



THE HANDEL INSTITUTE  
NEWSLETTER

In this issue one of our subscribers reviews the third Handel Institute conference, 'Handel and His Rivals', held at King's College London in autumn 1996; Brian Trowell explores an eighteenth-century musical amateur's view of Handel's oratorios; and Anthony Hicks discusses an unfamiliar publication which includes a fascinating print showing

artistic collaboration between Milton and Handel. We also publish a list of recipients to date of the Handel Institute and Gerard W. Byrne awards; to accompany this, Richard King gives a sample of his work on the Schoelcher Collection, which was assisted by one of these awards.

Terence Best

## HANDEL AND HIS RIVALS

### HANDEL INSTITUTE CONFERENCE AUTUMN 1996

Did Handel generate trends or follow them? Was he really a victim of fickle patrons and publishers, as often believed? Did he imitate, or transform the music that he borrowed from his contemporaries? These are some of the questions raised at the third Handel Institute conference, on the theme 'Handel and His Rivals', held at King's College London on 30 November and 1 December 1996. The conference brought together scholars from Britain, France, Germany, the United States, Japan and Australia for discussions on Handel and his contemporaries. The papers revealed some of the prejudices and shortcomings of previous studies and showed the new perspectives to be gained through modern research.

Of the eleven papers read, only two discussed Handel's music: 'Handel and Bononcini: Chronicle of a Musical Relationship' by John H. Roberts (University of California, Berkeley) and 'William Babell: Colleague or Competitor at the Keyboard?' by Graham Pont (University of New South Wales, Sydney). Dr Roberts's paper was a fascinating study of the musical ideas that Handel borrowed from Giovanni Bononcini, who was fifteen years his senior. Although Bononcini influenced the formation of Handel's Italian style, his connection with Handel had not previously been examined in detail. Handel's borrowings from him probably

began in his early German years and continued throughout his lifetime; Bononcini's fame, however, forced Handel to appropriate the Italian master's music more selectively and imaginatively than he did the works of lesser-known composers such as Reinhard Keiser.

Handel's treatment of Bononcini's music tends to show greater rhythmic subtlety and contrapuntal complexity than the original, and is also transformative; *i.e.*, only certain elements are kept (*e.g.*, chord progressions, texture) whilst others are discarded (such as the metre or the bass line). Roberts suggested that Handel may have seen Bononcini's operas *Cefalo* and *Polifemo* on a visit to the Berlin court in 1702. Whether or not Handel witnessed these performances, he took music from both works, using material both for instrumental pieces (Trio sonata in G minor, op. 2 no. 2) and for four cantatas. Bononcini's opera *La regina creduta re* (1706) proved even more popular with Handel, who used different passages in *Rodrigo* (1707), *Il trionfo del Tempo* (1707) and the cantata 'Nel dolce dell'oblio' (1707). The comparisons between Bononcini's music and Handel's shed new light on the latter's compositional process and may indicate that he possessed more scores of major works than hitherto known.

Professor Pont's controversial findings were put to the



vote: Handel or Babell? Pont maintained that William Babell's elaborate harpsichord arrangement of the aria 'Vo' far guerra', from *Rinaldo* (1711), was a pirated version of a Handel arrangement of which the origins lay in his improvisation of the aria's passages and cadenzas during early performances of the opera. According to Pont, two manuscript copies of the piece, one dated 1718 in the Malmesbury collection, the other of 1721 in the New York Public Library, give Handel's revision of the lost original that Babell published as his own work in his *Celebrated Lessons* for harpsichord (1717). After a recording of the piece had been played, indecision reigned as to its authorship, with only four members of the audience hazarding a guess: two voted for Handel and two for Babell.

Four other papers - 'Harmony is Harmony, let men judge ever so ridiculously of Musick' (Donald Burrows, Open University); 'Handel, Prince Frederick and the Opera of the Nobility Reconsidered' (Thomas McGeary, Champaign, Illinois); 'Handel as Victim: Composer-Publisher Relations and the Discourse of Musicology' (David Hunter, University of Texas, Austin), and 'Handel and his Bellows-blower' (H. Diack Johnstone, University of Oxford) - concentrated on Handel's biography. Professor Burrows's paper presented comments on Handel found in the correspondence of James Harris (1709-1780), a friend and supporter of the composer. The letters, which have recently become accessible to scholars in the Earl of Malmesbury's archives, include over 150 new references to Handel. In general, the comments expand on information already established, but some surprises have emerged - that Handel resisted any further involvement in the opera world after 1740, despite pressure from Frederick, Prince of Wales, and that the composer remained relatively calm in the face of the disastrous oratorio season of 1744.

Dr McGeary's paper should put to

rest the long-established myth that the Opera of the Nobility was created by Prince Frederick to spite his father King George II, and, by extension, the court composer Handel. McGeary cited his own findings and those of Carole Taylor to show that the principal motive behind the formation of the new company was the patrons' wish to have more direct influence on which operas were performed. McGeary pointed out that there is plenty of evidence to refute the false model: the prince's uninterrupted financial support of both Handel's opera company and the Opera of the Nobility; the accounts of a close relationship between Handel and the prince; and the enmity nursed towards Frederick by Lord Hervey, the principal source of the story.

