A

Aachen. See AIX-LA-CHAPELLE

Academy of Ancient (originally 'Vocal') Music. Founded at the CROWN AND ANCHOR TAVERN in London in 1726, the Academy of Ancient Music performed a wide-ranging canonic repertory unique in the eighteenth century. Called the Academy of Vocal Music until 1731, this professional society included foreign singers (the castrato Pier Francesco Tosi, for example) until dispute over the choice of living composers led to the new name and a novel focus on works as old as Thomas Tallis and Giovanni Palestrina. While the membership came chiefly from the CHAPEL ROYAL, WESTMINSTER ABBEY, and ST PAUL'S CATHEDRAL, a list from 1730 included William Hogarth, John Perceval (later Earl of EGMONT), and numerous TORY gentlemen. Early leaders included Bernard GATES and Johann Christoph PEPUSCH; Agostino STEFFANI was the first president *in absentia*. Programmes balanced Italian with English composers, for example, Luca Marenzio and Thomas Morley. Recent works by Steffani, Handel or John Travers tended to be conservative in genre or style. Handel was represented by the *Utrecht Te Deum and Jubilate* in 1731 (TE DEUM, 1), *ESTHER* in 1742 and the Cannons anthem *My song shall be alway* in 1752 and 1757 (ANTHEMS, 2). Nothing close to this repertory was performed elsewhere, save perhaps at the Sistine Chapel, because its learned and specialised nature kept it on the fringes of London musical life.

In the 1750s Travers and Benjamin Cooke took the leadership, and by 1770 the repertory was focused on Handel and eighteenth-century British composers. A few pieces from the old repertory – William Byrd's setting of *Civitas sancti tui* twice in the early 1770s, for example – were nonetheless still performed. In the 1780s the society became a public concert series at the Freemasons' Hall under the leadership of Samuel ARNOLD, offering symphonic works, glees, selections from Handel's oratorios and a few Elizabethan madrigals. The series may have lasted until 1800, perhaps even to Arnold's death in 1802. WILLIAM WEBER

J. Hawkins, *An Account of the Institution and Progress of the Academy of Ancient Music* (London, 1770)
W. Weber, *Rise of Musical Classics in Eighteenth-Century England* (Oxford, 1992)

Accademia degli Arcadi. See ARCADIAN ACADEMY

Aci, Galatea e Polifemo ('Sorge il dì'), HWV 72. Sometimes inaccurately described as a cantata or pastoral opera, it is actually a serenata in two acts for three solo voices: Aci (high-lying soprano), Galatea (mezzo-soprano or contralto) and Polifemo (deep bass). The scoring includes recorder, oboes, trumpets, strings and continuo; either Handel did not provide an overture or it is not extant. He

completed his autograph score in NAPLES on 16 June 1708, adding on it the remark 'd'Alvito'. This hints that the serenata was intended as a celebration of the nuptials between the Duca d'ALVITO and Princess Beatrice di Montemiletto, which took place in Naples on 19 July 1708. The first performance was probably hosted at the Palazzo d'Alvito at Chiaia on the same day or during the following week. The serenata was commissioned by the bride's aunt, Duchess Aurora SANSEVERINO of Laurenzana (whom MAINWARING called 'Donna Laura'), and the libretto was written by her secretary Nicola GIUVO. It was revived (as *La Galatea*) on 9 December 1711 at the grand hall of the Palazzo Laurenzana in Piedimonte, to celebrate the marriage of the Duchess's son count Pasquale d'Alife to Marie-Magdalene de Croy (from a French ducal family related to the landgraves of Hessen-Darmstadt). On both occasions, Handel's music was part of lavish musical entertainments which included sets of serenatas and operas by different composers (N. Fago, PORPORA, G. A. PERTI, F. Mancini and others). It seems that Giuvo, who authored most of the librettos, followed a plan drawn from OVID's *Metamorphoses*, dealing with ill-fated couples. Unfortunately, both young bridegrooms died shortly after their respective nuptials, but, Neapolitan superstition notwithstanding, a further revival (as *Polifemo, Galatea ed Aci*) took place at the Palazzo Reale on 26 July 1713 for the name-day of Countess Anne von Daun, the four-year-old daughter of the Habsburg viceroy of Naples.

