

The Handel Institute

THIRTEENTH

HANDEL INSTITUTE

CONFERENCE

17-19 November 2023

**The Bridewell Centre
The Foundling Museum
Handel Hendrix House**

WELCOME

The Trustees and Council of the Handel Institute extend a warm welcome to everyone 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* (the modern critical edition of Handel's musical compositions) and supports various other research projects and publications, including *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, and publishes a biannual *Newsletter*. Further details of the Institute's activities can be found on the website: <http://handelinstitute.org>.

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 (1759) and was organised in collaboration with the Purcell Society and others, the conferences have focused on Handel and have been organised solely by the Institute.

This year's conference, only two years after the previous one, is timed to mark the tercentenary of Handel's purchase of the new house in Brook Street where he resided for the last thirty-six years of his life. This landmark moment in 1723 has already been celebrated by its reopening to the public as the newly refurbished Handel Hendrix House museum, a significant development with which the Handel Institute is pleased to be associated. An account of the renovation was published in the Institute's *Newsletter*, 34/1 (Spring 2023).

Against this background, the call for conference papers invited contributions on Handel's 'places and spaces' but made clear that this was not an essential requirement. The large number of proposals received – far more than could be accommodated – bears witness to the widespread interest in Handel and Handel-related research. Although the conference thus differs from its predecessors in having no theme, the selected proposals fall naturally into groups defined by subject-

matter or approach. The resulting programme presents a series of stimulating papers on a variety of Handelian topics by scholars from seven countries which will, we hope, generate probing questions, vigorous discussion and much collegial engagement.

The Handel Institute is extremely grateful to Simon Daniels, Director of Handel Hendrix House, for inviting the conference to a reception and private viewing of the newly refurbished museum. We are grateful also to the Director of the Foundling Museum and her colleagues for hosting a visit to the Picture Gallery and a concert and reception, and to Katharine Hogg and Colin Coleman, librarians of the Gerald Coke Handel Collection, for their advice and assistance. Special thanks go to Ensemble Molière for providing an attractive concert for the start of the conference. Last but not least, we thank Ben Phillips and his team for facilitating our return to Bridewell Hall and making the necessary practical arrangements.

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

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

PROGRAMME

FRIDAY, 17 NOVEMBER, THE FOUNDLING MUSEUM

- 6.00 pm **Drinks reception and visit to the Museum**
7.00 **Concert by Ensemble Molière: 'The Dancing Star'**

SATURDAY, 18 NOVEMBER, BRIDEWELL HALL, FLEET STREET

- 9.30 am *Registration and coffee*
10.00 *Welcome: Donald Burrows (chair, Handel Institute)*

Session 1: Musical culture in early eighteenth-century Britain

(Chair: Matthew Gardner)

- 10.10 **Robert Rawson**
The other Chandos anthems: J. C. Pepusch and music for Cannons c. 1716–23
10.45 **Olive Baldwin and Thelma Wilson**
Handel between the acts
11.20 *Coffee*

Session 2: Italian librettists

(Chair: Carrie Churnside)

- 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

(Chair: Natassa Varka)

- 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

(Chair: Berta Joncus)

- 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

HANDEL HENDRIX HOUSE, BROOK STREET

6.30–8.00 **Reception and private viewing of the museum**

SUNDAY, 19 NOVEMBER, BRIDEWELL HALL, FLEET STREET

9.30 am *Registration and coffee*

Session 5: Handel's Italian opera singers

(Chair: Lawrence Zazzo)

- 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

(Chair: Annette Landgraf)

- 11.40 **Joseph V. Nelson**
Handel, Queen Caroline, and the politics of the Ariosto
operas of the 1730s
- 12.15 pm **David Vickers**
'Sense and Significancy': Perceptions and images of
Senesino in London, 1720–36
- 12.50 **Konstanze Musketa**
A new Handel document of 1734
- 1.05 *Buffet lunch*

Session 7: *Messiah* and its reception

(Chair: Ruth Smith)

- 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

(Chair: Donald Burrows)

- 4.15 **Sarah Clemens 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

ABSTRACTS AND BIOGRAPHIES

In alphabetical order of surname

OLIVE BALDWIN and THELMA WILSON (independent scholars)

Handel between the acts

As we all know, Handel composed an enormous amount of operatic and oratorio music for performance in the London theatres, but his music was also performed there as entr'acte entertainments in plays, without his involvement or remuneration and presumably without his knowledge (unless he consulted the theatre advertisements in the daily newspapers). In the eighteenth century, London audiences expected music before the play began and entertainments with music between the five acts of the drama. Handel's compositions were used in this way from at least May 1718, when James Paisible played a flute concerto 'entirely new, compos'd by Mr. Hendel' as an entr'acte in *Henry IV* [Part I]. It is perhaps not surprising that the most commonly advertised of Handel's instrumental works was the 'celebrated Water-Music', heard over a span of almost thirty years, often accompanied with a preamble on the kettle drums. His operatic overtures made a few appearances before a play began, and there were even occasional performances of one of his harpsichord lessons by aspiring young players. However, most entr'actes consisted of dancing or singing, and here performances of Handel's opera arias and popular extracts from his oratorios featured. Tickets for concerts, operas and oratorios were much more expensive than those for an ordinary theatrical evening, so these entr'actes meant that a wider audience became familiar with at least some of Handel's music. This paper will consider some interesting aspects of this use of his music in London theatres during his lifetime.