In a similar vein, Dr Hunter demonstrated that Handel should not be regarded as a victim of his publishers, as described in his biographies. The model of publishers as 'pirates' who stole Handel's music and disseminated unauthorised versions does not accurately reflect contemporary circumstances. Copyright laws did not exist in Handel's day, and textual accuracy was not a priority (even when given a chance, Handel sometimes did not bother to proof-read editions). Rather, emphasis was placed on the quick publication of popular pieces. Hunter maintained that the modern relationship between composer and publisher had not yet crystallised in the first half of the eighteenth century and that our views of publisher-composer relations at that time have been prejudiced by expectations that were established in the nineteenth century.

'Handel and his Bellows-blower', by Dr Johnstone, examined the falling-out of Maurice Greene (1696-1755) and Handel. According to most biographers, the source of Handel's dispute with Greene was the English composer's courting of Bononcini, Handel's rival; Greene eventually became a spokesman for the Italian school. But Johnstone pointed out that Handel may also have been jealous of

Greene's appointment as Organist and Composer to the Chapel Royal. As a reaction, Handel may have composed such works as *Deborah* (1733) and *Jephtha* (1751) partly to demonstrate the shortcomings of Greene's settings of the same stories (*Song of Deborah and Barak* (1732) and *Jephtha* (1737)).

Remaining papers were divided between studies of social attitudes ('Handel's Friendly Rival Telemann' by Guido Bimberg, and 'Touching Handel Yields to Trifling Hasse' by Xavier Cervantes) and of works by Handel's contemporaries. Richard G. King and Graydon Beeks discussed John Ernest Galliard and Attilio Ariosti respectively. Dr King has discovered the manuscript of Galliard's intermezzo *The Happy Captive*, formerly ascribed to John Christopher Smith, in the Bibliothèque nationale, Paris. It is the earliest known example of a 'Turkish' opera and the first true example of an English intermezzo. Professor Beeks discussed three new discoveries of Ariosti's works: a volume of six late cantatas in Los Angeles; a manuscript in Berkeley of Ariosti's most successful London opera, *Caio Marzio Coriolano* (1723); and two scores of his opera *Tito Manlio* (1716). The manuscript of *Coriolano*, which lacks recitatives, shows that Ariosti made hitherto unknown changes to accommodate the singers Francesca Cuzzoni and Anastasia Robinson, whilst the score of *Tito Manlio* appears to have been seen by Handel, who used the aria 'Se manca la rugiada' as a source for the 'Pifa' in *Messiah*.

The conference also included a concert of rarely-heard vocal music by Handel's contemporaries (Bononcini, Hasse, Ariosti, among others), performed by *Janiculum* (Jane Clark, harpsichord/director; Marie Vassiliou, soprano; Harry Nicoll, tenor; John Trusler, violin; Marilyn Sansom, cello). The ensemble's clear balance and lively embellishments helped their interpretation of this neglected repertoire.

Berta Joncus



## HANDEL, THOMAS BIRCH AND ELIZABETH CARTER

Some years ago I was checking on certain details in John Gay's biography and had occasion to consult the diary of that industrious busy-bee of eighteenth-century science, history and literature, the Revd Dr Thomas Birch, who was both secretary of the Royal Society and Director of the Society of Antiquaries (British Library, Add. MS 4478c). Leafing through the volume, which is written partly in Latin, I came across, on f. 42v, the following entry for 17 April 1739: 'Ibam cum Eliza Cartera ad Handelii Oratorium Musicum, titulus, Israel in Egypt', and, on the next day, the 18th, 'Scripsi Literas Latine ad Elis. Carteram'.

Dr Birch (1705-66) had little other traceable interest in music, though as a literary historian he occasionally noted down first performances of ballad operas in his diary, and of course edited the sumptuous expansion of Bayle's *General Dictionary, Historical and Critical* which appeared in ten folio volumes between 1734 and 1741, himself contributing, so the *DNB* informs us, most of the added English biographies (which include a few composers). It is nevertheless interesting that he should have treated the young blue-stocking Miss Elizabeth Carter (1717-1806), then aged 21, to the third performance of Handel's oratorio - an unexpected extra after its apparently inauspicious opening pair; so I noted down for future research the possibility that he might have discussed the experience in the Latin letter which he wrote to his protégée on 18 April.

Her own interest in Handelian oratorio, expressed in her extensive correspondence with Miss Catherine Talbot, has been known to scholars for some time, and has been admirably placed in context by Winton Dean (*Handel's Dramatic Oratorios and Masques*, London, 1959), citing mainly from the extracts in O. E. Deutsch, *Handel: A Documentary Biography*, London, 1955: see indexes, s.v. Carter,

Talbot). The letters were originally published by her nephew and biographer Montagu Pennington (a few in *Memoirs of the Life of Mrs Elizabeth Carter with a New Edition of her Poems...*, London, 1807, and the whole collection in *A Series of Letters between Mrs Elizabeth Carter and Miss Catherine Talbot, from the Year 1741 to 1770*, 4 vols., London, 1809); I should explain that in her maturer years the polymathic Miss Carter had come to enjoy, following French usage, the courtesy-title 'Mrs'.

