

Cambridge University Press
978-1-107-01954-6 - George Frideric Handel: Collected Documents: Volume 2: 1725–1734
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Excerpt
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The Documents
1725–1734



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1725–1726



London opera calendar (King’s Theatre)

<i>Elpidia</i> (P; Vinci)	30 November; 4, 7, 11, 14 December
<i>Rodelinda</i> (Handel)	18, 21, 23, 28 December; 1, 4, 8, 11 January
<i>Elisa</i> (P; Porpora)	15, 18, 22, 25, 29 January; 1 February
<i>Ottone</i> (Handel)	[5 February], 8, 12, 15, 19, 22, 26, 28 February; 5, 8 March
<i>Scipione</i> (Handel)	12, 15, 19, 22, 26, 29 March; 2, 12, 16, 19, 23, 26, 30 April
<i>Alessandro</i> (Handel)	[?3], 5, 7, 10, 12, 14, 17, 19, 21, 24, 26, 31 May; 4, 7, [11] June

3(14) September 1725 Burial of Michael Dietrich Michaelsen’s second wife in Halle

Eod. die. Frau Christiana *Sophia* geb. Dreysig. H. *Michael* Dietrich Michaelßen *Jur. utriusq. doctoris ux.* † ☉. 11 hor.

NB. mit den gantzen *Ministerio* und Kutschenfahrt, das erstemahl wurde geläutet um 2 Uhr, die *Procession* geschahe um 4 Uhr und wurde auf den Gottes Acker *parentiret.* ihres alters 24 Jahr 7. Monath. 2. Wochen und 6 Tage.

On the same day [Friday 3(14) September], *Frau Christiana Sophia née Dreysig, wife of Herr Michael Dietrich Michaelssen, Juris utriusque Doctor* [Doctor of both Laws], *died Tuesday* [31 August (11 September)] *at 11 o’clock.*

NB with all the clergy and a carriage procession; the bells were rung for the first time at 2 o’clock, the procession took place at 4 o’clock and a funeral address was given in the churchyard. Aged 24 years, 7 months, 2 weeks and 6 days.

D-HAmk, Sterberegister Unser Lieben Frauen zu Halle 1717–1740: 1725, p. 243. Christiana Sophia had married Michaelsen on 17(28) January 1722; his first wife, Dorothea Sophia (Handel’s sister), had died in 1718. He was married for a third time on 7(18) September 1726 (q.v.), to Sophia Elisabeth Dreissig, the older sister of Christiana Sophia. The funeral sermon for the above (*Das Krancken- und Sterbe-Bette der Christen, als einen geistlichen Kampff-Platz*), printed together with a number of elegies to the deceased, was by Johann Georg Francke (1669–1747), Chief Pastor at the Marienkirche, Halle, who also presented the oration for the burial of Handel’s mother (see 22 December 1730).

3(14) September 1725 *Hamburger Relations Courier*

Denen Liebhabern Musicalischer Schau-Spiele dienet hiemit zur Nachricht, daß künfftigen Montag, als am 17 dieses, die neue prächtige Opera TAMERLAN, in welcher der schöne Berg *Olympus* zu sehen, nebst einem zur Ehre Ihro Königl. Majest. von Franckreich auff Dero Allerhöchsten Vermählungs-Festin auff Begehren des allhier residirenden Königl. Frantzösischen Envoye, Mr. Poussin, gantz neu verfertigtem kostbahren Prologo, und prächtiger Illumination, auff dem hiesigen *Theatro* vorgestellet werden soll. Wer von den noch wenigen übrig seyenden Logen, oder Bücher verlanget, beliebe sich Morgen Sonnabend zwischen 9 und 1 Uhr in dem Opern Hause deswegen unbeschwert anzumelden.

The lovers of musical dramas are hereby respectfully notified that next Monday, being the 17th of this month [6 September os] the magnificent new opera TAMERLANO will be presented in the theatre here; it contains a view of the beautiful Mount Olympus, together with a Prologue quite newly prepared at great expense and with magnificent illumination at the request of the Royal French Envoy in this city, Monsieur Poussin, in honour of His Majesty the King of France, to mark His Majesty's wedding celebrations. Anyone who requires one of the few remaining boxes or [word]books is requested to apply, without binding commitment, at the opera house tomorrow, Saturday, between 9 and 1 o'clock.

