

**The Handel Institute**

**TWELFTH TRIENNIAL CONFERENCE**

**HANDEL:  
INTERACTIONS AND INFLUENCES**

**19-21 November 2021**

**The Foundling Museum  
The Bridewell Centre**



## WELCOME

The Trustees and Council of the Handel Institute extend a warm welcome to everybody attending this conference, especially to visitors from overseas.

The Institute comprises a group of scholars with a special interest in Handel or a related field of study. It collaborates closely with colleagues in Germany and America on the preparation of the Hallische Händel-Ausgabe and supports other research projects and publications, among them the monumental *George Frideric Handel: Collected Documents*, of which the first four volumes have been published. It also awards grants for research, conference attendance and Handel opera production, organises conferences and study days, publishes a *Newsletter* every six months and maintains an open-access website.

The Institute mounted its first conference in 1990 and has since held one almost every three years. Apart from the special conference in 2009, which marked the birth of Purcell (1659?) as well as the death of Handel and was organised in collaboration with the Purcell Society and others, the conferences have focused on Handel and been organised entirely by the Institute.

The theme of this year's conference, 'Handel: Interactions and Influences', was prompted by the tercentenary of the London version of *Muzio Scevola* (1721). This opera was unique among those promoted by the Royal Academy in that each of its acts was written by a different composer, Handel bearing responsibility for the last. As this programme booklet shows, the papers accepted for the present conference offer numerous opportunities for exploration of interactions between Handel and his contemporaries, predecessors and successors, and the influence of his music on composers and audiences from the early eighteenth century onwards. Indeed, there are many more such opportunities than a single schedule can reflect. For example, Federico Lanzellotti's paper (Session 1) may be concerned with Bononcini, but since it is also about Italian opera in London, it has much in common with those of Yseult Martinez and Carole Taylor (Session 5). Similarly, Stephen Roe's paper on J. C. Bach could have been paired with Joe Lockwood's observations on Mozart. Both Fred Fehleisen (Session 3) and Cathal Twomey (Session 4) analyse parts of *Messiah*, from contrasting points of view, while the papers in Sessions 6 and 7 deal with aspects of the oratorio's performance history. Further interconnections will doubtless be noticed by readers of this booklet.

The Handel Institute is grateful to the Director of the Foundling Museum and her colleagues for hosting a reception and a recital on the opening evening. Special thanks are due to Katharine Hogg and Colin Coleman, librarians of the Gerald Coke Handel Collection, for their advice and assistance, and to Ben Phillips and the team at Bridewell Hall for facilitating our visit to the venue.

We hope you enjoy this conference and look forward to welcoming you to future Handel Institute events.

The Handel Institute Conference Committee  
Matthew Gardner, Colin Timms  
David Vickers, Lawrence Zazzo

## SAFEGUARDING AGAINST COVID-19

### Foundling Museum (19 November)

All those attending the Reception or the Concert must abide by the Museum's code on Visitor Safety (<https://foundlingmuseum.org.uk/visit/visitor-safety>), which asks visitors to use the hand sanitisers provided and to wear a face covering. Delegates who need a lateral flow test kit prior to attendance at Bridewell Hall (see below) can pick one up on 19 November.

### Bridewell Hall (20 and 21 November)

We can legally enforce only those precautions that are part of UK law at the time, as set out in <https://www.legislation.gov.uk/coronavirus>. A summary of the rules can be found at <https://www.gov.uk/coronavirus>. We do however require participants to observe the following measures:

- **Vaccination status and testing**
  - Attendees from within the UK are asked to provide proof *either* of double vaccination *or* of a negative test result (rapid antigen/lateral flow) obtained within the 24 hours before their first visit to the Hall.
  - Attendees who arrive in the UK on or after 13 November are asked to provide *both* vaccination status *and* a lateral flow/rapid antigen test result obtained within the 24 hours before their first visit to the Hall.
  - All attendees: free lateral flow test kits are available for those who need to take but have not been able to do so beforehand: please leave enough time for the result (at least 30 minutes before the first paper to be heard).
- **Symptoms:** individuals who book and/or register but then have symptoms of Covid-19, even if fully vaccinated, will not be able to attend the conference. A full refund will be available up until 18 November; after this date it may be impossible to refund bookings for the concert or for lunch.
- **Face coverings** must be worn at all times, other than when delivering a paper or when eating or drinking. Please use an FFP2, KN95 or a surgical mask.
- **Social distancing:** delegates are asked to maintain social distancing whenever possible. Seats will be placed at least one metre apart and must not be moved.
- **Ventilation:** the air-conditioning system at Bridewell Hall also acts as an air filtration system, taking air out and bringing fresh air in from outside.
- **Disinfection:** sanitiser stations are available at the Hall, and hygiene wipes are provided for the cleaning of surfaces and equipment.
- **Refreshment and Lunch breaks:** refreshments and lunch are served in the hall. Delegates (wearing masks) are asked to disinfect their hands before forming an orderly queue that maintains social distance. We also request that delegates move away from the table as soon as they have picked up their food and drink.
- **Contact tracing:** we will keep the contact details of all attendees for 28 days after the conference and make contact if a case of Covid-19 is reported.