Sadly, no copy of Dr Birch's letter is to be found among the enormous mass of papers and transcripts that he bequeathed to the British Museum, though there are a few earlier ones. He had made his first epistolary bow to her on 19 August 1738 - in Latin, for she first became known to the learned as a remarkable linguist in classical, modern and Eastern tongues; her reply introduced some Greek, and he showed it to 'Johnsonius noster' (BL, Add. MS 4302, ff. 69, 71-71v, 72-72v; and see 74-75v, 76-77v, 78-79v). He also took her along to the Royal Society and showed her the Arundelian Library.

Like Dr Birch, Samuel Johnson thought her a prodigy; he later observed that 'My old friend, Mrs Carter, can make a pudding as well as translate Epictetus, and work a handkerchief as well as compose a poem' - a compliment typical of its time which she probably could not have returned... She was friendly, too, with the whole blue-stocking circle, with the Burney family, with James Harris, and with Samuel Richardson, who - without seeking her permission - introduced a few stanzas of her 'Ode to Wisdom', with music, into the second edition of *Clarissa* (Pennington, *Memoirs*, p. 100). I have not had time to look into this, nor into the setting by Koczwara or Kotzwara of her translation of Metastasio's canzonetta *Ecco quel fiero istante* as 'Ah Delia! see the fatal hour', also mentioned by Pennington, who although a clergyman could not resist adding (p. 416f) that the composer 'met

with a premature end a few years since under peculiar circumstances of the most abandoned vice' (*The New Grove* is more specific).

I have not given up all hope of finding Dr Birch's original letter, and perhaps her side of the correspondence too: it is clear from the preface of a more modern biography of Elizabeth Carter, Alice C. C. Gausson's *A Woman of Wit and Wisdom* (London, 1906), that the author had access to a family archive then belonging to Robert Brudenell Carter, whose grandfather was Elizabeth's half-brother, and to other papers then in the control of the Mayor of Deal, where her subject had lived, and of the 'Carter Institute' in that town. These repositories, however, are not mentioned in the entry for Elizabeth Carter in the *Location Register of English Literary Manuscripts and Letters: Eighteenth and Nineteenth Centuries*, ed. David C. Sutton, vol. i, London, The British Library, 1995 (there is no entry for Thomas Birch). For the moment, I must content myself with a few further remarks about her musical competence and experience as a lover of the art. Readers of Gausson, who provides no source references, must however be a little careful in using what she says about Miss Carter's attitude towards Handel and oratorio: the discussion of her musical tastes following the authentic letter about her spinet on p.16 in fact cooks together phrases from several letters of 1745-6 and 1756 and sometimes presents Catherine Talbot's opinions as those of her correspondent. It is germane to observe at this point that Deutsch, p. 610, and following him Dean, pp. 137 and 455, mistakenly attribute Miss Talbot's letter of 2 March [rectè April] 1745, with its 'startling moral in the last sentence', to Miss Carter.

There is little more to add to the comments by Deutsch and Dean on the extracts which they quote, but the attitudes of the correspondents, particularly Miss Carter, may be a touch more fully sketched here. Both were



minor poets and essayists, but only Miss Carter was seriously learned. She was also the more musical. Pennington says (*Letters*, vol. i, p. viii) that Miss Talbot learned to sing and play as a girl, but she several times disclaims any musical ability (e.g., i, p. 43), having neither voice nor ear, and her comments are usually concerned more with the morality of music than with its artistic substance: she loved oratorio and church music, but said she disliked opera, by which Miss Carter charitably concluded she meant 'that outrage against all taste and common sense, a *pasticcio*, I am very ready to allow it to be an absurdity beyond mortal sufferance' (ii, p. 230); and indeed both of them admired poet-librettists such as Metastasio and Carlo Maggi.

It is worthwhile to expand Miss Talbot's thoughts in the interesting passage shortened by Dean (p.137), and to give the reply that she earnestly requested from her more expert friend (i, 214f, 216f): 'But pray tell me how is it possible for people to be passionately fond of music, and especially of oratorio music, and yet to be in their lives and manners inharmonious and disorderly? Does this softening power of music, and this attention to the noblest words and sentiments (to Milton's Morning Hymn for instance, which was one of the pieces I heard)[,] does it do no good at all, or does it do some at least for the present hour, though not enough to resist strong inclinations, and the torrent of example?... It is impossible I think to partake of a reasonable pleasure, a gay happy hour with people who at that time appear quite amiable, and not wish that they may always be in an equally happy frame of mind; and if a rational love of music can contribute to this, one must see it with delight; but when one finds it cannot do every thing, one is apt to suspect it cannot do any thing. Alas! it is too true, that one of the most profligate poor wretches I know, and the most lost and insensible to all serious consideration, is the most constant frequenter of all oratorios.

How can one account for this? For it is not fashion that leads him there, but inclination.'

Miss Carter found a reply slightly more optimistic than that of George Steiner, when some 250 years later he contemplated with horror how the music-loving Nazi guards of Auschwitz and Dachau remained unaffected by music's supposed life-enhancing moral power: 'I labour under the same difficulties on that subject with you, and have often been extremely shocked to observe the most profligate worthless people so very fond of it [oratorio]. And yet this is not a fair argument against its general usefulness; perhaps too even to these unhappy persons it may be of service and give them some minutes of virtue, which they had never known without its aid. One has often the mortification of seeing a fondness not only for music, but for all the fine arts, united with a dissipated head and a wicked heart, and I scarcely know a more melancholy reflection...'