Olive Baldwin and **Thelma Wilson** have written extensively on seventeenth- and eighteenth-century singers and theatre performers for musical periodicals and dictionaries. They edited facsimile editions of the complete songs of Richard Leveridge (1997) and of *The Monthly Mask of Vocal Music, 1702–1711* (2007). Recent articles include: 'Henry and Daniel Purcell: Brothers or Cousins?', *A Handbook for Studies in 18th-Century English Music*, 25 (2021); 'Who sang Hamor in Handel's *Jephtha*?', *Early Music*, 49/2 (2021); 'John Hindmarsh, 1758–1796, Violinist and Viola player', *Early*

Music Performer (December 2022), and 'Little Braham: The Apprenticeship Years of a great Singer', *A Handbook for Studies in 18th-Century English Music* (forthcoming).

GRAYDON BEEKS (Pomona College, Claremont, California)

Sir Watkin Williams Wynn (1749–89), 4th Bart., as a collector of Handel's music

Sir Watkin Williams Wynn, 4th Bart. of Wynnstay, Denbighshire, was one of the great characters in late eighteenth-century English society. He inherited his title and extensive property before his first birthday, and by the time he embarked on his Grand Tour in 1768 he was immensely wealthy and prepared to spend his inheritance. During his visit to Rome he spent over £2,000 in five weeks, buying pictures, marbles and other works of art. He also bought a cello and took lessons on it, and purchased music. Back home, Wynn's activities in the field of music were extensive. He supported concert series, hired musicians to perform privately and arranged for his servants to receive instruction in the playing of instruments and singing. Finally, he became one of the founders of the Concerts of Antient Music in 1776 and a director of the Handel Commemorations of 1784 and following years. Wynn also acquired music in quantity, and his preference for 'Antient Music' (particularly that of Handel) appears to have been established early on. His collection was thought to have been destroyed, but a good deal of it survives, including seven manuscript volumes of miscellaneous works by Henry Purcell (British Library), eleven manuscripts primarily containing Handel's sacred music (Rutgers University), a manuscript of Handel's duets and several printed volumes of operas (Fisher Library, University of Sydney) and a copy of Part II of *Messiah* (in private hands). This paper will concentrate primarily on identifying and describing Wynn's collection of Handel manuscripts but will also discuss their possible use in generating performing material for the Concerts of Antient Music.

Graydon Beeks is Director of Music Programming and Facilities and Professor of Music Emeritus at Pomona College, California, where he directs the 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, and 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 a Vice-President of the Georg-Friedrich-Händel-Gesellschaft.

JACK COMERFORD (University of Southampton)

Handel in the home: Songs from the oratorio

By the end of the eighteenth century Handel's music appeared not only on every concert stage but also in churches and homes throughout England. Oratorios, in particular, dominated the English musical landscape and were essential to the dissemination of Handel's music in London and further afield. This research focuses on the domestic reproductions of Handel's oratorio repertoire and the various anthologies, miscellanies and compilation volumes pioneered by John Walsh (both coeval and posthumous) that became a staple of the household. Oratorio arrangements were built on successful precedents in Handel's opera that had been tried and tested, paving the way for domestic versions of oratorio. Walsh, for example, went to great lengths to ensure the timely delivery of 'Songs from the Oratorio' within weeks of a work's first performance, in order to keep up with the insatiable appetite for new music. Publications of songs from individual oratorios led to later editions that drew movements from different works and packaged them in ways that indicate their intended use. In November 1749 the *General Advertiser* announced the publication of 'Eighty Songs selected from Mr. Handel's latest Oratorios for the Harpsichord or Voice. Intended for the improvement of Young Ladies and Gentlemen in Singing and the Harpsichord'. This was the first of five volumes released over a period of ten years, and the progenitor of what culminated in 'Handel's 400 Selected Songs, from all His Oratorios, for the Harpsichord and Voice' (1759). This paper will explore how Walsh's publications tracked a trajectory from large-scale performance to domestic arrangements, showing how the British home both reflected and shaped the reception of Handel's oratorios in the eighteenth century and beyond.

Jack Comerford's Handel obsession began at a young age after hearing the wind machines in Christopher Hogwood's recording of *Orlando*. He is a graduate of the University of York and the Royal College of Music. His PhD dissertation explores the

ubiquity of arrangements of Handel's oratorios and the proliferation of domestic music-making in the eighteenth century; he is supervised by professors Jeanice Brooks and David Owen Norris. Jack leads a varied career as a freelance singer, teacher and researcher. He has sung and recorded with the vast majority of the best period ensembles and works regularly for Sir John Eliot Gardiner and the Monteverdi Choir, most recently performing Berlioz's *Les Troyens* at this year's BBC Proms, Handel's *L'Allegro* at Carnegie Hall and Bach's *B-Minor Mass* at the Montreal Bach Festival.