The original cast of singers is uncertain. Some authors have speculated that the remarkable role of Polifemo was intended for either Giuseppe Maria Boschi or Antonio Francesco Carli (both of whom later sang for Handel in Venice and London), but these candidates can be discarded: Polifemo was probably tailored for the Neapolitan priest Antonio Manna, who sang in N. Fago's opera *È più caro il piacer doppo le pene* for the d'Alvito wedding in 1708 and in four serenatas performed at Piedimonte in 1711. He had served as a bass in the Vienna court chapel with the large monthly salary of 100 Gulden (1700–5), and it is significant that he resumed the role of Polifemo in *Galatea* (different libretto, music by G. Comito) at Naples in 1722. It is unknown who created the roles of Galatea and Aci; for the 1711 revival they were entrusted to castratos from FLORENCE: Domenico Tempesti, who often sang major roles at Naples from 1705 to 1712, and the less renowned Giovanni Rapaccioli.

Metamorphoses (XIII. 738–89) is the original source of the sad story featuring Galatea (daughter of the sea god Nereus) and her beloved shepherd Acis (son of Faunus and the nymph Symaethis). The giant Polyphemus, the same one-eyed brute described in the *Odyssey*, yearns after Galatea, trying to lure her from Aci and finally to rape her, but to no avail. Then, at the height of his rage, he hurls a huge rock at Acis and crushes him to death. The shepherd's blood, gushing from beneath the rock, is changed by godly intervention into the river Aci; Galatea rejoins him in the Sicilian sea. Giuvo's finely crafted libretto dwells upon the conventional register of crossed love's labours (after Petrarch, a model dear to Aurora Sanseverino in her own verse production), and contrasts it with grotesque horror, while paying tributes to his patroness's name and heraldry with such keywords as 'aurora' (dawn), 'alloro', equivalent of 'lauro' (laurel) for Laurenzana, and 'aquila' (eagle). Themes, word-choice and particular turns of phrase show affinities to the texts of *LA TERRA È LIBERATA* and *DUNQUE SARÀ PUR VERO*.

Though apparently not conceived for staged performance, *Aci* elicited from Handel a warm response to character design. Polifemo's awe-inspiring range of two octaves and a fifth (D–a′), exploring gigantic intervallic leaps, well become his monstrous nature, as do the cavernous ending phrases and the conjuration through word-painting of a moth fluttering in the nocturnal shade ('farfalla confusa') in his slow aria 'Fra l'ombre e gli orrori'. The same grotesque imbalance, breaking the boundaries of both metric and melodic regularity, emerges in his forceful 'Precipitoso nel mar che freme', while his entrance aria 'Sibilar l'angui d'Aletto', introduced by an unusual obbligato recitative with two trumpets, forces the usual devices of the *aria di sdegno* into the imitation of hissing snakes and barking dogs. Galatea's vocal character appears more defiant than Aci's, whose subdued statements (with the only exception of 'Che non può la gelosia' and 'Dell'aquila gli artigli') mirror his submission to his lower-pitched beloved. In keeping with the pastoral tradition, depictions of tender feelings and nature's beauty prevail throughout in the lovers' parts, emphasised by sophisticated instrumental colour, such as in Galatea's 'Sforzano a piangere' with oboe and 'S'agita in mezzo all'onde' with recorder, or Aci's lyrical birdsong aria 'Qui l'augel da pianta in pianta' with oboe. Aci's plangent death scene ('Verso già l'alma col sangue') is based on quiet chromatic music from *Dixit Dominus* (Italian and Latin CHURCH MUSIC). Ensembles include the opening duet 'Sorge il dì', where the lovers' voices blend intricately, one trio for each act, and a perfunctory final trio.

Handel's later BORROWINGS from *Aci* notably include the trio 'Caro amico amplesso' altered into a lovers' duet in *PORO* (1731), and Polifemo's arias were reused in *RINALDO* (1711), *SOSARME* (1732) and *ATALANTA* (1736). The Neapolitan serenata bears almost no musical resemblance to Handel's CANNONS setting of the same story (*ACIS AND GALATEA*) composed in 1718, although he inserted seven of its numbers into a bilingual version of *Acis* in 1732.

