

PROVISIONAL PROGRAMME

FRIDAY 19 NOVEMBER, THE FOUNDLING MUSEUM

6.00 pm **Private view and Reception**

7.00 **Recital by Bridget Cunningham (harpsichord)**
Programme includes selections from the 'Eight Great Suites'
and keyboard arrangements of pieces from *Muzio Scevola*

SATURDAY 20 NOVEMBER, BRIDEWELL HALL

9.30 am *Registration and coffee*

10.00 *Welcome: Donald Burrows (chairman, Handel Institute)*

Session 1: Opera in London
(Chair: Donald Burrows)

10.10 **Federico Lanzellotti**
Giovanni Bononcini's settings of *Muzio Scevola* (1695–1710)
and their Relationship to the London Version of 1721

10.45 **Carole Taylor**
Faction – and Fashion – of Italian Opera in London: Evidence
in Bank Archives

11:20 *Coffee*

Session 2: Critical glances at Compositional style
(Chair: tbc)

11.50 **Andrew Woolley**
The Italian concerto style in Handel's early keyboard pieces

12:25 pm **Alon Schab**
Handel and the invention of Spectral Orchestration

1.00 *Buffet lunch*

Session 3: Messiah I
(Chair: Ruth Smith)

2.00 **Donald Burrows**
'Glimpses of notes like the catch of a song': A review of
the early sources for *Messiah*, sixty years on

2.35 **Stephen Nissenbaum**
The Shifting Uses of *Messiah* in Boston, 1818–1880

3.10 **Luke Howard**
The Fall and Rise of the 'Scratch' *Messiah*

3.45 *Tea*

Session 4: Messiah II
(Chair: Wolfgang Hirschmann)

4.15 **Fred Fehleisen**
Iniquity, shame, spitting, and some sketchy voice-leading:
Thematic connections between two distant movements in
Messiah

4.50 **Lizzy Buckle**
Mapping performer interactions: Case-studies from the
Foundling Hospital performance lists

5.30 *Conference adjourns*

SUNDAY 21 NOVEMBER, BRIDEWELL HALL

9.30 am *Registration and coffee*

Session 5: **Handel and other Composers**
(Chair: David Vickers)

9.45 **John H. Roberts**
Gasparini and Handel: Patterns of Connection

10.20 **Graydon Beeks**
Handel and Pepusch: A complementary Pair

10.55 **Stephen Roe**
John Christian Bach and Handel

11.30 *Coffee*

Session 6: **Handel's music in eighteenth-century London**
(Chair: Annette Landgraf)

12.00 **Peter Kohanski**
Water parties, Fireworks, and Royal public image:
Re-evaluating Handel's instrumental music in London

12.35 pm **Olive Baldwin and Thelma Wilson**
'Eastern Oratorios': Handel's music in London's East End
and neighbouring Essex in 1788

1.10 *Buffet lunch*

Session 7: Libretto studies
(Chair: Lawrence Zazzo)

2.20 **Yseult Martinez**
The Libretto of Handel's *Alcina*: An attempt to influence the destiny of Italian opera in Britain during the 1730s?

2.55 **Cathal Twomey**
'Comfort ye, comfort ye my people': Rhetorical parallelism, Meaningful repetition, and Interpretative form in Handel librettos and settings

3.30 *Tea*

Session 8: The Influence of Handel's music in Vienna
(Chair: Helen Coffey)

4.00 **Joe Lockwood**
Some sources for 'Händels Manier' in Mozart's operas

4.35 **David Wyn Jones**
Beethoven and Handel: Music and Identity in post-Napoleonic Vienna

5.10 *Closing remarks: Donald Burrows*

5.30 *Conference ends*

ABSTRACTS AND BIOGRAPHIES

Abstracts and biographies are presented in alphabetical order of authors' surnames.

OLIVE BALDWIN and THELMA WILSON

'Eastern Oratorios': Handel's music in London's East End and neighbouring Essex in 1788

On 2 June 1788 an 'Essex Festival' was held at the capacious parish church in the village of Hornchurch, three miles from Romford. It consisted of *Messiah*, and advertisements listed nine vocal soloists, ten principal instrumental performers and a band consisting of '80 Performers from London'. The performance was directed by the violinist John Hindmarsh, and the organ was played by Thomas Curtis, a London city organist based in Romford. The tickets cost five shillings, or seven shillings and sixpence for those who wished to attend the festival ball that evening at the White Hart, Romford. Earlier in the year John Hindmarsh had directed a Lent series of Handel's oratorio music, including two performances of *Messiah* at the Royalty Theatre in Well Walk, Tower Hamlets, where he was the leader of the band. The Royalty had opened in June of the previous year, but lacking a patent it was quickly prevented from staging spoken plays and put on a repertoire of musical pieces. The boy soprano John Braham, alto Michael Leoni, tenor Daniel Arrowsmith and bass Thomas Sedgwick, who performed in the Lent series, appeared in these musical pieces, while the two female soloists were imported. Arrowsmith was also the leading tenor at Hornchurch, where a number of the performers had taken part in Handel performances at Westminster Abbey. The Royalty oratorios form an interesting comparison with the more expensive series at two West-End venues, Drury Lane Theatre and Tottenham Street Rooms. *The World*, under the heading 'The Royalty Music', proclaimed that 'the attendances have evinced, that Science and Taste will find followers every where'.