Earlier on, she had realised with commendable acuity that the virtue which she found in the potent but puzzling effects of music was a quality wished on to it after the event by her restlessly moralizing brain (i, p. 165): 'the mind cannot rest satisfied with the confused sensations of a mere mechanical pleasure, and therefore at the same time that it finds itself affected with agreeable impressions, calls in some species of moral good to explain and support them ...'

In her early womanhood she had made serious attempts to learn the transverse flute and harpsichord, though she made light of them in letters of 1745 and 1746 (Pennington, *Letters*, i, p. 105 and *Memoirs*, p. 92f): 'My present reigning scheme is music. Having for some time past made a composition of noises between the hissing of a snake and the lowing of a cow, upon a German flute, I am now set down to a spinet, which unfortunately stood in my way, and before I can play three bars in one tune, am trying at a dozen, by which means I

shall never finish any. I have often lamented this restless dissipation of thought, that still sends me rambling after some new pursuit. I content myself with thinking it is a superficial world one lives in, and superficial understandings suit it best, so *vive la bagatelle*, I'll e'en trifle on and be contented...'

After breakfast, she would water the pinks and roses in her room, and then: 'I sit down to a spinet, which, in its best state, might have cost about 15£.[,] with as much importance as if I knew how to play. After having deafened myself for about half an hour with all manner of noises, I proceed to some other amusement...' Her nephew remembered the spinet, which 'retained its place in her dressing room to the day of her death; though it was then so far from being capable of deafening with its noise, that it had not a single key that would produce any sound at all'. Perhaps she kept it to use as a writing-table, as she used the harpsichord in the house of her uncle, the London silk-merchant in St Paul's Churchyard, where she stayed on her trips to town (Gausson, p. 135). In spite of her modest and flippant tone, though, Pennington tells us elsewhere that she 'certainly took pains to acquire this accomplishment, as there is a great deal of music for both instruments in her own handwriting' (*Memoirs*, p. 7). Where is it now?

There are very few references in her published correspondence to her attending any kind of musical event (save domestic) except oratorio and church services. No doubt she was too busy polishing her French, Italian, Spanish, German, Latin, Greek, Hebrew and, later, Portuguese and Arabic. Even on a trip to the continent of 1793, in a party led by Lord Bath, she seems not to have sought out musical events, though she noted that in Spa a breakfast-*dansant* of Lord Drogheda's was 'much enlivened by the Prince of Prussia's clarinets' and commented occasionally on church music - regrettably catholic and Italianate: in



Antwerp Cathedral 'the service was particularly fine and magnificent... There was a great variety of instruments, and the music in the highest taste; but the light graces of Italian music are surely ill adapted to the solemnities of religious worship. They are, however, very well adapted', she tartly adds, 'to the fopperies of Popish idolatry' (Pennington, *Memoirs*, pp. 206 and 253). Her comment must refer to Italian vocal style, for she greatly admired Corelli. In matters of faith she was a stout, four-square Anglican, disliking Popery as much as she feared the scepticism of Voltaire, Rousseau and Hume, and in music she took her stand on the Lutheran solidity of Handel's sacred musical dramas.

It is possible that her excursion with Birch was her first experience of oratorio. Nine years later, if the poem's date of '1748' is correct, she found herself lonely and out of sorts amid the 'elegant delight' of an oratorio performance; the work is not named, but she found the music 'ineffectual' and would have preferred, proto-Romantically, to be listening to 'the wailing bird of night'. Her letters not infrequently mention a love of owls, but in view of Miss Talbot's curious reference in her letter of 18 April (Deutsch, p. 640) to 'the *hooting of owls*' (her italics) as providing even more 'solemnly striking music' than Handel's oratorios - plainly a private joke - one wonders whether she is making reference to an earlier draft of Miss Carter's poem, 'To Miss Hall: written at an oratorio' (Pennington, *Memoirs*, p. 405f):

Ye Pow'rs of Harmony, whose gentle aid  
 Could once the finest sense of joy excite,  
 Where now is all your vital influence  
 fled,  
 Where vanish'd ev'ry elegant delight!

Me better fits in unfrequented wastes,  
 To sooth each tender sentiment of woe,  
 Where, in sad concert sigh the wintry  
 blasts,  
 And dying streams in plaintive numbers  
 flow.

Or, lonely wand'ring o'er the dewy plain,  
 By pensive Cynthia's melancholy light,  
 I'll fly from music's ineffectual strain,  
 Attentive to the wailing bird of night.

To me how tasteless ev'ry scene of joy,  
 The vacant heart by happy impulse feels.  
 While mine, which thoughts of genuine  
 grief employ,  
 From cheerful crowds to dear Retirement  
 steals.

If the oratorio in question was by her favourite Handel, his season of 1747 (in case my surmise about an earlier draft is correct) offered *The Occasional Oratorio* - a good candidate for Miss Carter's disenchantment? - and *Judas Maccabaeus*; that of 1748 offered *Judas* again, with *Joshua* and *Alexander Balus*.