## PROGRAMME

### FRIDAY, 19 NOVEMBER, THE FOUNDLING MUSEUM

- 6.00 pm      **Private View and Reception**
- 7.00            **Recital by Bridget Cunningham (harpsichord)**  
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 (chair, The Handel Institute)*

#### **Session 1: Handel and Instrumental Music**

(Chair: Donald Burrows)

- 10.10         **Andrew Woolley**  
The Italian concerto style in Handel's early keyboard pieces
- 10.50         **Peter Kohanski**  
Water parties, Fireworks, and Royal public image:  
Re-evaluating Handel's instrumental music in London
- 11.30         *Coffee*

#### **Session 2: *Messiah I***

(Chair: Wolfgang Hirschmann)

- 12.00         **Donald Burrows**  
Making sense of a 'new' and (old) manuscript of Handel's *Messiah*
- 12.40 pm     **Fred Fehleisen**  
Iniquity, shame, spitting, and some sketchy voice-leading: Thematic  
connections between two distant movements in *Messiah*
- 1.20           *Buffet lunch*

### **Session 3: Words and Music**

(Chair: Ruth Smith)

- 2.20           **Cathal Twomey**  
'Comfort ye, comfort ye my people': Rhetorical parallelism,  
Meaningful repetition, and Interpretative form in Handel librettos and  
settings
- 3.00           **Colin Timms**  
Words, Music and Irony in Handel
- 3.40           *Tea*

### **Session 4: Handel and other Composers**

(Chair: David Vickers)

- 4.10           **Federico Lanzellotti**  
Giovanni Bononcini's settings of *Muzio Scevola* (1695–1710)  
and their relationship to the London version of 1721
- 4.50           **Stephen Roe**  
Johann Christian Bach and Handel
- 5.30           *Announcements and adjournment*

### **SUNDAY, 21 NOVEMBER, BRIDEWELL HALL**

9.30 am       *Registration and coffee*

### **Session 5: Handel and Opera**

(Chair: Lawrence Zazzo)

- 10.00          **Yseult Martinez**  
The Libretto of Handel's *Alcina*: An attempt to influence  
the destiny of Italian opera in Britain during the 1730s?
- 10.40          **Carole Taylor**  
Faction – and Fashion – of Italian opera in London: Evidence in bank  
archives
- 11.20          *Coffee*

### **Session 6: *Messiah II***

(Chair: Matthew Gardner)

- 11.50        **Luke Howard**  
The Fall and Rise of the 'Scratch' *Messiah*
- 12.30 pm    **David Vickers**  
'Their sound is gone out to all lands': Period-instrument recordings of *Messiah*, 1980–2020
- 1.10        *Buffet lunch*

### **Session 7: Handel performance in and around London**

(Chair: Annette Landgraf)

- 2.10        **Lizzy Buckle**  
Mapping performer interactions: Case-studies from the Foundling Hospital performance lists
- 2.50        **Olive Baldwin and Thelma Wilson**  
'Eastern Oratorios': Handel's music in London's East End and neighbouring Essex in 1788
- 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
- 4.40        **David Wyn Jones**  
Beethoven and Handel: Music and Identity in post-Napoleonic Vienna
- 5.20        *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 18<sup>th</sup>-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).

## 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

### **Making sense of a 'new' (and old) manuscript of Handel's *Messiah***

In 19878 Gerald Coke purchased, for his Handel Collection, a manuscript score of Part II of *Messiah*, a survivor from what must have been a three-volume set. There is a record of only its most recent provenance. Yet, on the evidence of the manuscript paper and the music copyists, it must be one of the earliest transcripts, and still retains the 18th-century covers with a red leather label on the front. It is a complex musical document. Three copyists from the 'Smith circle' were involved, the main score was written in successive sections, some folios have been torn out, and in other places variant movements have been inserted. Only one folio, however, dates from after Handel's lifetime, and the latest musical content derives from his performances in 1743. Details of the music text are interesting in relation to the transmission of the

work through early manuscript copies, and they include a revision from Handel's autograph which is not found in the performing score. The apparently haphazard arrangement of contents and copyists may provide an explanation for the diversity in 18th-century manuscript copies and printed editions. This manuscript was not known to the previous generations of *Messiah* editors and has not been collated for recent editions; it will, however, be fully reported in the forthcoming new edition for the *Hallische Händel-Ausgabe*. The paper will review what can be known or surmised about the manuscript's genesis and original function, and about the significance of its textual variants.