Olive Baldwin and **Thelma Wilson** have written extensively on seventeenth- and eighteenth-century singers and theatre performers, contributing to music periodicals and books and to *Grove's Dictionary of Music and Musicians* and the *Oxford Dictionary of National Biography*, for which they wrote over sixty articles. They have edited facsimile editions of the *Complete Songs of Richard Leveridge* and of *The Monthly Mask of Vocal Music, 1702–1711*. Recent articles and papers include: 'Sorting out the

Stoppelaers', *Handbook for Studies in 18th-century English Music*, 23 (2019); 'Getting and Spending in London and Yorkshire: A young musician's Account book for 1799–1800', *RMA Research Chronicle*, 51 (2020); 'An Old Singer's Benefit Nights, 1741–1751', Study Day on 18th-century British Music (November 2020); 'Who sang Hamor in Handel's *Jephtha*?', *Early Music*, 49/2 (2021).

GRAYDON BEEKS

Handel and Pepusch: A complementary Pair

This paper investigates the relationship between Georg Friedrich Händel (1685–1759) and his older German contemporary Johann Christoph Pepusch (1666/67–1752). Both came from similar backgrounds, Pepusch's father and Händel's grandfather being Lutheran pastors, and both became skilled performers on the violin and keyboard, as well as composers.

Pepusch arrived in London some time after 1697, Handel in 1710, and both men anglicised their names. They both became active in the world of Italian opera and must have worked together on performances of Handel's *Rinaldo*, *Il pastor fido*, *Teseo* and perhaps *Lucio Silla*. They must also have collaborated at Cannons, the country house of James Brydges, Earl of Carnarvon and later first Duke of Chandos. Both men were there in April 1718, when *Acis and Galatea* was being prepared. It is likely that Pepusch played violin, that his wife Margherita de L'Epine sang the role of Galatea, and that the music of *Acis and Galatea* was influenced by Pepusch's masques for the Drury Lane theatre in 1714–16. He and Handel wrote anthems for voices and instruments, which Brydges' musicians performed in the church of St Lawrence, adjacent to the estate, and both appear to have been engaged to some extent in instructing younger musicians.

From early 1719 Handel concentrated mainly on opera and the Royal Academy of Music. Pepusch was concerned primarily with the music at Lincoln's Inn Fields from autumn 1723, but after retiring in 1732 devoted himself increasingly to the Academy of Ancient Music, of which he had been a founding member in 1726. In addition to training a group of boys in singing, he organised the Academy's programmes, which included oratorios and anthems by Handel.

There is little evidence of rivalry between Pepusch and Handel. Although the two men were interested in different aspects of music, both were devoted to the music of Corelli. Pepusch edited and revised Corelli's *Concerti grossi*, Op. 6, publishing them in 1732; Handel's Grand Concertos, Op. 6 (1739/40), were inspired by Corelli, with whom he had worked in Rome. It is

unlikely that Pepusch would have subscribed to the publication of Handel's operas or that Handel would have allowed John Christopher Smith jnr to be taught by Pepusch if there were no mutual respect between the men.

Graydon Beeks is Director of Music Programming & Facilities and Professor of Music Emeritus at Pomona College in California, where he continues to direct the Pomona College Band. He received his bachelor's degree from Pomona College and his master's and doctorate in music history and literature from the University of California at Berkeley. He has published extensively on the music of Handel and his contemporaries, especially on the music of Handel's Cannons period. He serves as President of the American Handel Society and is a member of the Editorial Board of the *Hallische Händel-Ausgabe* and of the Vorstand of the *Georg-Friedrich-Händel-Gesellschaft*.

LIZZY BUCKLE

Mapping performer interactions: Case studies from the Foundling Hospital performance lists

Using performances of *Messiah* at the Foundling Hospital (1749–77) as a starting point, I demonstrate how network diagrams generated from my database of musicians and concerts shed light on how, when, where and with whom Foundling Hospital performers interacted. The database stores information from various sources, including Simon McVeigh's *Calendar of Concerts*, Donald Burrows's transcriptions of performer lists, contemporary directories, and biographical dictionaries, to record details such as where musicians lived and worked, concerts at which they performed, institutions to which they belonged, and the pupil-teacher and business relationships that they formed during their lives.

Converting this information into network diagrams helps reveal which individuals and institutions were most influential in the social networks involved in organising, performing and promoting these events at the Foundling Hospital. For instance, which Foundling Hospital performers held the greatest number of connections with other contributors, and were there specific groups of musicians who tended to perform together during this period? Similarly, to what extent did oratorio performers at the Foundling Hospital overlap and interact with musicians at sacred institutions (such as the Chapel Royal), other venues (e.g., the King's and Drury Lane theatres) or other charities (e.g., the Lock Hospital)? By exploring these networks of participating musicians, I hope to shed light on the inner workings of charity

benefit concerts and consider the factors that may have motivated musicians to participate in these events.