Although at the moment we can only guess at this clever and stern-minded lady's aesthetic reactions as she sat there in the King's Theatre with Birch listening to the third performance of *Israel in Egypt* on 17 April 1739, we can at least be fairly sure that she would have been bemused, thanks to her scriptural learning, by the libretto's failure to mark the turning-point in the swift succession of plagues that fell upon the Egyptians: in the Biblical text, Pharaoh's magicians were unable to match Moses' plague of lice, though they had managed to produce frogs; but the king chose to disregard both their failure and their subsequent warning that the God of Israel was potent indeed. This is all omitted in the rush of Handel's impetuous chorus, but Miss Carter did not miss the point in her *MS Notes on the Bible* (Pennington, *Memoirs*, p. 49). When she came to Exodus viii, verses 16ff, she observed that 'The lice seem to have been a *creation*, and consequently beyond the power of the magicians, though their art had been sufficient to bring up frogs, which were already formed, from the river'. For all the chronic shyness which she said afflicted her in company, her learned escort Dr Birch must have found her a formidable companion.

Brian Trowell

## HANDEL, MILTON AND THE NEW CALLIOPE

William C. Smith's *Handel: A Descriptive Catalogue of the Early Editions* is so thorough in listing eighteenth-century publications of Handel's music that it is surprising to see an item in a bookseller's catalogue which had apparently escaped Smith's attention. Item 1263 of William Reeves' Special List no. 314, issued in June 1996, was described as 'New Calliope...Volume the First Containing one hundred Airs inscribed to Mr Handel by his humble servant Henry Roberts, 1743, 112 pp, frontispiece of Handel being presented with a volume of Milton'. *The New Calliope* is mentioned neither in Smith nor in Deutsch's *Documentary Biography*. There is, however, an entry for it in *RISM*, though without mention of the inscription to Handel or the frontispiece. The existence of only two copies is indicated, one in Paris (Bibliothèque nationale) and the other in the USA (Boston Public Library) - which presumably explains why Smith was unaware of the publication. Fortunately, the British Library was able to acquire the copy offered by Reeves (it now has the press mark E. 889. aa), and, thanks to the assistance of Malcolm Turner, I have been able to examine it.

The full title is:

**The New Calliope**, or English Harmony in Taste. A Collection of Celebrated Songs and Cantatas, By the most approv'd Masters. Neatly Engraved with Transpositions for the Flute, and embellished with Designs adapted to each Song. In Two Volumes. Volume the First Containing one hundred Airs, Inscribed to Mr. Handel By his Humble Servant Henry Roberts. London. Sold by H. Roberts Engraver in New Turnstile opposite the Vine Tavern Holborn. MDCCXLIII.



The title and the content of the volume must be considered in relation to a better known production of Henry Roberts, his *Calliope, or English Harmony*, several copies of which are extant, generally bound in two volumes. *Calliope* has a complicated bibliography, needing more investigation than I have been able to give it, but it is already clear that the descriptions of it in the standard reference works need some revision. It was originally issued in periodical form. Each issue contained eight pages, and on each page is a song or part of a song in music type beneath an engraved vignette of a scene related to the subject of the song. The date of the first issue has yet to be determined, but it seems to have been in the autumn of 1737, and there was probably a two- or three-week interval between each issue.

By May 1739 Roberts had issued 25 numbers, 200 pages containing 191 musical items. These were then collected into a single volume with the following title:

**Calliope / or / English Harmony / A / Collection / of the most Celebrated English and Scots Songs / Neatly Engrav'd and Embelish'd with Designs / adapted to the Subject of each Song... VOL: the first... Engrav'd by & Sold by Henry Roberts... of whom may be had Compleat Setts, or any odd Numbers... MDCCXXXIX**

Each copy was created by assembling a set of the 25 issues to date (the pages were already numbered consecutively), and adding at the front the title-page, an engraved frontispiece (showing the epic muse Calliope in a rocky landscape), a four-page Table of the songs, and Roberts' dedication to his 'worthy Subscribers', dated 31 May 1739. The dedication indicated that Roberts planned a further volume of *Calliope*, and in a note added to the table of songs he promised that 'on Monday July 2<sup>d</sup> will be Publish'd Number 1 of Volume the 2<sup>d</sup>. to be Continued every 3 Weeks.'

In December 1740 a 'Second

Edition' of the volume was issued by another publisher, John Simpson of St Swithin's (or 'Sweetings') Alley, behind the Royal Exchange. This uses Roberts' plates, but has a new title-page giving the imprint as: 'Engrav'd by Henry Roberts / Printed for & sold by John Simpson at the Bass Viol & Flute / in Sweetings Alley...' (Simpson's edition bears no date, and is generally supposed to have appeared in 1747, when Simpson re-issued volume 2 of *Calliope*. The earlier date for his volume 1 is, however, confirmed by advertisements in the *London Evening Post*, kindly drawn to my attention by Rosamund McGuinness.)