CARLO VITALI

See also PALAZZI, 10–12

A. Furnari and C. Vitali, 'Händels Italienreise. Neue Dokumente, Hypothesen und Interpretationen', *GHB* IV (1991)
HHB ii
A. Hicks, *'Handel: Aci, Galatea e Polifemo'*, CD booklet note (Virgin Veritas, 5 45557 2, 2003)
J. Riepe, 'Händel in Neapel', *Ausdrucksformen der Musik des Barock. Passionsoratorium – Serenata – Rezitativ*, ed. S. Schmalzriedt (Karlsruhe, 2002)
W. Windzus (ed.), *Aci, Galatea e Polifemo*, HHA I/5 (Kassel, 2000)

Acis and Galatea, HWV 49$^{a/b}$. Handel did not specify a category of genre for this work, and over time it was referred to as a 'little opera', 'pastoral (entertainment)', 'serenata' and 'masque' (the most widely accepted term today). His musical connections with the popular myth, which harks back to a tale from Book XIII of OVID'S *Metamorphoses*, spanned almost four decades of his life: his first setting (*ACI, GALATEA E POLIFEMO*) was written for NAPLES in 1708, and he set it to music again ten years later for his patron James Brydges (later 1st Duke of CHANDOS). The libretto of *Acis and Galatea* is of uncertain authorship, but it might have been a close collaboration between the poets John GAY, Alexander POPE and John HUGHES. The story is a love triangle consisting of the 'pure

lovers' Acis (a shepherd) and Galatea (a nymph), and the monstrous cyclops Polyphemus, who is spurned by the horrified Galatea. In a fit of jealous rage, Polyphemus kills Acis with a rock, whereupon the grief-stricken Galatea uses her divine powers to transform the dead Acis into a fountain, so that the two lovers can be united for eternity. Two shepherds, Damon and Coridon, contribute advice to the rival male lovers (Damon to Acis; Coridon to Polyphemus).

Although the autograph of this first version of *Acis and Galatea* (HWV 49[a]) is undated, it was written for a private performance at CANNONS in June 1718. It is unlikely that this was a fully staged performance with scenic action, but perhaps costumes and scene decoration were involved. The only singers that can be traced to the 1718 performance are the tenors James Blackley (Acis) and Francis Rowe (Damon). This early version is marked by several musical peculiarities, including the complete absence of the alto register in both instrumental and vocal scoring; the choruses are for soprano, three tenors and bass, and were sung by the soloists. The players of the CANNONS CONCERT probably performed with one single instrument per part, with oboists doubling on recorders (Handel's scoring makes it clear that the different woodwind instruments were not used simultaneously).

The music is certainly Handel's finest early English masterpiece. The sinfonia is joyously extrovert, the choruses are superb (especially 'Wretched lovers', with its contrasting moods of wistfulness and a witty portrayal of the clumsy Polyphemus's arrival on the scene). The songs for each of the three principal roles are imaginatively characterised and charmingly melodic, and cover a wide expressive range from Acis's mellifluous 'Love in her eyes sits playing' and Polyphemus's rustic 'O ruddier than the cherry' (featuring sopranino recorder solo) to Galatea's pastoral 'Heart, the seat of soft delight' (in which two recorders and rolling string figures gently evoke the bubbling fountain which Galatea has transformed from Acis's corpse). There are two fine accompanied recitatives in different styles: Polyphemus's extraordinarily angry rant 'I rage, I melt, I burn!' and a moving death scene for Acis featuring string-writing of remarkable pathos. The songs for Damon and Coridon, in which their sensible moralising advice consistently falls on deaf ears, are also attractive.