Lizzy Buckle is a Ph.D. student at the Foundling Museum and Royal Holloway, University of London. Her research explores the musical networks involved in organising charity benefit concerts in eighteenth-century London. Her exhibition ‘Friends with benefits’, which is currently on display at the Foundling Museum (until May 2022), visualises the complex connections between musicians working in London in the 1770s.

DONALD BURROWS

‘Glimpses of notes like the catch of a song’: A review of the early sources for *Messiah*, sixty years on

The publication of Watkins Shaw’s edition of *Messiah* (Novello, 1959) was followed by his book *A Textual and Historical Companion to Handel’s ‘Messiah’* (1965), which provided a comprehensive review of the sources, incorporating a detailed critical analysis of the music text. Following detailed descriptions of the early manuscripts and printed editions, the chapter ‘Textual Authority’ interpreted the sources in terms of the work’s performance history and the transmission of the music through the labours of successive copyists.

The *Companion* has remained the starting point for subsequent investigations of the oratorio’s music text and of the development of the score through Handel’s various revivals, but subsequent scholarship has produced revisions to Shaw’s scheme. New sources – musical and literary – have been found, and wider investigation of musical sources for Handel’s music (for example, in Hans Dieter Clausen’s study of the performing scores) has enabled greater refinement to the analysis of performance history, to the dating and physical construction of the manuscripts (building on the initial survey by Jens Peter Larsen) and to the consequent integrated reinterpretation of the transmission of the score, assisted by more substantial documentation about the original performers.

This paper presents some provisional conclusions from a current review of the *Messiah* materials in preparation for a replacement of the 1965 volume in the Hallische Handel-Ausgabe, with particular reference to the manuscripts associated with Charles Jennens and what they reveal about his preferences concerning Handel’s setting of his libretto.

Donald Burrows is an Emeritus Professor of Music at the Open University, a Vice-President of the Georg-Friedrich-Händel-Gesellschaft, chairman of the Handel Institute and Joint General Editor of the Hallische Händel-Ausgabe. His publications include *Handel and the English Chapel Royal* (2005) and editions of Handel's *Ariodante*, *Belshazzar*, *Imeneo*, *Samson* and collected Violin Sonatas.

FRED FEHLEISEN

Iniquity, shame, spitting, and some sketchy voice-leading: Thematic connections between two distant movements in *Messiah*

This presentation is concerned with Handel's use of a particular musical idea to connect and relate texts in two movements in *Messiah* that are situated at a great distance from each other: 'Comfort ye' and 'He was despised'. The oratorio begins, a tenor sings, 'And cry unto her [Jerusalem] that her warfare is accomplish'd ... that her iniquity is pardon'd'. An hour later, an alto sings, 'He hid not his face from shame and spitting'. Both of these texts are set to virtually the same music. How is that possible, and why did Handel employ that technique?

To answer this question we must look at Handel's use of a particular voice-leading progression in two prolonged statements of material tied to the two specific texts in question. In order to illustrate the processes involved, we will consider them in reverse order, beginning with the B section of 'He was despised', and then relate the evidence found there to that found in 'Comfort ye'. A close look at the music of the B section of 'He was despised' in Handel's autograph (R.M. 20.f.2) shows him focusing on the voice-leading of a particular event through the use of notational shorthand (unmeasured note-heads and figured bass). The material proves to be an augmented form of the main idea of the A section of the air. Here, Jesus's inner strength is projected against the backdrop of his suffering and humiliation: He has 'borne our griefs, and carried our sorrows'. In 'Comfort ye', Isaiah prophesied that salvation would come and that 'our iniquity' would be 'pardon'd'. The relationship between the prophesy of salvation and its fulfilling act appears to have been recognised by Handel, as evidenced by his treatment of both textual sides of this relationship in analogous musical ways.

Fred Fehleisen is a member of the Music History Faculty of the Juilliard School (1997–) and formerly taught at the Mannes College of Music (1989–2016), where he also served as Assistant Dean (1998–2002). As a violinist, Fred has regularly performed and

recorded with period instrument ensembles throughout the USA. His area of scholarly interest is Handel's creative process, focusing on the exploration of music-text relationships through linear analysis and related techniques. He has presented a series of papers on that creative process, as it relates to Handel's *Messiah*, at American Handel Society and Biennial Baroque conferences.

LUKE HOWARD

The Fall and Rise of the 'Scratch' *Messiah*

The demise of the triennial Handel Festival in 1926 and the contemporaneous rise of recordings of *Messiah* (Beecham's first 'complete' version appearing in 1927) created a gaping void in public musical life in England and a fundamental shift in performance and listening practices. Along with these developments, the aesthetic turn towards (what was believed to be) the more 'authentic' and leaner performance styles of the eighteenth century emerged more overtly in the inter-war period. 'Massed' *Messiah* performances, regarded by critics and scholars as an unfortunate remnant of Romantic excess, dwindled. But they did not disappear.