For reasons unknown, the publication of the numbers of the second volume of *Calliope* did not proceed smoothly. Eventually Roberts did reach no. 25, thus becoming able to create a second volume comparable in content to the first, but this was not until July 1746. (Simpson re-issued the volume in November 1747.) *The New Calliope* can therefore be seen as Roberts' attempt to produce a second volume at an earlier stage. The musical contents are in fact the first fourteen numbers of what later became volume 2 of *Calliope* - 112 pages containing 100 songs. I have not yet been able to discover when in 1743 this volume appeared, but its most fascinating feature - the previously unnoticed frontispiece showing Milton presenting a copy of his work to Handel, with a dedicatory poem beneath - suggests that its publication was prompted by Handel's success with *Samson* at Covent Garden in February and March.

The actual content of the volume does not display much Handelian interest, with only three items by the composer: 'Would you gain the tender creature' from *Acis and Galatea*, 'The Advice' (an English song using the music to the final *coro* of *Ezio*), and the recitative and aria "'Twas at the royal feast' and 'Happy pair' from *Alexander's Feast*. (These all reap-

peared in *Calliope*, vol. 2. The last item is not recorded in Smith's *Descriptive Catalogue*, though he lists all other Handel items in both volumes of *Calliope*; it should perhaps have been noted on p. 93 under *Alexander's Feast*, no. 15.)

The issue of *The New Calliope* must have puzzled Roberts' subscribers. The first page of music in the volume is marked 'Vol. II. Price 6d.' and the accompanying engraving is dated '1739', clearly indicating the first gathering of eight pages as the first number of the promised second volume of *Calliope*. The next gathering is marked 'No. 2' and probably all the subsequent gatherings were numbered, though several of the numbers were cut off when the issues were bound as a volume. At some point after 1739 Roberts must have become unable to fulfil his promise of an issue every three weeks, and in 1743, having reached no further than no. 14, he perhaps tried to bring the series to a close, while leaving open an option to continue it in another form. At the bottom of page 112, the last page of no. 14, the word 'FINIS' is printed, and this is also the last page of the volume collected as *The New Calliope*.

Why Roberts did not simply designate the collection as Volume 2 of *Calliope* is unclear. The new title-page implies that the group of 100 songs is itself the first volume of a new two-volume collection. Whatever Roberts' reasoning may have been, it cannot have been convincing, and it is difficult to see the Miltonic frontispiece and the dedication to Handel as anything but opportunistic, given the lack of relevance to the content of the volume. It seems likely that few copies of *The New Calliope* were issued, as the rarity of their survival today tends to confirm. Roberts may well have been persuaded by his subscribers to suppress the volume and to continue issuing individual *Calliope* numbers until a total of 25 was reached and a proper second volume of *Calliope*, equal in size to the first,



Frontispiece to Henry Roberts, *The New Calliope* (1743), reproduced by permission of the British Library (E. 889. aa).

could be assembled.

The frontispiece itself and the dedicatory poem - both presumably Roberts' own work - do not display great sophistication. The image of Handel is loosely derived from Roubiliac's statue for Vauxhall Gardens, but the seated composer is shown in more relaxed mood, not playing his Apollonian lyre but leaning nonchalantly upon it, with several

buttons of his coat undone. The blind poet, wearing a laurel wreath and holding out a copy of his work marked 'MILTON', is led towards Handel by a female figure identifiable as Calliope herself from the wreath she carries on her left arm. (The depiction of the muse in the frontispiece to the standard *Calliope* volumes carries two such wreaths in a similar manner, and holds another in her hand.) The poem is

perhaps an attempt to emulate a Miltonic sentence, but the syntax becomes uncertain after the fourth line:

Handel, had Milton hear'd Thy  
Heavenly Strain,  
And learn'd what Strength His Words  
from Music gain;  
That the Divinity, the active Fire,  
Which breath'd in Him, move also in  
Thy Lyre;  
Sweet as the Angel's Voice in Adam's  
Ear  
He pleas'd with Sense, had still stood  
fixt to hear:  
While by Thy Song enlighten'd, He  
had found;  
His Loss of Sight rewarded well with  
Sound.

A detailed survey of newspaper advertisements should yield more information about the publishing history of both *Calliope* and *The New Calliope*, but will probably not shed any light on Roberts' purpose in dedicating the latter to Handel. His engraving can nevertheless take a place alongside the many contemporary poetic tributes which celebrate the union of Milton's verse and Handel's music - pleasantly sincere, if not matching the sublimity celebrated.

Anthony Hicks

#### A GUIDE TO THE UNINVENTORIED PARTS OF THE FONDS SCHOELCHER\*

One of the largest collections of Handelian ever assembled was that owned by the French writer and politician Victor Schoelcher (1804-93). Schoelcher's fascination with Handel developed during his enforced exile in London (1851-70), the result of his opposition to Napoleon III. During that time, he first conceived the need for a new biography of the composer, and as part of his preparation for that book amassed a collection of reference works and scores. But Schoelcher



continued collecting long after his biography, *The Life of Handel*, was published in 1857. He eventually attempted nothing less than to obtain exemplars of everything written by or about Handel.

Schoelcher donated his Handel library to the Conservatoire de musique in Paris in at least three stages: the first in 1872, the second in 1873, and the final one probably after his death. Although much of the collection has been available to the public almost from the start, no catalogue or complete list of the *Fonds Schoelcher* has ever been made. In the 1950s an inventory was begun and cards were written for the Conservatoire library's catalogue: 2,149 items were catalogued between 1951 and 1956. However, a significant part of the collection has yet to be inventoried.

