



Registered charity no. 296615

THIRTEENTH HANDEL INSTITUTE CONFERENCE

17–19 NOVEMBER 2023

PROGRAMME

FRIDAY, 17 NOVEMBER, PICTURE GALLERY, THE FOUNDLING MUSEUM

6.00 pm **Visit to the Foundling Museum**
Drinks reception

7.00 **Concert**
Ensemble Molière: 'The Dancing Star'

SATURDAY, 18 NOVEMBER, BRIDEWELL HALL, FLEET STREET

9.30 am *Registration and coffee*

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

Session 1: Musical culture in early eighteenth-century Britain

10.10 **Robert Rawson**
The other Chandos anthems: J. C. Pepusch and music for
Cannons c. 1716–1723

10.45 **Olive Baldwin and Thelma Wilson**
Handel between the acts

11.20 *Coffee*

Session 2: Italian librettists

- 11.50 **Teresa Ramer-Wünsche**
On the working methods of the librettist of Handel's
Parnasso in festa
- 12.25 pm **Adriana De Feo**
Zeno in Handel's hands: On the poetic and dramatic
adaptations in pasticcios for the London stage
- 1.00 *Buffet lunch*

Session 3: Oratorio

- 2.00 **John H. Roberts**
Mattheson, Handel and the *Brockes Passion*
- 2.35 **Minji Kim**
'Curtain'd with a cloudy red': Sunrise metaphor in the air
'Thus when the sun' of Handel's *Samson*
- 3.10 **Ruth Smith**
A temple, two theatres, and Handel
- 3.45 *Tea*

Session 4: Handel's music in eighteenth-century print

- 4.15 **Ina Knoth**
Handel's many faces in the noble world of George
Bickham's *Musical Entertainer*
- 4.50 **Jack Comerford**
Handel in the home: Songs from the oratorio
- 5.25 *Announcements*

HANDEL HOUSE MUSEUM, BROOK STREET

- 6.30–8.30 **Reception and private viewing**

SUNDAY, 19 NOVEMBER, BRIDEWELL HALL, FLEET STREET

9.30 am *Registration and coffee*

Session 5: Handel's Italian opera singers

10.00 **Francesca Greppi**
An example of soprano pairing: Margherita Durastanti and
Diamante Maria Scarabelli in Handel's *Agrippina*

10.35 **Yseult Martinez**
Composing for Cuzzoni: Music and dramaturgy in
the role of Emilia in *Flavio* (1723)

11.10 *Coffee*

Session 6: Handel in the 1730s

11.40 **Joseph V. Nelson**
Handel, Queen Caroline, and the politics of the Ariosto
operas of the 1730s

12.15 pm **Graham Cummings**
Senesino's revenge: The 'pirated' *Ottone* (December 1734)

12.50 **Konstanze Musketa**
A new Handel document of 1734

1.10 *Buffet lunch*

Session 7: *Messiah* and its reception

2.00 **Cathal Twomey**
'hal-LE-lu-JAH! Your voices raise!': Variable stressing of a
Hebrew loanword in Handel and beyond

2.35 **Joseph Lockwood**
Handel, Washington, and the American *translatio imperii*:
Messiah and *Samson* in Boston, 1786-9

3.10 **Luke Howard**
Favouring the 'Foreign Talent': Nationalism and the critical
reception of soloists in nineteenth-century performances of
Handel's *Messiah*

3.45 *Tea*

Session 8: Remembering Handel

- 4.15 **Sarah Clemmens Waltz**
 Herschel's Handel
- 4.50 **Graydon Beeks**
 Sir Watkin Williams Wynn (1749-89), 4th Bart.,
 as a collector of Handel's music
- 5.25 *Closing remarks:* Donald Burrows