HRC 14 September (NS). See Illustration 1. This performance had originally been planned for 25 August (5 September NS), but was postponed until 6(17) September (notices in HRC 28 August, 4 and 11 September NS). Mattheson included details of the Hamburg production of the opera, together with the prologue, in his *Musicalische Patriot* (see below). According to the *Hamburger Relations Courier* further performances took place on 8(19) and 16(27) September as well as on 22 September (3 October) 1725. Contrary to the newspaper advertisements, Willers recorded

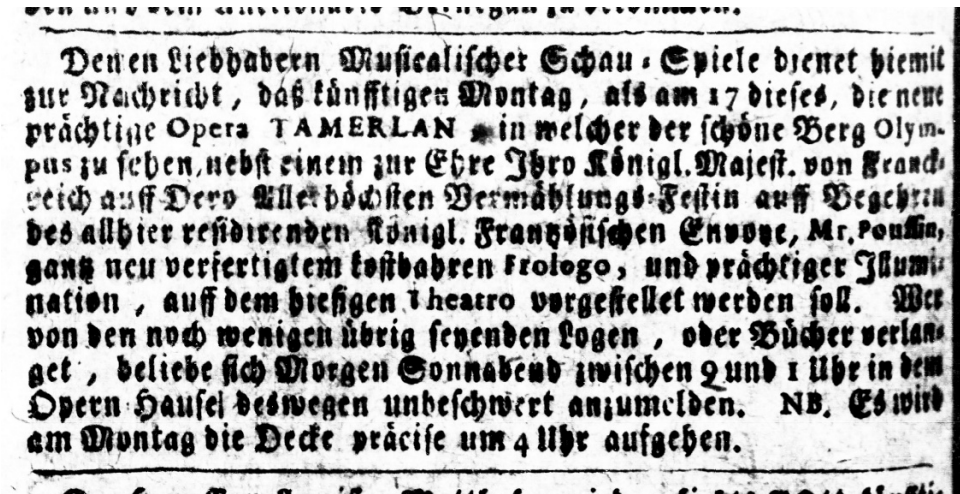


Illustration 1. Advertisement for a Hamburg performance of *Tamerlano*, in *Hamburger Relations Courier* 3(14) September 1725.

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[6(17) SEPTEMBER] 1725

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16(27) September as the date of the first performance (see 14 September). The marriage of King Louis XV and Maria Leszczyńska had taken place on 25 August (5 September) 1725.

4 September 1725 *The London Journal*

Signiora *Faustina*, a famous Italian Lady, is coming over this Winter to rival Signiora Cuzzoni; the Royal Academy of Musick has contracted with her for Two Thousand Five Hundred Pound.

This was a repeat of the news item from 31 August 1725 (q.v.). Faustina's contract for London had been negotiated through Owen Swiny (see 26 June 1725); she was not available for the first part of the season, and arrived in London in April 1726 (see 28 April).

[6(17) September] 1725 From Mattheson's *Der Musicalische Patriot* (1728)

Anno 1725.

194. **Tamerlan**. Music vom Herrn **Händel**. Uebersetzung vom Hn. *Prætorius*. Vor dieser Opera wurde ein **Prologus**, auf die Königl. Frantzösische Vermählung, gemacht. Die Music desselben war vom Hn. **Telemann**. die Poesie vom Hn. *Prætorius*.

195. **Die ungleiche Heirath**, ein *Intermezzo*. Die Music vom Hn. **Telemann**, die Worte vom Hn. *Prætorius*.

Anno 1725.

194. *Tamerlano*. Music by Herr *Händel*. Translation by Herr *Praetorius*. Before this opera a Prologue on the French Royal Wedding was performed. The music for this was by Herr *Telemann*. The poetry by Herr *Praetorius*.

195. *Die ungleiche Heirath* [The unequal marriage], an *Intermezzo*. The music by Herr *Telemann*, the words by Herr *Praetorius*.

Mattheson 1728, p. 193. See 3 September above; for the *Tamerlan* wordbook, see the following entry. Performances of the opera with Telemann's prologue (*Bey der höchst-glücklichen Verbindung*) took place on 6(17) and 8(19) September; his intermezzo (also known as *Pimpinone*) was performed with the opera on 16(27) September and 22 September (3 October) (see below); Marx and Schröder 1995, pp. 361–2. Johann Philipp Praetorius (?1696–?1766) was the main librettist at the Gänsemarkt theatre from 1725–1727; he based his text for *Tamerlan* on Haym's London libretto. For Mattheson's *Musicalische Patriot*, see 1705.

[6(17) September] 1725 J. P. Praetorius, Preface to the Hamburg libretto of *Tamerlano*

Geneigter Leser! . . .