There seems to have been at least one more performance at Cannons in late 1718 or early 1719, but more than a decade passed before *Acis and Galatea* was revived for the London public. In 1731 it was performed as a benefit for the tenor Philip Rochetti at the LINCOLN'S INN FIELDS THEATRE, for which occasion Handel might have lent some material. In June 1732, following an independent performance under the direction of Thomas ARNE, Handel introduced a revised version (HWV 49[b]) that had a run of four performances at the KING'S THEATRE. The *Daily Courant* advertised that Handel's performances would be 'performed by a great Number of the best Voices and Instruments', and that 'There will be no Action on the Stage, but the Scene will represent, in a Picturesque Manner, a rural Prospect, with Rocks, Groves, Fountains and Grotto's; amongst which will be disposed a Chorus of Nymphs and Shepherds, Habits, and every other Decoration suited to the Subject' (Deutsch, p. 293). The heavily revised score drew upon material adapted from both the Naples and Cannons versions, as well as borrowing movements from other cantatas, operas and oratorios

(including even the 'Wohin' chorus from the *BROCKES PASSION*). It grew from a two-part English masque into a three-act bilingual serenata, accommodating an expanded orchestra and choir, and featuring eight soloists (including the Italian opera company soloists Anna STRADA del Pò, SENESINO and Antonio MONTAGNANA). Handel simply merged the librettos of the two earlier works, had some of the Cannons songs translated into Italian and added a few more shepherds, whose names would change back and forth over the coming years. Another four performances were given during the 1732–3 season, and *Acis and Galatea* was part of Handel's concert series at OXFORD in July 1733. In May 1734 he directed a single revival which included Italian arias from *Il PASTOR FIDO* for Giovanni CARESTINI and Carlo SCALZI.

Two years later Handel performed it twice at COVENT GARDEN, with the role of Acis restored to tenor voice for John BEARD. On this occasion all of the singers were capable of singing in English, but, surprisingly, Handel again used a bilingual version. He did not revert to the all-English version close to the Cannons original until the 1739–40 Lincoln's Inn Fields concert season, when the masque was performed five times with the *SONG FOR ST CECILIA'S DAY* and various concertos (ORCHESTRAL WORKS). For these performances Handel added an elaborate choral conclusion to the duet 'Happy we', featuring a carillon (INSTRUMENTATION, 3). He revived the bilingual version again in 1741, probably to accommodate the castrato Andreoni, but his last revival at DUBLIN in January 1742 used the 1739/40 all-English version (albeit with a shorter version of the chorus 'Happy we' without carillon).

Although Handel never performed *Acis and Galatea* again, it was among the most performed of his works during his lifetime. John WALSH managed five print-runs of a reduced-score version and even published a subscription-based full score in 1743 (see *ALEXANDER'S FEAST*). The masque version (HWV 49[a]) was arranged by luminaries such as MOZART and MENDELSSOHN, but the bilingual 'serenata' revision (HWV 49[b]) is practically unknown today.

ARTIE HEINRICH

J. Butt, '*Acis & Galatea* HWV 49[a]: G. F. Handel – Original Cannons Performing Version (1718)' (CD booklet note, Linn CKD 319, 2008)
Dean, *Oratorios*
B. Trowell, 'Acis, Galatea and Polyphemus: A "serenata a tre voci"?', *Music and Theatre: Essays in honour of Winton Dean*, ed. N. Fortune (Cambridge, 1987)
W. Windszus (ed.), *Acis and Galatea* (1718 version), HHA I/9.1 (Kassel and Leipzig, 1991)
Georg Friedrich Händel. Aci, Galatea e Polifemo Cantata von 1708. Acis and Galatea, Masque von 1718. Acis and Galatea, italienisch–englische Serenata von 1732. Kritischer Bericht im Rahmen der Hallischen Händel-Ausgabe (Hamburg, 1979)

adaptations. A by-product of Handel's unparalleled popularity in the English-speaking world was the number and variety of arrangements of his works. These extend from complete oratorios and concertos to songs, hymns, organ voluntaries and student pieces for instruments. Most famous of all is the 'Largo' from *SERSE*, which for more than a century was in most people's minds a sentimental violin or piano solo, but was also brought into service in 1920 as the British Honduras National Anthem, with Latin words. 'The HARMONIOUS BLACKSMITH' and the HALLELUJAH CHORUS are to be found in dozens of arrangements, both vocal and instrumental.