This paper demonstrates that the void created by the reduction in communal *Messiah* performances was soon filled in the post-WWII era by the emergence of 'scratch' or sing-along performances. These 'scratch' *Messiahs* satisfied the public's historical impulse to gather and perform *Messiah* with minimal rehearsal but maximal personal involvement. This development not only fulfilled a popular need, it was a conscious, deliberate counter-action to the esotericism and exclusivity of the emerging HIP aesthetic, promoted by professionals, critics, and academics.

This mid-century bifurcation in performance practice was perhaps inevitable. It was simply not possible for HIP *Messiah* performance to supplant large-scale amateur performance entirely, despite the perceived obsolescence of Festival-style *Messiah* events. The diligent efforts to drive *Messiah* back into an eighteenth-century performance-practice box were always going to hit the roadblock of 150 years of community traditions. The establishment and subsequent growth of 'scratch' *Messiah* performances in the 1950s and 60s manifested the resilience of nineteenth-century *Messiah* traditions well into the twentieth and twenty-first centuries.

Luke Howard earned his bachelor's degree from the Sydney (Australia) Conservatorium of Music, a master's degree from Brigham Young University, and a Ph.D. from the University of Michigan. He then served on the musicology faculties of

Minnesota State University Moorhead and the Conservatory of Music at the University of Missouri Kansas City. In 2002, Dr Howard returned to BYU, where he serves as Associate Director in the School of Music. His research focuses on reception history, and he is currently preparing a somewhat comprehensive performance and reception history of Handel's *Messiah* from 1742 to the present day.

DAVID WYN JONES

Beethoven and Handel: Music and Identity in post-Napoleonic Vienna

One of the defining episodes of the Napoleonic Wars was Napoleon's assumption of the title of Emperor of France in 1804, immediately followed by a new, similarly self-declared identity for Austria as an empire, replacing the old Holy Roman Empire. Beethoven's response to Napoleon's declaration is well known: he deleted his name from the title-page of his newest symphony (the 'Eroica') and declared that Napoleon 'will place himself above everyone and become a tyrant'. Less appreciated is the part that Beethoven's music played in the development of the new Austrian Empire, a long process that was to inform his career and musical outlook for the rest of his life. Against the general background of a close political relationship between Austria and Britain, Beethoven was able to indulge his admiration for the music of Handel, 'the greatest, the ablest composer that ever lived'.

This paper focuses on three elements of this musical and political relationship: the juxtaposition of Handel and Beethoven's music in public concerts to celebrate the end of the Napoleonic Wars; the influential role of the Habsburg government official, musician and writer Ignaz von Mosel (1772–1844); and Beethoven's fascination with the biblical story of Saul.

David Wyn Jones is an Emeritus Professor of Music at Cardiff University, where he worked for over forty years. His scholarly interests are focused on music and musical life in Vienna, especially in the Classical period. His publications include a monograph, *Music in Vienna, 1700, 1800, 1900* (Boydell, 2016), and biographies of Haydn and Beethoven in CUP's 'Musical Lives' series. He is currently acting as an Advisor to the British Library on a Beethoven exhibition, postponed from the anniversary year to 2021/22.

PETER KOHANSKI

Water parties, Fireworks, and Royal public image: Re-evaluating Handel's instrumental music in London

In this paper I explore the circumstances around the composition and performance of two of Handel's most enduring orchestral pieces, *Water Music* (1717) and *Music for the Royal Fireworks* (1749), to identify the new role that instrumental music played in representing the British monarchy to the public during the early eighteenth century. Drawing in part on Christopher Hogwood's analysis of the music, I examine a number of musical elements in the two works, including specific orchestrations, military and pastoral topics and rhetorical gestures, to understand how Handel's music supported the public image of two Hanoverian kings – George I and George II – at turbulent moments during their respective reigns. These overtly political elements of Handel's compositions signal how the pieces contributed to the representational culture of two monarchs in the burgeoning British public sphere, which, according to T. C. W. Blanning, was beginning to recognise new conceptions of the nation not limited to the monarchy.

Through these analyses, I argue that the flourishing of public concerts prompted the use of instrumental music as a medium for such representation, which had previously been expressed primarily through opera seria or, particularly in Britain, sacred vocal music. Situated at the intersection of sovereign power and public performance, Handel's two orchestral pieces required audiences to practise an informed kind of listening because the works aimed both to bolster the representational culture that produced them and to supplement drama and socialisation. My research thus shows how instrumental music's emergent ability to convey political meanings contributed to its growing prominence among the fine arts in London.

Peter Kohanski is a Ph.D. candidate in musicology at the University of North Texas in Denton, Texas. He holds a B.A. degree in music history and literature from the Catholic University of America in Washington, D.C. His doctoral dissertation will consider the relationship between eighteenth-century cultural monumentality and Handel's music in both London and the British colonies. He also researches Carpatho-Rusyn plainchant in conjunction with theories from sound and media studies. Peter has presented his research at regional meetings of the American Musicological Society and the annual meeting of the Society for Christian Scholarship in Music.