This portion of the collection consists primarily of perhaps 1000 nineteenth-century editions and arrangements of Handel's music. In May 1996 this part of the *Fonds Schoelcher* was still in more or less the state that it was in when Schoelcher gave it to the Conservatoire in 1872 or 1873; that is, in large packets between four and eight inches thick, each wrapped in light boards with his own manuscript designations of the contents written on the spines. Within each of these wrappers he had generally organised the editions and arrangements as he had listed them on the spine and described them in a manuscript catalogue of parts of the collection (Bibliothèque nationale, Rés. VS 1080). The items are now being removed from their original wrappers, placed separately in acid-free folders and grouped together in cartons. I was fortunate to be allowed to examine this part of the collection in more or less its original state. In the short time that I had, I could do no more than arbitrarily number the packets, transcribe the spine descriptions, and very quickly examine the contents of each. By this procedure, I created a rough guide, now on deposit at the Département de la musique and

reproduced below, which, it is hoped, will help researchers to locate items of interest.

Schoelcher was indefatigable in his pursuit of all things Handelian, and his collection of editions and arrangements offers a wealth of materials from France, Italy and Germany, as well as England. A thorough study of nineteenth-century editions of Handel's music has not yet been made. If some courageous soul were to undertake such a study, the *Fonds Schoelcher* would be a logical place at which to begin, not only because of the collection's breadth but because Schoelcher has already done much of the foundation bibliographical work. He organised the editions and arrangements by publisher or arranger and, in his manuscript catalogue, supplied important information on them. Some of this information may only be found here (as, for example, when he knew the publisher or arranger and thus was able to provide first-hand information). The uninventoried parts of the *Fonds Schoelcher* are therefore of fundamental importance to the histories of Handel publication and Handel reception.<sup>1</sup>

The intentions of the following Guide are to record the state of the uninventoried portions of the *Fonds*

*Schoelcher* as of May 1996, to preserve Schoelcher's own system of organisation, and to help researchers locate items of interest. The packet numbers given below are assigned by the author. All of Schoelcher's own indications are transcribed from the spines in **bold type**. Where he did not describe the contents of a packet, I have given a rough indication of them in brackets.

As noted above, the items are now being removed from these original wrappers and grouped together in cartons. This process will maintain the order given below, so that it should be possible to locate items using this list. Note also that many of these items are listed in Schoelcher's manuscript catalogue of his collection (Rés. VS 1080), and that the order in which they are listed in that catalogue is generally reflected in the packets described below. I provide references to the catalogue in footnotes.

The contents of five packets had already been placed in separate folders and grouped into boxes by the time I began, but I did not see them before assigning numbers; I therefore gave them the letters a-e. The original wrappers had the following descriptions written by Schoelcher on their spines:

- a. **Nordman / Hill / Ch. Wesley / Kitchener**
- b. **Corfe**
- c. **Czerny / Adaptations**
- d. **Publishers: Birchall**
- e. **Haigh**

The contents of these packets have been arranged in nine cartons, as follows:

- |           |  |
|-----------|--|
| Carton 1. | Arrangements by T. Haigh <sup>2</sup>  |
| Carton 2. | Arrangements by T. Haigh, organised by publisher   |
| Carton 3. | <i>Ibidem</i>  |
| Carton 4. | Arrangements by Hill, Voluntaries by Charles Wesley and so forth   |
| Carton 5. | Various: some manuscript leaves (nineteenth-century); a few eighteenth-century pages from publications such as the <i>British Musical Miscellany</i> |

<sup>1</sup> For further information on Schoelcher's collection, see Richard G. King, 'The *Fonds Schoelcher*: History and Contents', *Notes: Quarterly Journal of the Music Library Association*, liii (1997), 697-721.

<sup>2</sup> For Haigh's arrangements, see Schoelcher's own manuscript catalogue, Bibliothèque nationale, Rés. VS 1080, pp. 525-36.



- Carton 6. *Ibidem*  
 Carton 7. Arrangements by Czerny<sup>3</sup>  
 Carton 8. Czerny, Ritter and so forth  
 Carton 9. Arrangements published by Birchall

The following separately bound items will also be found in this first part of the collection:

- (a) *Beauties of Handel* (3 vols.);  
 (b) *Handel's Songs* (2 vols., Birchall);  
 (c) *Handel's Lessons* (Birchall);  
 (d) *Loyal and National Songs of England*.