ADRIANA DE FEO (Vienna)

Zeno in Handel's hands: On the poetic and dramatic adaptations in pasticcios for the London stage

After their first appearance in Venice at the turn of the seventeenth century, Apostolo Zeno's *drammi per musica* crossed national borders and spread throughout Europe. The nineteen librettos from his Venetian period (1695–1717), before he settled at the Viennese court as Caesar's poet, enjoyed a long-lasting success, with about six hundred revivals up to 1800. The first of his librettos to reach a London stage – *Lucio Vero*, in 1715 – proved one of the most successful. The same drama was revived in 1727 in a new setting by Attilio Ariosti, and again in 1747, 1759 (as *Vologeso*) and 1773. *Quinto Fabio* (1780, 1782, 1791), based on his *Lucio Papirio dittatore* (Vienna, 1719), ensured that his librettos, although much adapted, remained in the British capital until the end of the century.

Handel's only original setting of a Zeno libretto is *Faramondo* (1737), based on the text set in 1699 by Carlo Francesco Pollarolo. However, in his pasticcios, alongside librettos by Pietro Metastasio, Handel exclusively used texts by Zeno, albeit with drastic alterations, namely *Elpidia* (1725), *Ormisda* (1730), *Venceslao* (1731), *Lucio Papirio dittatore* (1732), *Caio Fabricio* (1733) and *Alessandro Severo* (1738). A very interesting case of rewriting concerns Handel's first pasticcio *L'Elpidia, ovvero Li rivali generosi*, which is based on Zeno's first heroic libretto, *I rivali generosi* (1697). In the revised version, maybe by Nicola Haym, the main role shifts to the *prima donna* Elpidia, the text loses Zeno's philosophical profundity and, unlike the original libretto, does not stress the moral aspects of human behaviour. In this paper I analyse the revision process that Zeno's librettos underwent when adapted for London performers and audiences, and compare Handel's texts with

others by Zeno that were performed during the same period at the Haymarket theatre, such as Ariosti's *Teuzzone* (1727) and Riccardo Broschi's *Merope* (1736).

Adriana De Feo graduated from the University of Bologna in 2005 with a thesis on musical drama. In 2012 she completed her PhD in musicology at the Mozarteum University Salzburg with a dissertation on Mozart's serenatas and their context. From 2009 to 2015 she was a researcher at the Salzburg Mozarteum Foundation for the *Digital Mozart Edition*. From 2017 to 2022 she was a research associate at the University of Vienna, working on the critical edition of Apostolo Zeno's *Poesie drammatiche* (Vienna: Böhlau, 2021). Since December 2022 she has been head of the project entitled *Pietro Pariati's Librettos from Venice to Vienna: The complete critical edition of his Sacred and Profane Texts for Music*, funded by the FWF [Austrian Science Fund] at the Austrian Academy of Sciences.

FRANCESCA GREPPI (independent scholar)

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

Margherita Durastanti and Diamante Maria Scarabelli were two important eighteenth-century *prime donne*. They were very different singers, with different vocal qualities, who pursued very different careers but often shared the stage in Venice and elsewhere in Italy. Although major stars of their time, they have never been studied in great detail. Scarabelli is only mentioned in passing in researches on wider topics or on singers with whom she performed, whereas studies on Durastanti have not yet concentrated on her Venetian period.

After a brief reconstruction of their careers, the focus is set on their appearances at the Teatro San Giovanni Grisostomo and especially on their performance in Handel's *Agrippina* (1709), in which they played the two leading female parts: *Agrippina* was sung by Durastanti, and *Poppea* by Scarabelli. These two characters have very different traits, both vocally and dramatically, so comparing them through a musical and dramatic analysis affords an insight into the relationship established on stage between two women, both of whom have a dominating role. *Agrippina* was the first of numerous associations between these two singers and an example of the practice of having two

star sopranos in a cast, which seems to have been a policy frequently pursued by this famous Venetian theatre.

The pairing of Durastanti with Scarabelli is particularly interesting, because these singers were engaged in a strong and long-lasting operatic relationship. This paper gives an overview of their relationship and is also a starting point for deepening our knowledge of these two *prime donne* and of the means of their collaboration in Venice and elsewhere in Italy. It also sheds light on the practice of having two leading female singers in a cast, which was pursued by theatres in Venice from the beginning of the eighteenth century.

Francesca Greppi completed a master's degree in Music and Theatre Studies at the University of Bologna, with a thesis on contemporary direction of Baroque repertoire. She also graduated at the Conservatorio G. B. Martini in Bologna, where she completed a three-year diploma in opera singing, then specialised in Baroque singing (two-year diploma) at the Conservatorio B. Maderna in Cesena. During her academic studies she has developed a deep interest and expertise in performance issues of the seventeenth and eighteenth centuries. She currently works in the educational field in schools and theatres, on musical projects intended for primary, middle and high school pupils.

LUKE HOWARD (Brigham Young University, Provo, Utah)

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

There's no question that the launch of the regular Handel festivals at the Crystal Palace in 1857 solidified a nineteenth-century perception of *Messiah* as a work inherently imbued with nationalistic and patriotic associations. The regional rivalries that had characterised the provincial festivals during the first half of the century gave way to an overarching sense of national pride, as performers from all over the country gathered in London to celebrate this new and very 'English' tradition. The existence of the Festival itself was cited in the press as proof (to the French and Germans) that England was indeed a musical nation and that Handel – 'the great Saxon composer' – was its shining star.