FEDERICO LANZELLOTTI

Giovanni Bononcini's settings of *Muzio Scevola* (1695–1710) and their relationship to the London version of 1721

The London production of *Muzio Scevola* in 1721 with music by Filippo Amadei, Giovanni Bononcini and George Frideric Handel pulls Bononcini and Handel together in one of their first public matches in Britain. However, while Handel's music and its sources have been thoroughly investigated, not enough attention has been paid to Bononcini's contribution or to the contextualization of the whole opera in the European framework. For Bononcini, then at the peak of his fame, the production was not his first encounter with the story of Caio Muzio Cordo, the fearless Roman nobleman who burnt his hand (becoming Scevola, 'left-handed') to save Rome: Bononcini's approach to the opera was affected by long-standing familiarity with the subject and a desire to rework it.

The first *Muzio Scevola* that Bononcini set to music was Silvio Stampiglia's remake of Nicolò Minato's Venetian libretto for the 1695 carnival season in Rome. This opera was radically revised and richly re-elaborated by Bononcini for Vienna in 1710. In the meantime it had been staged in Florence (1696), Naples (1698), Turin (1700) and Genoa (c. 1700), and the Roman setting had undergone several changes (supervised in one case, at least, by Bononcini) regarding dramaturgy, distribution of vocal parts, aria texts and instrumentation.

In this paper I present an overview of Bononcini's *Muzio Scevola* operas and propose a comparison between the Stampiglia-Bononcini versions (1695–1710) and the Rolli version of 1721. In doing so I consider selected passages of the plot, aria settings and instrumentation patterns, with particular attention to the London, Turin and Vienna productions, where several texts were modified and fascinating new musical settings were employed.

Federico Lanzellotti is doing research for a Ph.D. in musicology on the violinist, composer and copyist Carlo Ambrogio Lonati (c. 1645–post 1701), supervised jointly at the University of Bologna and the Universidad Complutense of Madrid. He has published work on vocal and instrumental music of the seventeenth and eighteenth centuries (particularly the serenatas of Giovanni Bononcini), on Ligeti's pieces for harpsichord and on the operas of Silvia Colasanti. He collaborates with partners in Bologna (Collezione Tagliavini), Modena ('Grandezze e meraviglie' early music festival) and Venice (research group TRA.D.I.MUS of the Fondazione Levi), and is involved in the *opera omnia* editions of Bononcini (Fondazione Arcadia, Milan) and Giuseppe Tartini (Bärenreiter, Kassel).

JOE LOCKWOOD

Some sources for ‘Händels Manier’ in Mozart’s operas

In 1798/99 Johann Friedrich Rochlitz wrote that his late acquaintance W. A. Mozart’s ‘love for Handel went so far that he wrote many things in his manner – which, however, he did not let become known’. This is often assumed to refer to keyboard music, though the example Rochlitz gave is the aria ‘Ah, fuggi il traditor’ from *Don Giovanni* (1787). Recent anglophone scholarship on Mozart’s use of Handel’s music has tended to focus on church music – the Abbé Stadler remarked that Mozart drew on Handel in his ‘serious vocal music’ – and is frequently bound up with the discourse of ‘late style’ which can obscure the influence of Handel on earlier works in other genres (in which some scholars have argued *against* the possibility of Handelian influence). German-language scholarship has been more open to the possibility of Handelian influence in Mozart’s earlier works but has not, in general, looked for specific models for his use of ‘Händels Manier’.

This paper suggests that this state of affairs has arisen largely because what modern critics seem to recognise in movements like ‘Ah, fuggi il traditor’ is the style of Handel’s operas, yet they know that these cannot have been Mozart’s model, since the library of Baron van Swieten, through which Mozart became acquainted with Handel’s music from 1782 onwards, almost certainly did not contain them (nor would Mozart have heard them in London in the 1760s). The paper goes on to explore a number of possible models for Mozart’s operatic Handelian moments, ‘Ah, fuggi’ among them, which the surviving data tells us definitely were available to him as models via van Swieten. Robert Gjerdingen’s work on voice-leading schemata will be used to help distinguish what is specifically Handelian from a more generalised ‘learned style’ topic which appears frequently in Mozart’s music.

Joe Lockwood is a Teaching Assistant and D.Phil. candidate at New College, Oxford. His Arts and Humanities Research Council-funded research explores the reception of Handel’s music in Revolutionary North America. His chapter on the American reception of Handel’s music is forthcoming in *Handel in Context*, ed. Helen Coffey and Annette Landgraf (Cambridge University Press), and his chapter on the equestrian performer Philip Astley, in *With a Grace Not to Be Captured: Representing the Georgian Theatrical Dancer, 1760–1830*, ed. Michael Burden and Jennifer Thorp (Brepols), has just been published.

YSEULT MARTINEZ

The Libretto of Handel's *Alcina*: An attempt to influence the destiny of Italian opera in Britain during the 1730s?

Thanks to the various studies of Handel's penchant for musical borrowing, we now have a fairly good knowledge of his musical repertoire and his interactions with the work of his contemporaries. An anonymous memoir even provides a valuable insight into the contents of his music library. By contrast, little or nothing is known about his book collection or literary choices.