The rest of the uninventoried music was in the original packets with Schoelcher's own descriptions on the spines as follows:

1. **Judas by Forster / d° by Martin / Acis by Cooke / d° by Derisley / d° by Monk / Funeral Anthem by Weyman / Dettingen Te Deum by Billington / 13 Italian Duetts by Bartleman / Boyce / Bond**
2. **Holder<sup>4</sup>**
3. [Arrangements by Muller,<sup>5</sup> Hardy,<sup>6</sup> Marsh and Callcott]
4. [Arrangements by Nightingale<sup>7</sup>]
5. **Harmonious Blacksmith<sup>8</sup> / Water Music**  
 Also contains an earlier version of Schoelcher's list of 'Harmonious Blacksmith' editions (cf. Rés. VS 1080, pp. 87-98) and a page of notes on Handel's cantatas
6. [Arrangements by Carnaby, Goss, Gauntlett, Masson, Windsor, Nield, Clare and Clifton]
7. **Crotch / Sam Wesley / Saffery**
8. **Choeurs de Judas Macchabée II**  
 Fourteen copies of a printed choral score (vocal parts only) published by Simon Fils and (?) E. Bautain
9. **German Editions / Italian Editions**  
 Editions by Schott, Breifkopf, Nägeli and so forth
10. **Choeurs de Judas Macchabée**  
 Sixteen copies, as no. 8 above
11. **Hobbes / Nava / Loder / Lucas / Elvey / Dressler / Praeger / Forde / Purkis / West / Wilde / King / Corri**
12. **French Editions**  
 Arrangements by Padeloup, *Alexander's Feast* (Carli and Pleyel), *Sansone* (Choron), *Te Deum* (Gide) and so forth
13. **A. - M. / Editeurs divers / Pièces insérées dans les recueils / Anonymes<sup>9</sup>**  
 The 'pièces insérées' include some eighteenth-century items from collections such as the *British Musical Miscellany*
14. **Deborah by Perry / Suites de pièces by Potter / d° by Moscheles / Ed. Perry / Beethoven / Blundell / Glover / Macfarren / Pratt**
15. **Horsley / Sturge / Challoner**
16. **Publishers: Falkner / Faulkener / B. Williams / T. Williams / Sibley / [?] / Riley / Hart / Knapton, White and Knapton / Hedgley / Smart / Cahusac / Mitchell / Diether / Bates / Linley**
17. **Publishers: Bland / Blackman / Shade / Cocks and Co / Wybrow / Holloway**
18. **Nightingale / Coggins and Nightingale / J. Coggins**
19. **J. W. Callcott / Dr. Callcott and Hook / Massinghy**
20. **Best / Pitt / Bardouleau**
21. **Dalmaine**
22. **German Editions**  
 Five Peters vocal scores
23. **Publishers: Lonsdale / Chappell Bond / Mills / Coventry and Hollier / Metzler / Boag / Harry May / Monro and May / Simpson / Davidson / Duncombe / Hodsoll**
24. **Bernard / Hopkins / Adolph Schubert / Henri Schubert / Bochsa / Valentine / Edw. Rimbault / Bruguier / Pring / Farmer / Chaulieu / Rea / E. F. Rimbault**
25. **Publishers: Preston / Lavenu and Mitchell / Benj. Cooks / Major**  
 Includes perhaps the only copy of the *Four Overtures in 7 parts* published by Benjamin Cooke in 1727 (see W. C. Smith and Charles Humphries, *Handel: A Descriptive Catalogue of the Early Editions*, 2nd edn, with supplement, Oxford, 1970, pp. 303-4).
26. [Arrangements by Nielson, Webbe, Higgs, Osborne, Lacy, Barnett and Devereaux]
27. [Arrangements by Carnaby and others]
28. **Moser / J. Davy / Westrop**

<sup>3</sup> *Ibid.*, pp. 500ff.

<sup>4</sup> *Ibid.*, pp. 542-6.

<sup>5</sup> *Ibid.*, pp. 571ff.

<sup>6</sup> *Ibid.*, p. 537.

<sup>7</sup> *Ibid.*, pp. 577ff.

<sup>8</sup> *Ibid.*, pp. 87ff.

<sup>9</sup> *Ibid.*, pp. 22ff.



29. **Will Hutchins Callcott**
30. [Arrangements by Carnaby, Goss, Jones, Marsh, Spohr, Warren, *etc.*, roughly alphabetical]
31. **Choeurs de Judas Macchabée**  
Ten parts, as no. 8 above
32. **Publishers: Novello / Surman / Phipps and Co / Linley**
33. [No original wrapper: contains editions and arrangements by Wright, Noble, Ed. Jones, Warren and so forth]
34. [No original wrapper: contains *The Handel Album* by W. H. Callcott and so forth]

Richard G. King

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#### AWARDS FOR RESEARCH AND PERFORMANCE

The Handel Institute provides grants in aid of **research** into the life or music of Handel or his contemporaries and to support the **performance** of Handel's music (especially little-known works) by young professional musicians. The award-winners so far are as follows.

**Handel Institute Awards** for research: in 1990 the Handel Institute provided financial assistance to Pavel Polka (Prague) in connection with a book on Handel; subsequent recipients are:

1992

**Dr Richard G. King** (Stanford, California) -  
for work on the Schoelcher collection in Paris

1993

**Dr Richard G. King** (Calgary, Alberta) -  
a supplementary grant for the same purpose

1995

**Dr Rosalie Schellhaus** (East Lansing, Michigan) -  
for work on tonal and dramatic structure in opera  
and oratorio

1996

**Dr Patrick J. Rogers** (Claremont, California) -  
for work on an edition of *Admeto* for the Hallische  
Händel-Ausgabe.

**Gerard W. Byrne Awards** for performance:

1995

**Catherine Richardson** (mezzo-soprano)  
for performance as Arsace in Cambridge Handel Opera  
Group production of *Partenope*

1996

**The Brook Street Band**  
for performances of *Acis and Galatea*

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