Important scholarly work has already been undertaken on the nationalistic implications of the Handel festivals in general and *Messiah* in particular. This paper illuminates and expands those associations

through a survey of the major soloists in both provincial and national performances of *Messiah* in nineteenth-century England. While there was a natural desire among audiences to hear the Continent's best musicians perform in England, and *Messiah* was the grandest vehicle for such public performances, the critical expectations of a particularly 'English' style of pronunciation, articulation, embellishment, performance practice and tradition in the *Messiah* solos created an increasing tension, leading to repeated and overt calls in the music press to employ only English singers for performances of the oratorio. The combination of England's domestic and social politics during this time and the activities of its musical establishment created a hotbed of nationalistic fervour, expressed directly through musical performance, with *Messiah* soloists as the catalyst.

Dr **Luke Howard** earned his bachelor's degree in music education (1990) from the Sydney Conservatorium of Music, a master's degree in musicology (1994) from Brigham Young University, and a PhD in musicology (1997) from the University of Michigan. He then served on the music faculties of Minnesota State University Moorhead and the University of Missouri Kansas City. In 2002 he returned to Brigham Young as a member of musicology faculty; he currently serves as Associate Director in the School of Music. Dr Howard's research focuses on the reception history of canonic orchestral works from the twentieth century, but he is currently preparing a performance-practice and reception history of Handel's *Messiah* in the nineteenth century.

MINJI KIM (independent scholar)

'Curtain'd with a cloudy red': Sunrise metaphor in the air 'Thus when the sun' of Handel's *Samson*

In Act III of Handel's oratorio *Samson* (1742) the eponymous character makes his final appearance singing the pictorial air 'Thus when the sun from's wat'ry bed'. The text, drawn almost word for word from John Milton's 1629 poem *On the Morning of Christ's Nativity*, depicts the sunrise as a metaphor for the incarnation of Christ and his casting out of evils of darkness. In the oratorio the air marks the only change in Samson's character as he rises from the depth of despair to a renewed sense of purpose, and scholars have identified the rising sun as a symbol of Samson's spiritual transformation from darkness to light.

However, in considering the significance of the metaphor a key detail in the description of dawn has been overlooked: the sun rises in a 'cloudy red' sky, which, according to ancient weather lore, signals an impending storm. Milton's poem presents a non-traditional representation of the Nativity, emphasising, more than the peaceful manger scene, the inevitability of Christ's crucifixion and his Last Judgment. The red sunrise in this context represents Christ's birth and the 'storm' that lies ahead. The librettist Newburgh Hamilton's use of this metaphor as Samson's parting message, I would argue, draws the parallel with Samson's physical and spiritual revival and the anticipation of his own self-sacrifice in avenging Israel's enemy, the Philistines. This reading offers a new basis for understanding Handel's musical setting of 'Thus when the sun'. The paradoxical symbolism of the red sunrise is illustrated in the blurring of the distinction between music associated with sunrise and with darkness. Moreover, the air's main melody and musical style, which closely reflect the air 'But Thou didst not leave his soul in hell' in *Messiah*, contribute to the portrayal of Samson's hopeful yet sober final image.

Minji Kim is an independent scholar specialising in the music of George Frideric Handel. She received her PhD in Musicology from Brandeis University with a dissertation on Handel's oratorio *Israel in Egypt*. She is currently the editor of the Newsletter of the American Handel Society and works as a freelance copy-editor. She has published various articles in musicological journals; her most recent work, entitled 'From Milton to Hamilton and Handel: Total Eclipse, Judgment, and Enharmonicism in *Samson*', appeared in the *Journal of Musicology*, 40/1 (2023).

INA KNOTH (Hochschule für Musik, Theater und Medien Hannover)

Handel's many faces in the noble world of George Bickham's *Musical Entertainer*

Within the seemingly limitless ocean of English song collections and 'miscellanies', George Bickham's *Musical Entertainer* distinguished itself significantly. Initially, Bickham published it as a periodical: nearly every fortnight, issues were produced, each comprising four pages printed from copper plates. Each page was embellished with intricate vignettes, styled after the French Rococo, placed above and occasionally around the musical notes. No earlier printed London song collection

had exhibited such an intense level of decorative effort. It was subsequently imitated in other musical periodicals and songbooks such as *British Melody*, *The Universal Musician* and *Calliope, or English Harmony*, albeit with notably inferior quality. Nonetheless, *The Musical Entertainer* remained unique in one crucial respect: every one of the fifty issues between January 1737 and May 1740 was dedicated to a member of the nobility – a daring move that no similar publication chose to make.

Handel repeatedly played a role in the repertoire, which comprises a total of 175 ‘songs’ spanning all realms of musical life. This paper will examine the interplay between the selected ‘songs’, current cultural events, and the individuals to whom each edition was dedicated, particularly in relation to Handel. The treatment of his compositions (from ‘straightforward’ printing to varying forms of parody), the vignettes printed with his compositions, and the references to him in vignettes accompanying music by other composers continually repositioned him within different areas of London’s public musical life. In this way, *The Musical Entertainer*, similar to a ‘moral weekly’, consistently provoked discussion, endorsed by leading lords and ladies, regarding views on Handel as an opera, oratorio, theatre and pleasure garden composer.

Ina Knoth is a substitute professor at the Hochschule für Musik, Theater und Medien Hannover and head of the project ‘Senses and sense of the imagination: Music listening in England, c. 1660–1750’, funded by the DFG (Deutsche Forschungsgemeinschaft), at the Universität Hamburg. She held posts as a lecturer at the universities of Oldenburg and Hamburg, as an academic visitor at Royal Holloway, University of London, and as a substitute professor at the Universität Flensburg. Her publications focus on English music culture around 1700, Hindemith, and the history and sociology of German musicology.

