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978-1-107-01954-6 - George Frideric Handel: Collected Documents: Volume 2: 1725–1734

Edited by Donald Burrows, Helen Coffey, John Greenacombe and Anthony Hicks

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GEORGE FRIDERIC HANDEL

The life and career of George Frideric Handel, one of the most frequently performed composers from the Baroque period, are copiously and intricately documented through a huge variety of contemporary sources. This multi-volume major publication is the most up-to-date and comprehensive collection of these documents. Presented chronologically in their original languages with English translations, and with commentaries incorporating the results of recent research, the documents provide an essential and accessible resource for anyone interested in Handel and his music. In charting his activities in Germany, Italy and Britain, the documents also offer a valuable insight into broader eighteenth-century topics, such as court life, theatrical history, public concerts and competition between music publishers. This volume covers the period of Handel's London opera career during which he achieved gradual independence from the Royal Academy opera company, but also introduced English theatre oratorios and wrote the music for the 1727 Coronation.

Donald Burrows is Professor of Music at the Open University, a Vice-President of the *Händelgesellschaft*, Chairman of the Handel Institute, General Editor of the Novello Handel Edition and a member of the Editorial Board of the *Hallische Händel-Ausgabe*. His six books about Handel and his music include *The Cambridge Companion to Handel* (1997), and he has edited many editions of Handel's works, including *Messiah* and *Samson* and the operas *Ariodante* and *Imeneo*. His book *A Catalogue of Handel's Musical Autographs* (1994, with Martha J. Ronish) was awarded the Vincent H. Duckles Award by the Music Library Association.

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Anthony Hicks combined a career as a computer systems analyst with an influential role as a researcher, critic and author on musical topics, particularly in relation to Handel. His publications include an article on Handel in the second edition of *The New Grove Dictionary of Music and Musicians*, and the entries for all the Handel operas in *The New Grove Dictionary of Opera*. A founder-member of the Handel Institute, he also played a leading role as advisor to the Handel Opera Society in London, the Maryland Handel Festival (USA) and the London Handel Festival. His appointment to the Handel Documents Project in 2007 enabled him to fulfil a long-held ambition, and he continued to contribute to the project until his death in 2010.

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COLLECTED DOCUMENTS

VOLUME 2

1725–1734

COMPILED AND EDITED BY

DONALD BURROWS

HELEN COFFEY

JOHN GREENACOMBE

ANTHONY HICKS



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INTRODUCTION

Scope

This book collects together texts dating from Handel's lifetime that contain references to him (directly, or by implication) and his music. Selected passages from later eighteenth-century publications (such as Mainwaring's 1760 biography of Handel, and books by Burney, Coxe and Hawkins), where they cover otherwise undocumented areas of Handel's life, are included at relevant periods in the main sequence; although these may be unreliable in various aspects, including chronology, they may also have preserved first-hand information from earlier years which is not available from any other source. A few other texts are also incorporated near the dates to which their contents refer: for example, *The Oxford Act* is placed with other reports of Handel's visit to Oxford in 1733, with cross-references at the publication date in 1734.

The description 'Handel documents' covers several categories of materials. Manuscript sources include legal, institutional, financial and ecclesiastical records, as well as contemporary letters and diaries. Printed sources include London newspapers which, in addition to relevant news reports, carried routine advertisements for theatre and concert performances, and for music publications; there are also items in newspapers from European and provincial British cities. Handel's musical scores are in themselves 'Handel documents', but their detailed history, as elucidated for example in books by Winton Dean about Handel's operas and oratorios, is beyond the scope of the present publication. However, documentary information concerning dates of composition is included, and musical revisions which relate to documented events are summarised. Documents relating to the circumstances of Handel's performances (such as orchestra lists, newspaper reports noting the arrival of his singers, and letters about their contracts) are included, but material about other opera companies and their performers (for example, concerning Farinelli) is included only when it seems likely to have affected Handel directly. Where a document has been the subject of previous attention (and was thus included by Deutsch), but is now regarded as doubtful, this is treated in a commentary.