Even in the composer's lifetime marches and songs from his operas had been adapted for use in ballad operas. In later times, the new texts imposed on his melodies often reflect the exalted image of him that arose at the time of the WESTMINSTER ABBEY festivals (HANDEL COMMEMORATION). Samuel ARNOLD, first editor of the collected works, was responsible for three large-scale sacred pasticcios based on selected works of Handel (PASTICCIO, 2). One of these, *Redemption* (1786), remained a feature of the London oratorio concerts for more than twenty years, and was published in vocal score in 1814. Two of the most popular 'anthems' by Handel in Victorian times were in fact parodies of opera songs derived from Arnold's *Redemption*: 'Holy, holy, Lord, God almighty', after 'Dove sei' from *RODELINDA*, and 'Lord, remember David', after 'Rendi 'l sereno al ciglio' from *SOSARME*.

The most numerous reworkings of Handel's melodies were in the form of tunes for hymns and metrical psalms. This practice was pioneered by Methodists (NONCONFORMITY), who had no reservations about singing sacred words to tunes with secular associations. CHARLES WESLEY exhorted singers to 'Plunder the carnal lover; Strip him of ev'ry melting strain, Every melting measure, Music in virtue's cause retain, Rescue the holy pleasure'. At first the choice generally fell on tunes whose structure resembled that of a hymn, such as the march from *RICCARDO PRIMO*, adapted by JOHN WESLEY as early as 1742, 'Sin not, O king' from *SAUL* (adapted 1750), and 'See, see the conquering hero comes' from *JOSHUA* (adapted 1754). With the growth of Handel's reputation as a 'religious' composer, arrangers were more willing to make use of some of his most popular love songs and to tailor their form to fit hymn texts. Even Anglicans began to relax their strictures. Richard Langley, organist of Exeter Cathedral, used three Handel melodies in his hymn collection *Divine Harmony* (1774): 'Sin not, O king'; the minuet from the overture to *BERENICE*; and 'Verdi prati' from *ALCINA*. Handel songs were also effectively adapted as charity hymns (that is, fund-raisers) for the London hospitals.

In 1790 Dr Edward Miller, organist of Doncaster, took an adaptation of 'I know that my redeemer liveth' already popular in dissenting circles, and reduced it still more drastically, bringing it down to 'common metre' (8.6.8.6). He set it to five metrical psalms in his widely used Anglican selection, *Psalms of David*, including Psalm 146, 'The Lord who made both heav'n and earth'. The result was a neatly balanced and appealing tune that was quickly adopted in many churches.

The decisive move was made by Arnold and John Wall Callcott in their influential collection *The Psalms of David for the Use of Parish Churches* (London, 1791). The editors, who enjoyed high prestige in musical circles and in the established Church, stated as one of their aims 'the preservation of many excellent pieces of old and foreign music, which were sinking speedily to oblivion'. The adapted pieces set to metrical psalms in the book included no less than twenty-seven by Handel (compared with only fourteen by other composers). With Anglicans as well as the Nonconformists on board, the fashion for the Handel parody hymn gained steam rapidly. Between 1790 and 1820 hymn tunes based on 'Verdi prati' appeared in 38 printed collections, 'See the conquering hero' in 79, 'Sin not, O king' in 111 and 'I know that my redeemer liveth' in 217. In each case, several different versions were in use. The popularity of these pieces was doubtless

one of the reasons for the many misleading attributions of other hymn tunes to Handel, which also reached their highest numbers at this time. An example is the splendid tune 'Hanover', which was in fact the work of William CROFT, but was attributed to Handel in countless publications, beginning in 1767. Another is 'JOY TO THE WORLD'. The fashion for Handel arrangements eventually subsided in Britain, but not in the United States, where in 1998 S. DeWitt Wasson found more than forty different Handel parodies in some 500 twentieth-century hymnals. Most popular of all is a melody based on 'Non via piacer' from *SIROE*, which is the standard American tune for 'While shepherds watched their flocks by night'.

NICHOLAS TEMPERLEY

See also ARRANGEMENTS

N. Temperley, *The Hymn Tune Index*, vol. 1 (Oxford, 1998)

Addison, Joseph (b. Milston, Wilts. 1 May 1672; d. London, 17 June 1719). Politician, poet, journalist and dramatist who initially intended to pursue a diplomatic career. On his way home from Italy in 1704 he may have met the young Handel in HAMBURG. Addison was a member of the politically, socially and culturally influential Kit-Cat Club, whose circle included Jonathan Swift, William CONGREVE and Richard Steele. His English opera libretto *Rosamond*, set by Thomas Clayton (1707), was produced as a handsome quarto WORDBOOK by Jacob TONSON the first, but its performances in 1707 were poorly received. His tragedy *Cato* (1713) held the stage for decades, but Addison is chiefly remembered for his lively periodical writing, which began with an essay for *The Tatler* in 1709 and flourished when, with Steele, in 1711 he launched the hugely successful journal *The Spectator*. He commented in *The Spectator* on Handel's first London opera *RINALDO*, reflecting on the inherent inconsistencies in and extravagant effects of Italian opera (6 March 1711, *Spectator* No. 5, vol. 1, 18–22).