In this paper I focus on the opera libretto as a locus of interactions and influences, and specifically on the case of *Alcina* (1735). It is not known who collaborated with Handel, during his years at Covent Garden, by adapting Italian librettos for London audiences; it has been suggested that the composer himself, armed with his many years of experience, could have undertaken the work. A close study of the *Alcina* libretto reveals the anonymous poet's careful attention to dramaturgical efficiency, coupled with his deep knowledge of literary culture. I hope to demonstrate interactions not only between different texts during the process of creation and adaptation, but also between the work and the audience that received it.

As a plausible proposal for the reform of Italian opera in London at a time of controversy, was *Alcina* an attempt to meet the expectations of the audience or a personal expression of Handel's aspirations? It is difficult to say, given the lack of direct sources, but the opera clearly raises the question of the interactions between Handel, his predecessors and his contemporaries, and also of the way in which he was able to influence the art of his time and even the treatment of a particular motif – the operatic sorceress.

Yseult Martinez recently gained a Ph.D. degree in early modern history from Sorbonne University, Paris, with a dissertation 'On the power of women: A reflection on five opera characters created by Handel for London between 1730 and 1737'. Her research relies heavily on Italian opera librettos, particularly tracing and analysing their evolution from source libretto to later adaptations in order to better understand the choices made by the composer and librettist and, consequently, the expectations of the audience. After initial training in piano, she now studies the lute, theorbo and opera singing. Since September she has been working at the University of Lille as a postdoctoral researcher on the project 'EnDansant', about the profession of dance instructor in France from 1660 to the present day.

STEPHEN NISSENBAUM

The Shifting Uses of *Messiah* in Boston, 1818–1880

The first complete American performance of *Messiah* was famously given by Boston's Handel and Haydn Society on December 25, 1818. That concert was also the first *Messiah* performance *anywhere* to serve as part of a Christmas celebration. My paper uses this performance to trace the changing meaning of Handel's oratorio over two different generations in the life of the H&H Society: first, its officers in 1818; second, the critics who began about 1880 to trace its early history.

The Society's officers in 1818 were devout Protestants, men for whom Handel's oratorios put powerful music to the service of authentic piety. In their personal lives, these men were merchants, bankers, and professionals. All but one was also a newcomer to Boston; the other twelve had been born and raised in small New England towns, where their parents were members of the local gentry. None of the thirteen therefore belonged to the old Boston elite.

It was not until the 1840s that Boston's patrician class began to join—and then to dominate—the Handel and Haydn Society. Among these men were the critics who began, around 1880, to write the Society's history. By then, however, musical tastes had changed: secular instrumental music had superseded sacred choral music at the pinnacle of the cultural hierarchy, and Handel's oratorios had come to be esteemed more for their musical merits than for their religious power. The patricians who penned the early history of the H&H Society reflected and reinforced those developments. For that reason, they wrote with unconcealed condescension about the group's earliest members – about their mediocre musicianship, their religiosity, and ultimately, perhaps, their social origins.

In fact, those patricians were no longer capable of grasping the cultural world inhabited by their earliest predecessors. The thirteen men who brought about the first American performance of *Messiah* in 1818 were committed both to cosmopolitan musical taste and to Christian piety, and they assumed that those two commitments were mutually compatible — even mutually reinforcing. They could hardly have known that they were living in the last times in which that assumption was plausible. It is in this context that I try to reconstruct the motives that led the Handel and Haydn Society in 1818 to mount a complete performance of *Messiah* – and, strikingly, to place it on Christmas Day.

In his previous life, **Stephen Nissenbaum** was an American social and cultural historian, author of three books, two of which were finalists for the Pulitzer Prize in History. One of those books, from which his present paper ultimately derives, was a history of Christmas in America. More recently, Nissenbaum has taken the freedom offered by retirement and returned to his first love, music—focusing on Handel. (Nissenbaum’s early musical training included majoring in composition in the prep division of the Juilliard School; studying in college with the first American student of Nadia Boulanger; taking lessons from Heinrich Schenker’s disciple Ernst Oster; and, finally, several graduate seminars with Rudolf Kolisch.)

JOHN H. ROBERTS

Gasparini and Handel: Patterns of Connection

Francesco Gasparini (1661–1727) is linked to Handel in numerous ways. When Handel repeatedly visited Venice during his years in Italy, Gasparini was one of the leading composers in the city, an obvious model for the young German’s Italian style. Furthermore, both men enjoyed, albeit at different times, the patronage of Prince Ferdinando de’ Medici, Cardinals Ottoboni and Pamphili, and Marquis, later Prince Ruspoli, though there is no hard evidence they ever met. How well Handel got to know Gasparini’s music in Italy remains unclear, but in England he drew inspiration from a number of operas by his older contemporary. Sources identified to date include *Ambleto* (1706), *Engelberta* (1709), *La fede tradita e vendicata* (1719) and *Bajazet* (1719), and further borrowings have now come to light. Yet Handel’s known appropriations from Gasparini are unevenly scattered over his career and quite variable in character. This paper considers why this might be so and how that relates to the larger pattern of Handel’s external borrowing. Stylistic differences between the two composers will also be explored.