Presentation of the Documents

Entries for individual documents begin with a dated title-line, followed by a transcription of the document text, an English translation (for foreign-language texts) and a commentary. Footnotes in original printed documents are transcribed at the

end of a document text or relevant section and are not placed (unless by coincidence) at the bottom of a page. Editorial dates, whether in headings or annotations, use ‘7 September 1725’ as the standard form; ordinal forms (‘7th September’, ‘the 7th’) are retained in quotations and used occasionally elsewhere if convenient and there is no possibility of ambiguity.

Texts from foreign-language documents are usually followed immediately by a complete English translation, printed in *italics*; translations of incidental foreign-language passages may alternatively be included in the transcriptions as interpolations within square brackets.

Entries are generally presented in chronological sequence of the documents themselves, under the date of writing (for manuscript items) or publication (for printed items). Where a document refers directly to an event that occurred on a different date, an additional brief descriptive entry may be added under the relevant date, with a cross-reference. Document texts are grouped to follow the cross-year pattern of the London theatre seasons (e.g. 1725–1726); mid-year breaks do not have a consistent calendar date but have been selected individually so that, for example, composition dates of scores are united with the seasons in which the works were performed.

The year-entries begin with a calendar of relevant theatre performances in London. In addition to Handel’s own performances, all known performances of the opera companies with which he was associated are included; first performances of Handel’s works are indicated by bold type. Titles of Italian operas are generally given in their Italian forms, although English advertisements and music editions usually used equivalent English-language forms (e.g. ‘Ætius’ for ‘Ezio’). In the columns of the calendars, composers are identified at the first occurrence of the title of an opera in each season. Pasticcios (broadly defined as opera adaptations involving the music of more than one composer, even when a single-composer score formed the basis) are identified with ‘P’, which may be accompanied by the name of the principal composer represented. It is to be understood that other operas which were based on scores by composers who were not resident in London were also given in adapted versions. Pasticcios arranged by Handel which use his own music from previous operas are shown as ‘(Handel P)’. Benefit nights are identified as ‘ben.’ with the name of the performer; dates in square brackets indicate performances that were planned or advertised, but subsequently postponed or abandoned. Dates of performances are mainly derived from London newspapers: there are a few periods of uncertainty for which no newspapers survive, where coverage was sporadic, or where the evidence for a performance (or its cancellation) is conflicting.

For seasons in which another company or theatre presented musical performances that may have affected Handel’s activities (by, for example, performing comparable repertoires, performing on the same nights, or employing some of the same singers), the programmes are shown in parallel columns, with the ‘Handel’ column on the left. However, only the relevant performances are listed, and there is no attempt to cover all

aspects of London's varied theatre offerings, though some important events of a season may be noted following the calendar entries.

Items from diaries or registers are generally given individual entries under the relevant dates; however, where the items form a related sequence they are given as a single group covering a span of dates. Documents relating to recurring financial transactions, in Handel's accounts at the Bank of England and the payment of parish rates on his London residence, are mainly covered by brief descriptive entries under the relevant dates, and an overview is provided by tabular Appendices in Volume 5.

Where several documents have the same date, the order of presentation is to some extent pragmatic, but newspaper announcements (presumed to appear at the start of a day except for the evening papers) are generally given before documents from letters or other manuscript sources, and documents defining past events are placed before those defining future events; in references from newspapers, news items are generally presented before advertisements. Advertisements and notices for first nights of performances or revivals of works with which Handel was involved are, however, placed last under the date, immediately before any documents deriving from the wordbooks.

Publications of books, pamphlets and music, and publications to which Handel subscribed, are documented as far as possible by the date of publication; significant preceding documents relating to the announcement of publication or subscription are also included, with notes on the progress of the subscriptions in the commentaries. Preference has been given to the earliest or most comprehensive advertisements, but there are often a number of variations in successive notices, and not all of these are recorded. 'Published this Day' was frequently retained in later repeats of advertisements, so it is possible that a quoted document had predecessors that have not been traced. Names and addresses of London music publishers are transcribed for the first relevant advertisement of each season, but addresses are not repeated in subsequent texts unless there is some significant variation or the layout of the advertisement makes this desirable.