Die *Poesie* ist von dem berühmten Herrn *Haym*, die ausbündig schöne *Musique* aber von dem Welt-bekannten Herrn *Hendel* verfertiget und beyde in *London* auf dem

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Königlichen *Theatro* auf dem HAY-MARKET, mit ungemeinem Beyfall gesehen und gehört werden. Doch hat eine *illustre* Persohn durch geschickte *Composition* der *Parthie* des *Bajazeths* eine abermahlige Probe ihrer *Vertu* ablegen wollen. Das *Recitativ* hat zwar, der *Music* nach, bey der Übersetzung, durch einen berühmten Mann geändert werden müssen, doch sind in dem 10ten Auftritt der 3ten Handlung einige Zeilen unverändert in Italiänis[cher] Sprache und nach der *Hendelischen Composition* beybehalten worden, weil Worte und *Music* gar zu schön, auch dem *Affect* ein grosses abgehen dürfte, im Fall die Übersetzung dem *Original* nicht gleich käme.

Gentle reader! . . .

The poetry was written by the famous Herr Haym, the matchlessly beautiful music by the world-renowned Herr Hendel, and both were seen and heard with uncommon applause in London at the King's Theatre in the Haymarket. But a distinguished person has chosen, by the skilful composition of the role of Bajazeth, to furnish yet another demonstration of his accomplishment. While, for the translation, the music of the recitative has had to be altered by a famous man; nevertheless, in the tenth scene of the third act, some lines have been retained unaltered in Italian, and with the music composed by Hendel; for words and music are just too beautiful and, in the event of the translation not equalling the original, a large part of the expression would be lost.

Tamerlan, In einem Sing-Spiele, Auf dem Hamburgischen Schau-Platze Vorgestellet. Im Jahr 1725. ([Hamburg, 1725]), Preface. Oblique strokes are represented here by commas. The libretto gives recitative texts mainly in German, arias (with one exception) in Italian, with parallel German translations. The wordbook acknowledges Handel as the composer for the opera, and Telemann for the intermezzo (see previous document). The text of neither the prologue nor the intermezzo is presented in the wordbook (Dean and Knapp 1995, p. 564). In addition to writing these, it is probable that Telemann also adapted the ‘music of the recitative’ for Hamburg. It has been suggested that the ‘distinguished person’ who revised the part of Bajazeth was Cyril Wych (see Schulze 1938, pp. 49–50, and Marx and Schröder 1995, pp. 361–2). For alterations to the original opera for Hamburg, see Dean and Knapp 1995, pp. 564–5. The wordbook identifies the singers as follows: Tamerlan – Ernst Carl Ludwig Westenholtz (a bass, rather than the alto castrato of the London production); Andronicus – Riemschneider senior (another bass, instead of an alto castrato); Bajazeth – Campioli (an alto castrato, instead of a tenor); Leo – Bahn (a bass, as in London); Asterie – Pollone (soprano); and Irene – Monjo senior (contralto); the silent role of Zaide was performed by Madame Sellin (see Dean and Knapp 1995, pp. 555 and 557). Another Hamburg wordbook for *Tamerlano*, without a cast list, is dated 1726 (see Dean and Knapp 1995, p. 565 and Marx and Schröder 1995, p. 361). However no performance dates are known for that year.

7 September 1725 *The Whitehall Evening-Post*

CLUER and CREAKE give Notice to all Lovers of Musick,

That their Second Pocket Volume is actually now in the Press, and will be speedily published; therefore those who intend to subscribe are desired forthwith to send their

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11 SEPTEMBER 1725

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Names and first Payment to *J. Cluer* in *Bow Churchyard*; or *B. Creake* at the Bible in *Jermin-street*, *St. James's*, or to the Musick Shops. *Note*, Mr. *HANDEL* has approved the Songs in this Collection, and has generously furnished us with several of his Songs that were never before printed. Now since we have the Approbation and Assistance of so great a Master, we cannot but wonder at Mr. *Fraser's* Assurance in endeavouring to make the World believe ours will be a paultry Volume, which we think is all that's worth our while to say to that Gentleman.

This Volume will be in *English* and *Italian*, whereas all that we have yet seen of his is only in *Italian*, and the Songs not chosen like a judge of Musick.

Note, The Songs of Mr. *HANDEL's* in this Volume, that were never before printed, are worth more than the whole Book is sold for. Specimens are given *gratis* to Subscribers.

WEP 4–7 September. For this publication and 'Mr. Fraser', see 23 December.

