *Musical Times* from 1960 to 1967, when he was succeeded by his assistant, Stanley Sadie. Under their guidance the *MT* provided a sympathetic platform for many Handel scholars. According to Sadie, however, Porter also 'substantially modernised the journal and widened its scope, particularly in the direction of new music and opera'. Porter's wide-ranging interest in opera – such as his musicological expertise in Verdi (he rediscovered the long-lost portions of the original Paris version of *Don Carlo* and co-authored an authoritative book on *Macbeth*) – led to a fellowship at All Souls College, Oxford, in 1973–4 and, in the early 1980s, to a visiting professorship at the University of California, Berkeley. He was a prolific and sensitive translator of opera librettos for productions in English, and occasionally directed his own stage productions.

Most of his achievements were described in obituaries in the British press (and elsewhere), but none of these accounts mentioned that Porter's interests extended to a well-informed advocacy of Handel's operas. Always keen to travel to productions of antiquarian or musicological interest, rather than being seduced by the glamour of large opera houses, he frequently attended performances off the beaten track, including student productions, and supported them in print. He was just as interested in Handel at the Barber Institute in Birmingham as he was in Donizetti at La Scala in Milan. He was a supportive visitor to Handel festivals in Maryland, where he often moderated

conference sessions, and promoted the festivals with reviews in the *New Yorker*. He was also a frequent visitor to Göttingen when Nicholas McGegan was artistic director there. McGegan fondly remembers that Porter:

... was way ahead of other critics in his appreciation of Handel. Most of his peers were still moaning about the tedium of da capo arias, the artificiality of Baroque opera compared to the 'real thing'. Andrew was very much against the kind of bowdlerisation of Handel that was common at the time: moving arias from act to act, adding duets, cutting da capos, etc. I think that he was so influential to getting everyone to accept that Handel actually knew what he was doing and that his music could speak directly to the human heart, rather than just be an excuse for the wig-master to go way over the top. In 1985, I was part of the festival at Suny Purchase where three Handel operas were done on consecutive days. Each one was in a different style: Peter Sellars gave the première of his *Giulio Cesare* production which featured the young Lorraine Hunt as Sesto. At the opposite end of the spectrum, I staged and conducted *Teseo* in a full Baroque-style production with flying machines. In the middle, Andrew Porter directed a more 'standard' production of *Tamerlano* in an English translation that he had prepared. Putting three very different approaches side by side – a sort of musical Goldilocks, if you will – gave the audience a great opportunity to compare and contrast what was possible in Handelian production. One of the nicest things about the whole experience was how well all of us got on.

Porter's legacy of Handel criticism is spread across his vast output and his sixty-year career, but his knowledge and elegant prose are manifest in the series of essays he wrote for several of McGegan's CD recordings on Harmonia Mundi USA. He frequently gave public lectures and seminars on Handel's works and in 2007 was a keynote speaker at the American Handel Society's conference in Princeton. A testament to his Handelian interests is found in the Festschrift published to celebrate his 75th birthday (*Words on Music*, ed. David Rosen, Pendragon Press, 2002), which includes an essay by Winton Dean on *Giustino* and another by John Roberts on borrowings from Pistocchi ('Handel and the Shepherds of Ansbach'); the breadth of his interests is reflected in the same volume by essays on Cavalli (Ellen Rosand), Gluck (Daniel Heartz), Mozart (Peter Branscombe) and Verdi (Julian Budden).

David Vickers



HANDEL INSTITUTE ANNOUNCEMENTS

CONFERENCE AWARDS

Handel Institute Conference Awards are intended to help individuals who wish to attend an overseas conference to read a paper on Handel (or on a Handel-related subject) that has already been accepted by the conference organisers. They are available to UK residents who wish to attend a conference elsewhere and to overseas residents who wish to attend one in the UK. Awards will relate to the cost of travel and/or accommodation. There is no deadline, but applications must be submitted before expenditure is incurred. Preference will be given to postgraduate students and early-career academics. For further details see <http://www.gfhandel.org/handelinstitute/hi-grants.html>

HANDEL OPERA PRODUCTION GRANTS

The Handel Institute is offering a grant of up to £5,000 for a production of an opera by Handel that is planned to take place by the end of 2019. The closing date for applications is **31 March 2017**. For further particulars see <http://gfhandel.org/handelinstitute/hi-grants.html>

RESEARCH 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). The deadline is **30 November 2016**.

Applications and references may be sent by email or by post to Dr Helen Coffey, Department of Music, Open University, Milton Keynes, MK7 6AA, UK; email helen.coffey@open.ac.uk.

All applicants will be contacted as soon as possible thereafter. Any materials bought with an award will become the property of The Handel Institute when the applicant has finished using them.

FORTHCOMING CONFERENCES

AMERICAN HANDEL SOCIETY FESTIVAL 2017

The biennial Festival of the American Handel Society will take place at Princeton University on 6–9 April. Academic paper sessions will be complemented by performances. The advertised deadline for the submission of abstracts is 1 October 2016 (see <http://americanhandelsociety.org/Festival.html>); the Program Chair is Robert Ketterer (robert-ketterer@uiowa.edu). Enquiries may be sent to Ileri Chávez-Bárcenas (PhD Candidate, Musicology), Princeton University (ichavez@princeton.edu).

MUSIC IN 18TH-CENTURY BRITAIN

The 32nd annual conference on Music in 18th-Century Britain will take place on Friday 25 November at the Foundling Museum in London.

Programme

- 10.00 *Coffee and Registration*
10.15 **Alan Howard** (Cambridge) – Samuel Howard and the music for the installation of the Duke of Grafton as Chancellor of Cambridge University, 1769
10.45 **David Shuker** (Kent) – John Marsh's house organ 'rediscovered'
11.15 *Coffee and (from 11.30) Reports*
11.45 **Catherine Ferris** (Research Foundation for Music in Ireland) – The Dublin Music Trade project: A work in progress
12.15 **Jonathan Bardon** (Dublin) – 'The finest Composition of Musick that was ever heard': The role Ireland played in securing Handel's *Messiah* for posterity
12.45 **Peter Holman** (Leeds) – Worth 1000 words: Edward Francis Burney at Drury Lane, 11 March 1779
13.15 *Lunch*
14.00 **Graham Cummings** (Huddersfield) – Handel under attack: The London opera seasons, 1733–37
14.30 **Carole Taylor** (Huddersfield) – Just how collegial were the Nobility Opera directors in 1730s London?
15.00 **Rebecca Gribble** (Royal Holloway) – The Old Bailey: Tales of theft involving musicians and their instruments
15.30 *Tea*
15.50 **Penelope Cave** (W. Sussex) – Musical mothers and the Mother Church: Lessons from the Jerningham letters
16.20 *Move to Picture Gallery*
16.30 **Nancy Hadden** (London) – London's flautists: The earliest English flute music, ca 1700–1730
17.00 *Conference ends*

Registration

Fee, including lunch (with wine) and admission to The Foundling Museum (10 am to 5 pm): £16 in advance; £21 on the day.

Either register online: <http://foundlingmuseum.org.uk/events/music-eighteenth-century-britain>

Or send a cheque (payable to 'The Foundling Museum') to: GCHC, The Foundling Museum, 40 Brunswick Square, London, WC1N 1AZ

Enquiries: telephone: 020 7841 3606 or email: handel@foundlingmuseum.org.uk

Organised by Claire Sharpe, Katharine Hogg and Colin Coleman, the conference will be chaired by Andrew Pink and Helen Coffey.



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

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