Documents for which precise dates have not been determined are placed at a position in the chronological sequence that is appropriate to the content; more difficult cases are allocated to a year in the most likely period, or the end of the relevant month. Quotations without specific dates from contemporary printed books are as far as possible entered under the date of first publication, usually determined from advertisements in the London newspapers; there are cases where publication preceded or followed the imprint year. Where the imprint date is the only evidence, preference is given to placing the documents at the end of the 'season year' (instead of the calendar year), so that they do not interrupt related sequences of texts around the change of calendar year: a document with a publication date '1733' may thus be included at the end of the 1732–1733 season, though there is the possibility that it may have not appeared until the early months of 1734.

Transcriptions of advertisements and other documentary evidence are given for all identifiable productions and events in which Handel was involved; from 1729 onwards, all productions of the opera companies with which Handel was involved are treated as ‘Handel operas’ for documentary purposes. Productions of other opera or theatre companies only receive similarly detailed attention if they bear directly on Handel’s activity. Advertisements from London newspapers for the first performance in an opera or oratorio season with which Handel was involved are given as full text. For individual works, the announcement on the day of the first performance (or the nearest to it if there is no document for the day itself) is given documentary status. If there is a run of performances, the dates are listed in the commentary, and these lists also indicate performances that were advertised as being by Royal Command. (Such ‘Command’ notices are distinct from the routine formula ‘By his Majesty’s Command, No Persons whatever to be admitted behind the Scenes’, which frequently occurs towards the end of advertisements.) Other significant variants in the notices of repeats (e.g. the indication of additional music) will usually also be described in commentaries, but a separate new document may be introduced if the variants are substantial, have accumulated into a significantly different text or require annotation in their own right. Within each season, recurring elements in subsequent notices (such as ticket prices, starting times and the prohibition of persons ‘behind the Scenes’) are generally not repeated if they remain unchanged. Notices of performances of operas by other composers within London opera seasons are usually given in abridged form, or by reference to the title pages of printed wordbooks if these are more informative, but in full if there is a particular significance to the event. Conventions for the transcription of documents are described in the Introduction to Volume 1.

Title lines

The chronological sequence takes into account the different calendars that were current in the successive locations associated with Handel’s career, giving precedence to the calendar that was most relevant at the time. For the period covered by this volume, the Julian (Old Style) calendar is treated as primary. Britain adopted the New (Gregorian) Style in 1752, with the calendars coinciding from 14 September 1752. The New Style calendar was consistently eleven days ahead of Old Style. Where a document is not dated in the principal style for the period or clarification is needed, equivalent dates are given in brackets – e.g. ‘3(14) September 1725’, or ‘21 September (2 October) 1725. The year is always considered to begin on 1 January, although the beginning of the legal year remained 25 March in Britain until 1752. In the document texts, dates are transcribed in the form they appear on the originals (e.g. ‘Novembr. 30th. 1725. N. S.’), and thus may not appear to be identical to those in the title lines.

Following the date, the title will usually identify the source document, by (for example) the name of the newspaper (e.g. ‘*The Daily Advertiser*’) or the archive source

(e.g. ‘Entry Book of Royal Warrants’); for letters, it will give the names of the writer and recipient, with their locations, where they can be identified (e.g. ‘Mary Pendarves, London, to Anne Granville, Gloucester’). Alternatively, there may be a descriptive title specifying the event concerned (e.g. ‘Handel completes the draft score of *Ariodante*’); this convention is also used in the case of summary entries for which fuller details are given in an appendix (e.g. ‘Handel’s Stock Account at the Bank of England’). In the case of Handel’s performances, title lines take the form ‘First performance of *Partenope*’ or ‘Revival of *Ottone*’ (unless subsumed by a more general topic, such as ‘First night of Handel’s third season at Covent Garden’). Where performances of Handel’s works by other people are not documented to a specific date but are recorded from a printed wordbook, the title takes the form ‘Production of *Giulio Cesare* at Brunswick’. Square brackets are used to indicate dates, names or places which are not immediately derived from the document, and which have been attributed by the editors: where the attribution is uncertain, it may be preceded by ‘?’. Sometimes the description may specify the event and its date, where the date of the document itself is liable to cause confusion. Texts from literature that is later in date than the position in the chronological sequence have headings in the form ‘From Mainwaring’s *Memoirs* (1760)’.