7(18) September 1725, *Hamburger Relations Courier*

Denen Liebhabern Musicalischer Schau-Spiele dienet hiemit zur Nachricht, daß am morgen Mittwochen den 19 dieses, die neue *Opera TAMERLAN*, nebst dem prächtigen *Prologo* und kostbahrer *Illumination* zum andern mahl . . . auf dem hiesigen Schau-Platz aufgeführt werden soll.

The lovers of musical dramas are hereby respectfully notified that tomorrow, Wednesday, the 19th of this month [8 September OS], the new opera TAMERLANO . . . will be performed for a second time on the stage here, together with the magnificent Prologue and lavish illumination.

HRC 18 September (NS). A previous performance of the opera and the prologue had taken place on 6(17) September (see 3 September).

7 September 1725 *The Daily Journal*

The famous Italian Singer that is hired to come over hither to entertain his Majesty and the Nobility in the Operas, is call'd Signiora Faustina; whose Voice as 'tis pretended, has not been yet equall'd in the World.

See also 4 September.

11 September 1725 *Applebee's Original Weekly Journal*

They write from Hanover, that his Majesty having been pleased to appoint Cyrill Wich, Esq; to be his Envoy Extraordinary to the Cities of Hambourg, Lubeck and Bremen; he is gone to Hambourg accordingly.

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Handel had been Wych's music teacher in Hamburg: see July 1703 and 7 November 1704. Wych succeeded his father as Envoy in 1725, and Johann Mattheson continued in post as his Private Secretary.

14(25) September 1725 *Hamburger Relations Courier*

Denen Liebhabern musicalischer Schau-Spiele dienet hiemit zur Nachricht, daß am morgenden Mittwochen, den 26 dieses, die *Opera NERO*, am Donnerstag den 27 aber die letzte neue *Opera TAMERLAN*, mit einem gantz neuen *Comique Intermezzo*, die unglückliche Heyraht, oder das herrschsüchtige Kammer-Mägdgen genandt, zum erstenmahl auf dem hiesigen Theatro aufgeführt werden.

The lovers of musical dramas are hereby respectfully notified that tomorrow, Wednesday, the 26th of this month [15 September os], the opera NERO will be performed in the theatre here, but on Thursday 27th [16 September os], the latest new opera TAMERLANO with, for the first time, a quite new comic Intermezzo, The Unhappy Marriage, or The Tyrannical Serving-girl.

HRC 25 September (NS). An entry in Wilhelm Willers's opera list for 16(27) September notes 'zum erstenmahl Tamerlan & Prolog' [*Tamerlano and Prologue for the first time*] (Merbach 1924, p. 361), but performances of the opera with the prologue had taken place in Hamburg on 6(17) and 8(19) September. The intermezzo was performed again with the opera on 22 September (3 October): see the following document, and Mattheson's *Musicalische Patriot*, above. The opera *Nero* was Orlandini's *Nerone*, translated and arranged for the Hamburg theatre by Mattheson.

21 September (2 October) 1725 *Hamburger Relations Courier*

Denen Liebhabern musicalischer Schau-Spiele dienet hiemit zur Nachricht, daß morgen den 3 dieses die letzte neue *Opera*, TAMERLAN, nebst dem am verwichenen Donnerstag mit grossem *Applausu* zum erstenmahl aufgeführten *comiquen Intermezzo*, die unglückliche Heyraht, oder das herrschsüchtige Kammer-Mägdgen, genandt, und die Verstellung von *Mons. Buchhöfer*, auf dem hiesigen Theatro aufgeführt werden soll.

The lovers of musical dramas are hereby respectfully notified that tomorrow, the 3rd of this month [22 September os], the latest new opera TAMERLANO, together with the comic intermezzo called The Unhappy Marriage, or The Tyrannical Serving-girl, which was performed for the first time last Thursday [16(27) September], to great applause, also the performance by Monsieur Buchhöfer, will be staged in the theatre here.

HRC 2 October (NS). Buchhöfer was a tenor and dancer in Hamburg opera performances. For the performances of *Tamerlano* in Hamburg with the intermezzo by Telemann, see 6 and 14 September.

23 and 28 September 1725 Handel’s Stock Account at the Bank of England

Handel sells £50 of South Sea annuities on each of these dates. Lbe AC27/6443, p. 122; see Appendix 1.