John H. Roberts is Professor of Music Emeritus at the University of California, Berkeley, where for twenty years he also headed the Hargrove Music Library. He has written extensively on Handel, especially his borrowing, and edited the nine-volume facsimile series *Handel Sources* (1986). More recently, he reconstructed Handel’s pasticcio opera *Giove in Argo* and discovered a previously unknown version of the cantata *Tu fedel? tu costante?* He has served as president of the International Association of Music Libraries and the American Handel Society, and is a member of the boards of the Hallische Händel-Ausgabe, RISM and Grove Music Online.

STEPHEN ROE

Johann Christian Bach and Handel

Little or no work has been done on the connections between J. C. Bach and his illustrious predecessor in London. New documentation has come to light which shows that Bach was thought to be a worthy successor by his contemporaries, his keyboard playing being spoken of in the same breath as Handel's. Bach would probably have encountered Handel's music first in 1746 with the performance of his Brockes *Passion* in Leipzig. In Italy, after 1755, Bach met several singers who had performed under Handel in London, not least Farinelli, Guadagni and Caterina Galli. Bach wrote music for some of these performers in Italy and later in London. On his move to England in 1762, he had dealings with many other singers and instrumentalists closely connected with his predecessor. He was immersed in the music of Handel at court, and certainly performed and played it at his concerts. With Carl Friedrich Abel he took over performances of oratorios at the King's Theatre at the end of the 1760s, directing *Messiah* and *Samson*, amongst others. He was also responsible for sending music by Handel to his former teacher Padre Martini in Bologna; these sources survive and are of great interest. Bach wrote only one complete oratorio for London, *Gioas, re di Giuda*, described by several commentators as being influenced by Handel. In examining the influence of Handel on Bach's music in general and particularly on the oratorio, and through studying the autograph sources for *Gioas*, we reach new and unexpected conclusions.

Stephen Roe is a music antiquarian dealer, bibliographer and writer on the Bach family, especially Johann Christian Bach. His annotated catalogue of the autographs, letters, documents, bank accounts, signed concert tickets and pianos is in the press. He is currently at work on a life-and-works study of J. C. Bach. He is a member of the Kuratorium of the Bach-Archiv, Leipzig, and chair of the Bach Network.

ALON SCHAB

Handel and the invention of Spectral Orchestration

While Handel is recognised as an all-round genius, not all his skills as a composer receive equal attention from scholars, if only for the fact that some of those skills evolved into discrete fields of knowledge long after his death. For that reason, studying Handel's 'orchestration technique' may at first seem anachronistic, because the pioneering orchestration books appeared towards

the mid-nineteenth century. Nonetheless, Handel's scores are brimming with forward-looking attention to timbre and balance, much more than the works of his contemporaries. As Ebenezer Prout observed in 1884: 'Had [Handel] lived a century later, he would have been in instrumentation the rival of Berlioz and Wagner'.

In this paper I offer a new look at Handel's writing for woodwind instruments. I introduce the fundamentals of Handel's approach when scoring works for recorder, flute, oboe and bassoon, and offer an overview of the implied balance considerations that Handel employed when using woodwinds as a part of his orchestra – for example, in the rare cases when he treated the bassoon as a tenor rather than a bass instrument. Based on a computer-assisted spectral analysis of these instruments' sound, I argue that some passages in Handel's music (especially in his Op. 1) reveal the composer's awareness of subtle timbral features of specific notes on specific instruments.

Alon Schab is a musicologist, composer and recorder player. He wrote his doctoral dissertation, on Henry Purcell, at Trinity College Dublin. Since 2012 he has been a faculty member in the Department of Music at the University of Haifa. He became a committee member of the Purcell Society in 2016 and is currently chairman of the Israeli Musicological Society. He is editing Handel's Coronation Anthems for Carus-Verlag Stuttgart, and his orchestration of Handel's 'Lucrezia' has been performed by the Jerusalem Baroque Orchestra and the Staatstheater Darmstadt. He is the author of *The Sonatas of Henry Purcell: Rhetoric and Reversal* (University of Rochester Press, 2018) and of a forthcoming book on transcribing, editing and arranging early music (OUP).

CAROLE TAYLOR

Faction – and Fashion – of Italian opera in London: Evidence in Bank Archives

I am examining what prompted or inclined patrons to support the Italian opera in London, and then to withdraw their support or lose interest, between about 1715 and 1760 (i.e., during Handel's life in the city) – this in the context of the changing balance between private patronage and impresarial management. My particular focus is on the 1730s and early 1740s, a time of transition when audience reception of the opera pushed this balance into a new phase.

In this paper I look at the broader period and summarise evidence collected during eleven visits to bank archives in 2016–18 – mostly Drummond's, but also Child's, Goslings, Coutts, Hoare's and the Bank of

England. In past publications I have cited payments to Handel, Senesino, Cuzzoni, Bertolli and others. Now I assemble my findings in the bank archives to depict patrons clubbing together financially (subscription, direction), alongside singers, musicians and composers experiencing patronage at the receiving end.