LESLIE M. M. ROBARTS

The Spectator, 2nd edn, 2 vols. (London, 1713)

Adlington Hall. See Elizabeth LEGH

Admeto, Re di Tessaglia, HWV 22. First performed at the KING'S THEATRE on 31 January 1727, *Admeto* was among the most successful of Handel's operas for the Royal Academy of Music (OPERA COMPANIES, 2). GEORGE I reportedly attended all nineteen performances that season; it was also among the works implicated in the much-touted competition between CUZZONI and FAUSTINA Bordoni, which left its mark in contemporary gossip, engravings and printed pamphlets (RIVAL QUEENS). The original cast featured:

Admeto	SENESINO (castrato)
Alceste	Faustina Bordoni (soprano)
Antigona	Francesca CUZZONI (soprano)
Ercole	Giuseppe BOSCHI (bass)
Trasimede	Antonio Baldi (castrato)
Orindo	Anna DOTTI (alto)
Meraspe	Giovanni Battista Palmerini (bass)

George I's interest in *Admeto* might well be a result of the libretto's Hanoverian lineage. Aurelio AURELI's *L'Antigona delusa da Alceste*, set to music by Pietro

Andrea Ziani, was first performed in VENICE in 1660, and dedicated to the two Dukes of Brunswick-Lüneburg: Georg Wilhelm and Ernst August, the father of George I. After a number of Italian revivals, the original version travelled to HANOVER with the young Dukes, and was subsequently adapted by poet Ortensio MAURO and composer Matthio Trento under the title *L'Alceste* for presentation at the Hanoverian opera in 1679 and 1681. The 1681 Hanover libretto was likely the basis for the revisions made for Handel, which have yet to be securely attributed to either of Handel's usual collaborators, Nicola HAYM and Paolo ROLLI. The Hanover *L'Alceste* was likely the first opera the young George Ludwig would have seen as a young man; Handel's *Admeto* of 1727 was also likely the last opera George I attended before his death in June of that year.

The opera retains much of the complexity of plot, irony and playfulness that was Carnival's legacy to Venetian opera. Based loosely on EURIPIDES's *The Alcestis*, Handel's *Admeto, Re di Tessaglia* dramatises the tragicomic tale of King Admetus (Admeto) and the death and rebirth of his wife Alcestis (Alceste) who sacrifices her life in order to save that of her husband, is ultimately rescued from the Underworld and returned to her husband by Hercules. Aureli combined this with a secondary plot involving the exiled Trojan Princess Antigona who had been engaged to Admeto prior to his marriage. Admeto's brother Trasimede had become so enamoured of Antigona that he had given his brother a portrait of a woman of inferior beauty; Admeto broke the engagement and married Alceste, while Trasimede continued to swoon over the portrait of Antigona. Much of the opera concerns the complications caused by these games with portraits and identity, which are somewhat simplified in the version set by Handel: Trasimede contends with his love for the portrait and his desire for the woman who resembles that portrait; Admeto, who realises Trasimede's deception, also falls in love with the portrait, and resolves to marry Antigona in the aftermath of his wife's presumed death. Only after Alceste (disguised as a soldier in order to test her husband fidelity) stops Trasimede from killing his brother, is the truth revealed. Admeto chooses – albeit with undisguised ambivalence and at Antigona's urging – to return to his wife, while Trasimede's desires remain unfulfilled, a slightly muted conclusion that eschews the perfect *lieto fine*, arguably absorbing some of Euripides's play.