16 October 1725 *The Whitehall Evening-Post*

Musick published this Day,

APOLLO’s FEAST; or, The Harmony of the Opera Stage. Being a well chosen Collection in Folio of the most celebrated Songs out of the latest Operas composed by Mr. Hendel. Done in a plain and intelligible Character, with their Symphonies for Voices and Instruments; the whole carefully corrected. Also the Quarterly Collection of Vocal Musick, containing the choicest Songs for the last three Months, namely July, August and September; and great Variety of Instrumental Musick published this Vacation. Printed for, and sold by J. Walsh, Musick-printer and Instrument-maker to his Majesty at the Harp and Hoboy in Catherine-street in the Strand, and J. Hare at the Viol and Flute in Cornhil near the Royal Exchange.

WEP 14–16 October. This first volume of *Apollo’s Feast* (Smith p. 161 no. 1) was eventually followed by four others devoted to Handel’s music. (Vol. II was at first issued as a mixed volume but then replaced with an all-Handel version: see 17 September 1726.) For *The Quarterly Collection*, see Baldwin and Wilson 2009, p. 10. The title of *Apollo’s Feast* was probably a rejoinder to Cluer’s *The Monthly Apollo* (see 11 July 1724). John Hare had died in September, and ‘J. Hare’ here refers to his son Joseph, who continued the family business alone, possibly on behalf of his mother Elizabeth until June 1728, when he changed his address in Cornhill to the Viol and Hautboy. The collaborative arrangement between Walsh and Hare continued until 1730: see 14 May and 17 October 1730.

27 October 1725 Parish Records of St George’s, Hanover Square

Orderd That the Following Rules be Observed in the Election of an Organist for this Parish —

1.— — That the Choice of a proper Person to be Organist be referr’d to the following Great Masters vizt:

Doctr: Crofts	}	Or any three of them
Doctr: Pepuch		
Mr: Handel		
Mr: Bononcini		
Mr: Jeminiani		

Lwca C766 Vestry Minutes and Orders, pp. 33–4. This is the first of ten rules for conducting the election. In the event Handel was the only one of the ‘Great Masters’ named who did not

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participate (see 15 November), and thus missed the dinner ordered by the Vestry to thank the judges (C766, p. 39). Burney (*History*, iv, p. 264) says that Handel sent in a 'subject' (i.e. a musical theme to form the basis for improvisation – rule 6 required the Masters to supply a subject for the candidates) – but there is no corroborating evidence, and Burney may have confused this election with that of the sub-organist in 1744 when Handel was specifically requested to supply a subject (see 26 March 1744); Burney's list of judges is also incorrect. The candidates performed for the judges on 12 November (see 15 November).

2(13) November 1725 Owen Swiny, Bologna, to the Duke of Richmond, [London]

May it please your Grace

Bologna Novembr. 13. 1725. N. S.

Your Graces activity and spirit has rouz'd my hopes; and if Messrs. de L'academie, will second you, This affair will, most certainly, take another turn: and which will shew it selfe, before the end of the season. . . .

I hope before this kisses your Graces hands Il Signr. Luigi Antinori will be arrived: he comes with the worst recommendation that ever man entred England with viz: A Tenour Voice &c. which Mr. Haym tells me will never be endured, in England. I shall never believe this, 'till they throw out of the Musick-room the instrument call'd a Violoncello: for it consists of no other Tones, but (tho' I understand nothing of Musick) the Tenor[,] the Baritone, and the Basso, which I am caution'd from Medling with. The unnatural Jumps and Skips which most of the Tenours in Italy have lately taken (and, it may be, Borosini in England) from the top to the bottom of their Voice, has occasion'd this prejudice &c. but I hope that as Religion is not to be condemn'd for having some Rake-hell's of its' profession, so, likewise, Musick may not suffer from the insults of a few boisterous & bellowing Stentors:

Your Grace will do Musick, in generall, a piece of service, by protecting this young Fellow Antinori; and will thereby evidence to the World that 'tis the Manner of Singing, or playing upon an instrument, that shews the Skill and Elegance in the performer, and not meerly the tones of the Voice or Instrument.

I am your Graces / most oblig'd & most obedient Servant

Mc.Swiny.

pray be pleased to turn over a new leafe with me

[P. S.] The Two inclosed letters were delivered me by Count Fagionini, your Grace's acquaintance in Bologna. One is, from himselfe, to you . . . The other is from Count Cicinio Pepoli, to Sandoni, the Cuzzoni's husband: and I suppose is in answer to a lett[e]r written by him to Count Pepoli, which is to alarm Messrs. de L'academie about the Cuzzoni's being call'd to Vienna, Italy &c.

This is all Trick & Grimace, and Italian Trick & Grimace.