The bank accounts are particularly reflective, for example, of a change in how singers were paid during the 1720s, 30s, 40s and 50s. Philip Winterbottom (postgraduate student, Institute of Historical Research, University of London) is looking at ‘changes in client-banker engagement (c. 1670–1780) from personal relationships of obligation, based on character and mutual trust, to more formal and contractual interactions’. Singers’ bank accounts are suggestive of an occupational example of this pattern during England’s commercial evolution in the same period. The banks are a unique archive that offer new evidence about how Italian opera fitted into patrons’ lives. It is time for me to draw together what I have found in these archives, in an effort to contribute to scholars’ interests in faction – and fashion – of opera in Handel’s London.

Carole Taylor is a specialist in Italian opera patronage in eighteenth-century London and a researcher at the House of Lords. Her Ph.D. dissertation, *Italian Operagoing in London 1700–1745*, included a prosopographical study of 425 opera subscribers. From 2013 to 2020 she was a Visiting Research Fellow at the University of Huddersfield, working on the project ‘Operatic Rivalry in London 1733–1737’, led by Graham Cummings. Her article in the *Journal of the History of Collections* (2016) places the 3rd Duke of Rutland, once a subscriber and director of Italian opera, on the map of British art collectors and illustrates her interest in broader historical issues.

CATHAL TWOMEY

‘Comfort ye, comfort ye my people’: Rhetorical parallelism, Meaningful repetition, and Interpretative form in Handel’s librettos and settings

While most of the English texts that Handel set are metrical poetry, a few anthems and oratorio librettos, including *Messiah*, comprise direct quotations from English versions of the Bible devoid of metre. Such texts are traditionally viewed as prose, but in my doctoral thesis, as well as in a recent article, I argue that they are, in fact, poems, organised not by metre but by the systematic (predictable and ubiquitous) use of rhetorical parallelism (‘sameness between stretches of text’).

In this paper I explore the stylistic impact of parallelism on the composer's vocal writing, an under-researched area in the already neglected field of Handelian word-setting. I examine the various ways in which Handel realised or subverted the parallelism of the poetry he set, much as he did with the metre of metrical poems. Since parallelism is a type of repetition, I also argue that the repeating of words and textual phrases is an expressive and rhetorical device, not a mere Baroque mannerism or a means to stretch short texts over long musical movements. As such, I advocate parallelism (even non-systematic parallelism, such as sometimes is present in the texts and settings of metrical poetry) as a valuable lens through which to understand the word-patterns that emerge from Handelian song. And I suggest that, since parallelism often involves sameness of meaning, its treatment constitutes a profound interpretative decision, making the study of that treatment a useful hermeneutic, as well as formal-analytical, tool for musicologists.

Cathal Twomey researches a wide range of music, particularly song, from the twelfth to the eighteenth century. In 2015 he won a prize for coming top in Maynooth University's B.Mus. examinations, with a thesis on Blow's *Venus and Adonis* and Handel's *Acis and Galatea*. In 2016 his M.A. dissertation on Boyce's *Solomon* also received an award. His Ph.D. thesis on Handel's English-language works, supervised by Dr Estelle Murphy, was passed in 2021 with minor corrections. He lectures in music history and theory at Dublin City University, conducts the Maynooth Early Music Ensemble and is investigating opportunities for postdoctoral research on early-modern word-setting.

ANDREW WOOLLEY

The Italian concerto style in Handel's early keyboard pieces

A significant proportion of Handel's keyboard music appears to date from his time as an apprentice composer in Hamburg (1703–6) or earlier and has been shown to relate closely to the keyboard music of his German predecessors and teachers. According to Terence Best, Handel would have composed suites following established traditions of keyboard composition to meet the needs of amateurs, whom he taught as a means to support a developing career as an opera composer.

However, there are nine single movements believed to date from the Hamburg period (HWV 434/2, 481, 490, 493, 495, 574/2, 576/2, 579 and 581) that have more in common with Italian solo concertos and which do not seem to belong within this domestic context. Two of these pieces

survive in versions for solo treble instrument and orchestra; three relate closely to arias in *Almira* (1705) and *Rinaldo* (1711), and the others make use of ritornello-form-like structures. Italian concertos were disseminated to only a limited extent in Germany before *c.* 1710, though it is possible that some of Handel's models came from the Italian operas and vocal music that were familiar to him prior to his Italian period (1707–9). I argue that these pieces are likely to have been composed to meet Handel's own needs as a keyboard performer or resulted from experimentation in the Italian-style idioms that he would come to perfect in Italy.

Andrew Woolley is an FCT (Portuguese Foundation for Science and Technology) Investigator and integrated member of CESEM, the Centre for the Sociology and Aesthetics of Music in the Faculty of Social Sciences and Humanities, NOVA University of Lisbon. His musicological research has concentrated on late seventeenth- and early eighteenth-century English music, particularly for keyboard. As an FCT Investigator (2016–) he has changed direction to study Portuguese sources and music of that period, while continuing other research projects connected with keyboard music, including an edition of *Toccatas, Suites and Preludes* by William Babell (Lyrebird Music, 2021).