JOSEPH LOCKWOOD (Newcastle University)

Handel, Washington, and the American *translatio imperii*: *Messiah* and *Samson* in Boston, 1786–9

The town of Boston suffered catastrophic destruction during its year-long siege in the American War of Independence. This paper will demonstrate how the long post-war process of civic and national reconstruction took place in Boston through performances of Handel’s

music – charitable events in support of the rebuilding efforts in 1786 and 1787, and a projected performance to honour the recently inaugurated President Washington on his visit to the city in 1789. These performances were given within the institutional context of the city’s King’s Chapel, a Tory stronghold before the war, now reinventing itself in a radically transfigured religious, social, cultural and political climate. Just as the King’s Chapel came to reinterpret the forms of its recent imperial past in the service of the new city and nation, Bostonians had to negotiate their colonial cultural inheritance in an independent republican present. Handel, whose music had thundered through the city streets in Boston’s pre-war imperial celebrations – and whose progress towards canonisation as a British Worthy continued apace throughout the century and saw notable advances during the 1780s – was a cultural figure emblematic of that colonial past.

The paper will show how Bostonians in the aftermath of the War of Independence came to reinterpret and reconceive Handel’s music: in particular by staking a distinctively American claim to guardianship of the Handelian tradition through the logic of the trope of *translatio imperii et studii*. The political meanings associated in Britain with the tradition of standing for ‘Hallelujah!’ in *Messiah* were redirected towards the requirements of the republican present; the Handelomania associated with George III was reapplied to the recently inaugurated Washington, and the interpretative trope of Britons-as-Israel associated with Handel’s oratorios was repurposed to apply to citizens of the new republic, the faithful remnant of a rebellious former chosen people.

In October **Joe Lockwood** took up a Leverhulme Trust postdoctoral Research Fellowship at Newcastle University. His current work explores the reception of Handel’s music beyond Britain in the second half of the eighteenth century – in several locations, including Austria, Italy, the Caribbean and India. He completed his AHRC-funded doctorate at the University of Oxford, on Handel reception during the American revolution, at the beginning of the year. His chapter on the Prize Musick competition of 1700–1701, developing a conference paper on the same subject which the Handel Institute generously supported with a Conference Award in the summer, is forthcoming in *European Musical Competitions, 1700–1940: History, Context and Meanings*, ed. Charles Edward McGuire, to be published by Brepols.

YSEULT MARTINEZ (University of Angers)

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

In January 1723 the Royal Academy welcomed a new *prima donna*, the renowned Italian soprano Francesca Cuzzoni. The *London Journal* stated that she possessed a 'much finer Voice and more accurate Judgment, than any of her Country Women who have performed on the English Stage'. Owing to previously arranged engagements, her arrival had been postponed several times and Handel composed *Ottone*, the first new opera of the season, without knowing that she would assume the leading female role. During the Spring, however, he composed another new opera, *Flavio, re di Longobardi*, in which the part of Emilia was written specifically for Cuzzoni. First, I will present a portrait of Handel's new *prima donna*, based on the various recent works of which she has been the subject. Then I will examine the composition of her first 'tailor-made' role, looking at the relationship between text and music, in order to highlight Handel's initial perception of her talent. As Winton Dean pointed out, he originally called the opera after the heroine, Emilia, perhaps with the intention of putting his new *prima donna* in the spotlight.

Yseult Martinez earned a PhD degree in early modern history from Sorbonne University, with a dissertation 'On the Power of Women: A Reflection on five Opera Characters created by G. F. 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. She is currently preparing her thesis for publication by Classiques Garnier (last quarter of 2024). Since September 2023 she has been working at the University of Angers as a postdoctoral researcher on the programme 'CastrAlter: Castrati. Discourses and experiences of Otherness in the Europe of the Enlightenment'. After initial training in piano, she now studies the lute, theorbo and opera singing.

KONSTANZE MUSKETA (Halle)

A new Handel document of 1734

An entry referring to Handel, dated in London on 16 October 1734, was recently found in the travel diary of the missionary Johann Andreas Manitius (1708–58), a document preserved in the archives of the Franckesche Stiftungen, Halle. Dr Musketa gives a brief account of this entry, which was discovered too late for inclusion in the appropriate volume of *George Frideric Handel: Collected Documents*.

Born in Halle, **Konstanze Musketa** studied Musicology with Walther Siegmund-Schultze and Bernd Baselt and was a member of staff at the Händel-Haus Museum from 1980 to 2022. Having written her doctoral dissertation on Handel's chamber duets, she edited these works for the Hallische Händel-Ausgabe (HHA, 2011). She has curated exhibitions and written on Handel and other musicians associated with the region of Halle (e.g., Johann Friedrich Fasch, Johann Friedrich Reichardt and Carl Loewe). She was president of the International Fasch Society (1995–2008), is a member of the 'Vorstand' ('wissenschaftlicher Sekretär', 1999–2011) of the Georg-Friedrich-Händel-Gesellschaft and joined the Editorial Board of the HHA in 2022.

JOSEPH V. NELSON (College of the Holy Cross, Worcester, Mass.)