For English newspapers and journals that were published three times weekly under multiple dates (e.g. ‘30 September–3 October’), the last date is used to determine the placing of the document, and is given in the title line (as ‘3 October 1727 *The St. James’s Evening Post*’): the date as found on the original is cited at the beginning of the commentary with the title in abbreviated form (as ‘*SJEP* 30 September–3 October’). Where newspapers included an anthology of items from sources contributed under different dates, the publication date defines the title line, and any relevant sub-heading date is included as part of the transcribed text. Frequently news items were repeated in several newspapers, entries from daily or thrice-weekly papers were also gathered in the weekly papers (usually published on Saturdays), and items from London newspapers were often repeated later in the *Hamburger Relations Courier*. In these cases, one text, usually the best or earliest that we have been able to discover, is given documentary status, and other occurrences are not included or recorded unless they contain some significant variation.

For letters where a correspondent is usually identified by a landed title (e.g. ‘Earl of Shaftesbury’), this form is used; however, other titles (e.g. ‘Mr’, ‘Signora’, ‘Dr’, ‘Revd’) are not generally included with personal names, except in those cases where no forename is identified.

Document texts

Where the ‘document’ is an extract from a longer text, sections of the text additional to those referring directly to Handel may be included in order to establish a context for the reference; otherwise, an indication of context is given in the commentary. Where a text

is presented in a shortened form, internal elisions are shown by . . .; if the quoted text is free-standing (i.e. does not depend on surrounding material) the existence of preceding or succeeding text is not indicated.

Dates not immediately obvious as stated within a document text are glossed with an explanatory date in square brackets, e.g. ‘on Thursday next [25 June]’. In texts from correspondence, if the document itself includes a date of origin, a place of origin, or the address of the intended recipient, these features are included as part of the transcription, and the general layout of such features is reproduced. Greetings and relevant parts of subscriptions, where available, are included as establishing the identity and relationship of correspondents, even where the relevant extract from the letter is brief. The original line-arrangement of subscriptions and address panels is shown by oblique strokes except where the layout has some significance, and in the case of Handel’s autograph letters, where the original arrangement is transcribed. Abbreviations are expanded in formulaic subscriptions to English letters (e.g. ‘your most obedient humble servant’) unless some unusual or ambiguous element is involved. Adjustments have been made in document texts from some writers who indiscriminately used capital forms of certain letters to begin words.

From printed librettos (wordbooks) for Handel’s performances of operas and oratorios, prefaces and dedications are included, but the ‘Arguments’ and scene-descriptions are not; the source is identified by the title page as listed at the beginning of the commentary. Where the wordbooks include singers’ names, as is usually the case for the Italian operas, pages with the lists are transcribed, including any specific references to composer, librettist or scene-designer; in the cast lists for revivals of operas, descriptions following the names of the characters are not repeated unless they include some significant variation from the lists in previous wordbooks. For Handel’s performances which are not covered by such documentation, editorial reconstructions of the cast lists, mainly derived from evidence in the performing scores and contemporary printed music editions, are included in the commentaries. Where a wordbook is the principal or only surviving document for a performance of Handel’s music without his own involvement, the title page may be given in abbreviated form, and cast lists or prefaces are not reproduced unless they have some further relevance.

Commentaries

The source that has been used for the transcribed text is given as the first element of the annotation, except where that source has already been fully identified in the title line. As far as possible, archive locations are identified by abbreviated geographical codes: see ‘Libraries and archives’, p. 798. Identification of the source may be followed by a reference to a previously published transcription of the text, and to published facsimiles (of all or part of the original). One or two other references to relevant literature, such as the earliest or most complete previous publication of the text, or a survey of documents of the same type, may be included. No attempt is made to cover all previous references to a document, but particular publications which have led to the inclusion of that item during the preparation of this collection may be noted.