**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 (British Library, 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 this 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 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 series 'Musical Lives'. 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 maintain 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 undertaking 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 investigates the reception of Handel's music in Revolutionary North America. His chapter on 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 presentation 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 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 is based mainly 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 ROE**

### **Johann Christian Bach and Handel**

Little or no work has been done on the connections between Johann Christian Bach and his illustrious predecessor in London. New documentation has come to light which shows that he was considered 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 the Brockes *Passion* in Leipzig. In Italy, after 1755, he 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. After moving 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 in his concerts. At the end of the 1760s Bach became increasingly involved with oratorio, culminating in performances of *Messiah* and *Samson*, amongst others, at the King's Theatre in the

1770s. He was 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 oratorio for London, *Gioas, re di Giuda*, and it is described by several commentators as being influenced by Handel. In examining Handel's influence 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.

## 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 earlier 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 to and director of Italian opera, on the map of British art collectors and illustrates her interest in broader historical issues.

## COLIN TIMMS

### Words, Music and Irony in Handel

In Handel's vocal compositions the music normally reflects the words to which it is set; in his operas and oratorios it usually responds also to the emotional state of the character who sings it and to her or his dramatic situation at the time. This is not always the case, however, and there is a greater chance of one of these statements being untrue if the music is based on a borrowing from another work. One of the movements in *Messiah* is modelled on a piece with such a very different text, that it is hard to explain why the composer borrowed its music. Other oratorios by Handel provide further examples of this and of a related phenomenon – music that is clearly at odds with the sentiment expressed in the words. It would be hard to argue that such cases were unintentional. On the contrary, it seems that some examples, notably in *Theodora*, are quite deliberate and that, in them, Handel consciously voices a personal reaction to, or interpretation of, the words. These settings can properly be described as ironic. The few existing discussions of irony in Handel's works indicate that the subject would repay further study. It is not suggested in this paper that the movement in *Messiah* is ironic, but that the composer's use of irony in his operas and oratorios deserves more attention than it has hitherto received.

**Colin Timms** is an Emeritus Professor of Music at the University of Birmingham, a Trustee and Council member of the Handel Institute (and editor of its *Newsletter*), a member of the editorial boards of Stradella's *opera omnia* and the Hallische Händel-Ausgabe, and Honorary President of the Forum Agostino Steffani. He has published editions of Stradella and Steffani, and of Handel's *Theodora* (HHA, 2008) and *Comus* (Novello, 2016). He also edited Steffani's *Amor vien dal Destino* for the Staatsoper Berlin (dir. René Jacobs, 2016) and *Orlando generoso* for the Boston Early Music Festival (dir. Paul O'Dette and Stephen Stubbs, 2019).

## 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 frequently 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.

## DAVID VICKERS

### **'Their Sound is gone out into all Lands': Period-instrument recordings of *Messiah*, 1980–2020**

Since the first commercial recordings of *Messiah* played on period instruments were released in 1980, the classical music industry has continued to issue new historically informed performances ('HIP') at a steady pace throughout the subsequent forty years; there are now nearly sixty different accounts of the oratorio played on historical instruments. As one might expect, British, and to a lesser extent North American, ensembles dominate the discography – though noteworthy interpretations have been released by Austrian, Czech, Dutch, French, German, Japanese, Norwegian, Spanish, Swedish and Swiss groups. Indeed, there has not been a recording of the oratorio by a British period-instrument orchestra since 2009, although nearly twenty made elsewhere have been issued since then. Modern 'HIP' *Messiah* recordings have become unambiguously international.

An examination of the large discography yields a critical understanding of diverse approaches to ideas about performance practices and research-informed artistic ideas. This paper will appraise varying levels of consideration that performers pay to the composer's intentions and expectations, and assess their divergent attitudes to Handel's authentic performing versions of the score (some recordings aim to reconstruct a specific version, while others prefer to pick and mix). Period-instrument recordings of *Messiah* that have charted the development, reactivity and consolidation of the modern 'early music' industry from 1980 until 2020 will be assessed. Contrary to the epigram on the title-page of the oratorio's original wordbook, historically informed ways of performing *Messiah* are not 'without Controversy'.

**David Vickers** teaches at the Royal Northern College of Music in Manchester. A council member of the Handel Institute, he co-edited (with Annette Landgraf) the *Cambridge Handel Encyclopedia* (2009; rev. 2013), compiled a variorum of literature on Handel (Ashgate: 2011) and is the editor of *New Perspectives on Handel's Music* (Boydell, forthcoming). The author of numerous essays on Handel's music theatre works, his research articles include surveys of the composer's use of coronation anthems in his English oratorios, his revision processes in opera revivals, and the London career and repertory of Giulia Frasi. A critic for *Gramophone* and project consultant for many recording artists, he has co-edited (with Peter Jones) several Handel operas for the Italian ensemble Il Pomo d'Oro, and he is editing *Partenope* for the Hallische Händel-Ausgabe.

## **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 seem not 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).