Handel, Queen Caroline, and the politics of the Ariosto operas of the 1730s

Handel's Second Academy period saw the creation of some of his most enduring works, including three operas based on Ariosto's *Orlando furioso* (1516; rev. 1532): *Orlando* (1733), *Ariodante* (1735) and *Alcina* (1735). Recent scholarship has explored the politics of Handel's operas, particularly during the Royal Academy period of the 1720s. The production of *Ariodante* would have been especially problematic in the early 1730s, though, owing to rising tensions with Scotland and the movement to replace the Hanoverians with a new Stuart dynasty.

This paper explores a potential reason for Handel's return to magical themes and an opera with a Scottish setting, by examining the relationship between these operas and a garden installation called Merlin's Cave, commissioned by Queen Caroline. The cave was a cottage structure installed in the grounds of Richmond Palace that served an important political function. It included waxwork figures used to tie the Hanoverians through the line of kings to King Arthur, a

work of propaganda meant to promote the legitimacy of the German royals and help solidify public support against the return of the Stuarts.

Given Handel's friendship with Queen Caroline, the question arises as to whether he supported her Merlin's Cave project through his operas. This seems likely as the cave's planning and installation occurred between 1732 and 1735 and a key feature of the cave was a statue of Bradamante, who had links to the Hanoverians and was a character in *Alcina* (first performed in April 1735). While much can be said of these three operas, the context of their composition and performance during the planning and building of Merlin's Cave serves as an example of Handel's political acumen and dramatic skill in navigating the fraught politics of his time while managing to survive the fickle world of opera in eighteenth-century London.

Dr **Joseph V. Nelson** is a Visiting Assistant Professor of Music at the College of the Holy Cross. He has presented his work at conferences such as the American Musicological Society, Renaissance Society of America, American Society of Eighteenth-Century Studies, North American British Music Studies Association and the Society for Musicology in Ireland. His publications include chapters in *Musical Spaces: Place, Performance, and Power* and *Belonging and Detachment: Representing Musical Identity in Visual Culture*. He has forthcoming publications in the *Routledge Companion to Early Modern Music and Literature* and the journal *Studies in Eighteenth-Century Culture*.

TERESA RAMER-WÜNSCHE (Halle)

On the working methods of the librettist of Handel's *Parnasso in festa*

Handel composed *Parnasso in festa* for the wedding of Princess Anne, eldest daughter of King George II, to Prince William IV of Orange in London on 14 March 1734. The serenata was performed at the King's Theatre in the Haymarket on the eve of the wedding and offered the audience a unique experience with its mythological wedding theme, sumptuous staging and rich music. For *Parnasso in festa*, Handel borrowed twenty vocal numbers from his oratorio *Athalia*, which he had first performed in Oxford eight months earlier. While his practice of borrowing and editing music has been an important part of Handel research for many years, essays on the verbal text of a work and on the

librettist's working methods are rare, even non-existent. This paper attempts to fill this gap somewhat and pursue the following questions: to what extent did the poet of the *Parnasso* text model his work formally, metrically and prosodically on the text of the movements borrowed from *Athalia*, and to what extent did he model his work affectively, thematically and conceptually on the original? The answers to these particular questions lead to general insights into the working methods of the unknown author of the *Parnasso* text.

The musicologist **Teresa Ramer-Wünsche** is a member of the Redaktion [Editorial Office] of the Hallische Händel-Ausgabe, a Council member of the Freundes- und Förderkreis des Händel-Hauses [Friends and Supporters of the Handel House] and the Georg-Friedrich-Händel-Gesellschaft [Handel Society] Halle, and a member of the Editorial Office and Editor of the *Mitteilungen* [Communications] *des Freundes- und Förderkreises des Händel-Hauses* Halle. In 2021 she was awarded the International Handel Research Prize for her dissertation on *Parnasso in festa* – a critical edition of the work and studies of its genesis.

ROBERT G. RAWSON (Canterbury Christ Church University)

The other Chandos anthems: J. C. Pepusch and music for Cannons c. 1716–23

Handel's so-called 'Chandos' anthems are very well known today, fusing aspects of Anglican church music, the Italian motet and his own distinctive voice. Working before, during and after Handel's period at Cannons was the Berlin native – nearly twenty years older than Handel – Johann Christoph Pepusch. This paper will present several newly discovered manuscript sources that help demonstrate that Pepusch was active as a composer before Handel arrived in the Cannons circle around the middle of 1717. Contrary to repeated claims that Handel's scoring of anthems at Cannons was unique, this paper will also argue that it was Pepusch who, during the period around 1717–18, provided some genre models for Handel (who even quoted Pepusch's music outright). The aim here is not to undermine Handel's achievements during his period at Cannons, but rather to place them within a more detailed context and to give some long-overdue credit to Pepusch's own Chandos anthems. Finally, it will be argued that after Handel's departure from Cannons around the end of 1718, Pepusch reimagined

sacred music there along the lines of Venetian composers such as Lotti, Gasparini and Vivaldi.

Robert Rawson is a scholar-performer with a special interest in early music in the Czech lands, Austria and the British Isles. A former Leverhulme Fellow at Cambridge University and, in 2019–20, Albi Rosenthal Visiting Fellow in Music at Oxford, he has published widely in such journals as *Early Music*, *Eighteenth-Century Music* and *Historical Performance*, written dozens of chapters in edited books and published the monograph *Bohemian Baroque: Czech musical Culture and Style, 1600–1750* (Boydell & Brewer, 2013). He is also a founder-member of the award-winning period instrument ensemble The Harmonious Society of Tickle-Fiddle Gentlemen, with whom he has been artistic director of five critically acclaimed CDs.