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Where the content of a document text relates to other comparable references or events, the connections are indicated by (for example) ‘see 1 January 1720’, or ‘cf. 1 January 1720’. A number of documents may be entered under the same date, but the appropriate cross-reference should generally be easy to find. For cross-references to documents that are ‘double-dated’ in Old and New Styles, only the filing date in the chronological sequence is given: a reference to ‘2(13) August 1726’ will therefore appear as ‘see 2 August 1726’. Titles of newspapers may be given in the shortest form which identifies the publication without ambiguity (e.g. *The Country Journal*, even though this was popularly known by its second title, *The Craftsman*).

The commentaries are intended to elucidate the content of the transcribed texts, including (for example) identification of the principal persons or musical works that are mentioned, and explanations of words and references that occur within the quoted passages.

Abbreviations in commentaries, and bibliographical references

See ‘Libraries and archives’ (p. 798) for the codes which are used to identify source locations in the commentaries. Locations are identified in abbreviated form, employing *RISM* sigla as far as possible but omitting the national code for British references: the Staats- und Universitätsbibliothek Carl von Ossietzky in Hamburg thus appears as ‘D-Hs’, but the Bodleian Library in Oxford appears as ‘Ob’.

Bibliographical references are given in ‘author/date’ form (e.g. Roberts 2012) with reference to the full citations in the Bibliography, which are arranged alphabetically by author and chronologically within author entries; music editions are entered under the name of the composer. Exceptionally, the following frequently cited sources have short forms without the year-date:

‘Burney, *History*’ refers to Charles Burney, *A General History of Music, from the Earliest Ages to the Present Period*, 4 vols. (London, 1776–89).

‘Deutsch’ refers to Otto Erich Deutsch, *Handel: A Documentary Biography* (London: Adam and Charles Black, 1955).

‘Harris’ refers to Ellen T. Harris (ed.), *The Librettos of Handel’s Operas*, 13 vols. (New York and London: Garland 1989), for facsimiles of opera wordbooks.

‘Hawkins, *History*’ refers to John Hawkins, *A General History of the Science and Practice of Music*, 5 vols. (London, 1776).

‘*HHb*’ refers to Volume IV of the *Händel-Handbuch*, a revised version of ‘Deutsch’, for which see the Bibliography under ‘Eisen and Eisen’.

The London Stage refers to *The London Stage 1660–1800, A Calendar of Plays, Entertainments & Afterpieces* (Carbondale: Southern Illinois University Press, 1960–8); Parts 2–4 cover the period of Handel’s career in London.

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INTRODUCTION

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‘Smith’ refers to William C. Smith, *Handel: A Descriptive Catalogue of the Early Editions* (2nd edition, Oxford: Blackwell, 1970), for printed editions of Handel’s works, with references to page numbers and edition sequence numbers, as, for example, ‘Smith p. 78 no. 1’.

Where an entry is taken from a later source which is identified by author, title and date in the title line, the source-reference in the commentary may have a short form without the date: thus, if the title says ‘From Mainwaring’s *Memoirs* (1760)’, the reference in the commentaries will be ‘*Memoirs*’.

‘os’ and ‘ns’ refer to dates in the Old Style and New Style calendars, respectively.

Where there is a sequence of references to performances in London theatres, the abbreviations from *The London Stage* are used: CG = Covent Garden; DL = Drury Lane; GF = Goodman’s Fields; HAY = Haymarket Theatre (sometimes called ‘Little Theatre, Haymarket’); KT = King’s Theatre; LIF = Lincoln’s Inn Fields.

Eighteenth-century currency in Britain, shown in two or three columns in financial ledgers, had 12 pence (d) to the shilling (s); 20 shillings to the pound (£). A guinea was 21 shillings or £1.1s.

Acts and scenes in operas and oratorios are identified by upper- and lower-case roman numerals, respectively: ‘Act III/ii’ refers to Act Three, Scene Two. Music volumes from the *Hallsche Händel-Ausgabe* have references by Series and Volume numbers: *HHA* II/41 refers to Serie II Band 41; references to the *Händelgesellschaft* (‘Chrysander’) music edition are by volume number, as, for example, ‘*HG* 48’.

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