JOHN H. ROBERTS (University of California, Berkeley)

Mattheson, Handel and the *Brockes Passion*

The writings of Johann Mattheson are a valuable if problematic source of information about Handel, especially in connection with Hamburg. Despite repeated attempts, Mattheson failed to persuade Handel to provide him with an autobiography for his *Grundlage einer Ehren-Pforte* (1740), forcing him to rely on memory and assorted documents in his possession. The result is a patchy and sometimes demonstrably inaccurate account of the composer's life, coloured by Mattheson's lingering resentments toward his old friend. Taking the *Ehren-Pforte* discussion of Handel's *Brockes Passion* as a starting point, this paper will explore such issues as what led Handel to compose a major work for Germany while living in England, when and where it was first performed, and why significantly different versions are preserved in the musical sources.

John H. Roberts is Professor of Music Emeritus at the University of California, Berkeley, where he headed the Hargrove Music Library from 1987 to 2007. He has written extensively on Handel, especially his borrowing from other composers, and edited the facsimile series *Handel Sources*. His reconstruction of Handel's pasticcio opera *Giove in Argo* will be published in the Hallische Händel-Ausgabe. A member of the HHA Editorial Board, he has also been actively involved in RISM, Grove Music Online and the International Association of Music Libraries. Among his other scholarly interests are the music of Reinhard Keiser and nineteenth-century French opera.

RUTH SMITH (The Handel Institute)

A temple, two theatres, and Handel

Handel's *Solomon* devotes more music to Solomon's Temple than to any other aspect of his kingship. The suggestion by Andrew Pink that the librettist was Moses Mendes accords with this emphasis, Mendes being both Jewish and a Freemason: Solomon was the figurehead of mainstream eighteenth-century Freemasonry.

Solomon's Temple impacted on the working lives of Handel and Mendes through a physical representation, apparently unnoticed by Handel scholarship since Chrysander. In 1723 a gilded wooden model of the Temple, 13 ft high and 80 ft round, with all its courtyards, altars, sanctuaries etc. to scale, 1500 rooms and 6700 pillars, was brought to London from Hamburg and exhibited to the public. This model had been commissioned by the director of the Hamburg opera as a display piece to accompany Postel's and Conradi's opera (1692) about the fall of Jerusalem and destruction of Solomon's Temple. It stood in a room adjoining the theatre and was still in place when Handel worked there. In London, it was exhibited (1724–9) in a room at the Haymarket theatre, where Handel would again have been aware of it. In 1729 it was refurbished and again displayed, now in a room adjoining the Royal Exchange: Mendes' place of business. In 1732 it was sold to Dresden, and now it is back in Hamburg, at the Historical Museum.

The constitution of Solomon's Temple was a topic of abiding interest throughout the early modern period. Handel would have known about another model created in Germany, because it was in Halle. In England numerous putative reconstructions were issued, famously in Newton's only posthumously published work (1728). These studies included detailed calculations about the physical aspects of the Temple, how they looked, how it operated. How clever, then, that Handel's Temple was imaginary: his music could conjure up a Temple more marvellous than any drawing or model could suggest.

Ruth Smith specialises in the meanings of Handel's vocal works. She was awarded her PhD and a British Academy prize for *Handel's Oratorios and Eighteenth-Century Thought* (Cambridge University Press, 1995). Her other publications include *Charles Jennens: The Man behind Handel's Messiah* (2012, repr. 2023), articles in the main music journals, and entries in the *Oxford Dictionary of National Biography* and *The*

Cambridge Handel Encyclopedia. Alongside her work on Handel she had careers in publishing (1973–95) and as a careers adviser at Cambridge University Careers Service (1983–2011). She is a trustee of the Handel Institute and a member of its Council.

CATHAL TWOMEY (Dublin City University)

‘hal-LE-lu-JAH! Your Voices Raise!’: Variable stressing of a Hebrew loanword in Handel and beyond

Handel’s music is strikingly inconsistent in how it accents the word ‘Hallelujah’, apt to assign a phrase’s strongest beat (and highest and/or longest note, and/or melisma) to any one of the word’s four syllables. Given that the composer is well known for setting the word in English-language contexts (the ‘Hallelujah’ chorus in *Messiah* being by far his best-known piece), it is tempting to dismiss the inconsistency as simple uncertainty about the word’s English pronunciation. As so often happens, however, Handel’s ‘ignorance of English’ proves to be an inadequate explanation for the facts. Firstly, the composer’s treatment of ‘Hallelujah’ is not just inconsistent across his output (that is, between pieces): he almost always accents the word in at least two different ways in each individual movement. While this could be interpreted as hedging, it seems more like a deliberate choice. Neither is the inconsistency peculiar to his English-language settings; it prevails whatever the language of the surrounding text, and in music that he wrote before coming to England. And perhaps most interesting of all, the inconsistency is not even peculiar to Handel.

Examining Handel’s treatment of the word for which he is famed, this paper argues that his inconsistency is a deliberate musico-linguistic effect, and one capable of producing considerable subtlety. Taking Handel as a point of departure, the paper also sheds light on this word’s variable stressing across several European languages and art forms, speculates on the origins of that variability (the status of ‘Hallelujah’ as a loanword), and examines the word’s etymology (a compound of ‘Hallelu’, or ‘bless ye’, and ‘Jah’, the Abrahamic God) to argue that shifting the emphasis from one syllable to another can have potent expressive meaning. As also happens frequently, word repetition turns out to do much more than stretch short texts across long movements, and variable stressing proves far from haphazard.

Cathal Twomey completed a BMus degree at Maynooth University in 2015, with a thesis on female protagonists in English Baroque opera and a prize for first place in degree examinations. Later he received the Dunlop Prize for a 2016 MA dissertation on word-setting in Boyce's *Solomon*. In 2021 Cathal's PhD thesis on Handel's English-language works, funded by the Hume Fellowship and supervised by Estelle Murphy, passed with minor corrections. Cathal teaches music history and theory at Dublin City University, tutors in musicology at Maynooth University, works as a copy-editor and typesetter, and is investigating postdoctoral opportunities for research on early-modern word-setting.

DAVID VICKERS (Royal Northern College of Music, Manchester)

'Sense and Significancy': Perceptions and images of Senesino in London, 1720–36

Francesco Bernardi ('Senesino') made his London stage début in Bononcini's *Astarto* on 19 November 1720, and his final appearance in May 1736 was in Porpora's serenata *Festa d'Imeneo*. Shortly after the 'little Sienese' castrato had returned permanently to the continent, a satirical song-sheet depicted the fashionable ladies of the town lamenting the loss of their beloved idol. Between 1720/21 and 1735/36 Senesino sang in every London theatre season except one (1729/30) and participated in staged and concert works (excluding pasticcios) by at least ten composers. For nearly sixteen years he played leading roles in almost every opera at the King's Theatre and Lincoln's Inn Fields, and in 1732/33 he also sang the principal male roles in Handel's first public concerts of English oratorio-style works. He sang twenty-four Handel roles under the composer's direction (the majority written especially for him) and also performed in numerous Royal Academy operas by Bononcini and Ariosti; during the mid-1730s he was fundamental to the establishment and productions of the Opera of the Nobility. Drawing upon documents, iconography and musical sources, this paper examines aspects of the celebrated castrato's on-stage persona, professional activities and representations of his public profile in England.

David Vickers teaches at the Royal Northern College of Music in Manchester. A council member of the Handel Institute, he edited *New Perspectives on Handel's Music: Essays in Honour of Donald Burrows* (Boydell, 2022), co-edited the *Cambridge Handel Encyclopedia* (2009) with Annette Landgraf, and compiled a variorum of

literature on Handel (Ashgate, 2011). The author of numerous essays on Handel's works, he has published research on the composer's use of coronation anthems in his English oratorios, his revision processes in opera revivals, the London career and repertoire of the soprano Giulia Frasi, and an examination of commercial recordings of *Messiah* played on period instruments. He is editing *Partenope* for the Hallische Händel-Ausgabe.

SARAH CLEMMENS WALTZ (University of the Pacific, California)

Herschel's Handel

The musician-turned-astronomer William Herschel (1738–1822) became known for leading Handel oratorios during his successful Bath years (1767–82). Originally from Hanover, he arrived in London just before Handel's death and spent several years playing and composing instrumental music in Yorkshire. Anticipating a position as organist for a new organ in Halifax, in 1766 Herschel began rehearsing (with Joah Bates) a *Messiah* club to perform at the opening. Though the performance was successful, his standards were considered demanding by the Halifax convivial group, who did not want to hold auditions or engage women choristers. In Bath, *Messiah* became a staple for Herschel; he performed it at least a dozen times, sometimes at his own benefit concerts, often conducting a second performance in nearby Bristol. He also regularly led *Judas Maccabeus*, *Alexander's Feast*, *Acis and Galatea*, *Jephtha* and *Samson*.

Prior to encountering *Messiah*, Herschel's works were all instrumental (though even as a violinist he had been praised for his 'chaste' interpretations of Handel overtures). Ambivalent about his status as a violinist and (now) church organist, he thrust himself into vocal pedagogy (as his notebook for his sister Caroline shows). He now directed the oratorio chorus rather than the orchestra, taught singers more than instrumentalists and composed dozens of (lost) vocal works, including an abandoned oratorio on *Paradise Lost*. He even sang in *Messiah* himself, as did Caroline. Thus *Messiah* apparently provoked a musical career shift (though one somewhat overshadowed by his shift to astronomy and dramatic 1781 discovery of Uranus). Handel's oratorios were apparently Herschel's last musical outlet for his perfectionistic striving, suiting his highly moral (though Deist-Stoic) temperament. Moreover, his career is an index to the rise in quality and

quantity of Handel oratorio performance outside London between the composer's death and the 1784 Commemoration.

Sarah Clemmens Waltz is Associate Professor of Music History at the University of the Pacific in Stockton, California. She specializes in British and German music and musical circles of the late eighteenth and early nineteenth centuries. Currently she is collaborating with an astronomer on a biography of William Herschel's early life and musical career; other projects include work on the Black violinist George Bridgetower and ongoing work on Scots song and German interest in Scotland. She has published and presented in various venues relating to Beethoven, Mendelssohn, national expression, musical convention, music criticism and biography.

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