The mixture of comedy, intrigue and pathos – combined with more than a touch of the supernatural – inspired Handel to compose a brilliant and varied score. The eponymous hero's music plumbs the full range of human suffering. For example, in the opening scene Admeto's physical pain, inflicted by the knife-thrusting spectres in the 'Ballo di larve' (one of several pantomimic dances in the opera), inspires an extended passage of highly expressive accompanied recitative ('Orride larve') featuring remarkable harmonic juxtapositions and violent shifts in affect and tempo, before giving way to the calm despair of the aria 'Chiudetevi miei lumi'. Admeto's horrors return in II.viii for yet another startling accompanied recitative, 'Quivi tra questi solitari orrori', followed by the contrapuntally rich lament 'Ah, si morrò', in which the King's desire for his own death is captured by an obsessive semiquaver motive. Sung to the sleeping Admeto, Alceste's aria 'Luci care' (I.iii), with the unexpected introduction of the transverse flute at the end of the *prima parte*, provides an uncanny vision of the afterlife in a moment of extraordinary tenderness, while Antigona laments

her lost love for Admeto with the gentle siciliano 'Da tanti affanni' (II.vi). The numerous playful and comedic moments include Trasimede's fantasies about Antigona as Diana in 'Se l'arco avessi', a minuet that invokes the huntress goddess with a pair of horns (I.ix), or the cleverly aborted da capo aria 'Io ti bacio' (III.iv), in which Antigona kisses the portrait of Admeto.

The opera was revived twice under Handel's direction. Nine performances in the 1727–8 season introduced only one new singer, the soprano Mrs WRIGHT, who replaced Anna Dotti's male servant Orindo with a court lady named Orinda, the change in gender necessitating cuts in both plot and music. The most drastic abbreviations were made for the six performances for the 1731–2 opera season. Of the original cast, only Senesino remained, and even his role was cut considerably; Orindo was omitted entirely, and the casting of Alceste with a contralto (Anna Bagnolesi) and Ercole with a tenor (Giovanni Battista PINACCI) necessitated some infelicitous transpositions and cuts. The opera was also adapted for performances in HAMBURG (1729, 1731) and BRUNSWICK (1729, 1732 and 1739).

A third revival in 1754 at the King's Theatre under the direction of Francesco VANNESCHI, without the composer's involvement, marks the final performance of any Handel opera during the composer's lifetime and was, according to Charles BURNEY, received with 'indifference'. It may be this on this occasion that the autograph of the opera was lost, for it remains the only one of Handel's extant operas for which no complete autograph survives, and is also one from which relatively few borrowings have been documented. The score was completed on 10 November 1726, but the earliest extant manuscript is from the so-called Malmesbury collection (SOURCES AND COLLECTIONS, 12), which had belonged to Handel's admirer, Elizabeth LEGH. Legh may have been *Admeto*'s first champion. According to her sister Mrs Pendarves (later DELANY), Legh was 'out of her senses' after hearing the first full rehearsal of *Admeto*. Other important champions of the work include Burney, who provides a vivid description of each number of the opera, and J. J. Quantz, listed as one of the subscribers to the first printed edition, published by CLUER. WENDY HELLER

S. Aspden, 'The "Rival Queans" and the Play of Identity in Handel's *Admeto*', *Cambridge Opera Journal* 18/3 (2006), 301–31
Burney
D. Burrows and R. D. Hume. 'George I, the Haymarket Opera Company and Handel's *Water Music*', *EM* 19 (1991), 323–43
Dean, *Operas*
Harris, *Librettos*
W. Heller, 'The Beloved's Image: Handel's *Admeto* and the Statue of *Alcestis*', *JAMS* 58/3 (2005), 559–638
S. McCleave, 'Handel's Unpublished Dance Music: A Perspective to His Approach on Composition', *GHB* VI (1996), 127–42
S. Ograjenšek, 'From *Alessandro* (1726) to *Tolomeo* (1728): The Final Royal Academy Operas', Ph.D. dissertation (University of Cambridge, 2005)
Strohm

aesthetics. In the seventeenth century and the first half of the eighteenth century, music was still generally thought of as one of the 'Sister Arts' – alongside poetry and painting – which were all considered imitative. Of all the arts, poetry was considered to be the most excellent. James HARRIS – a friend of

Handel's – noted in his 1744 treatise 'concerning, Music, Painting, and Poetry' that, in the union of poetry and music, 'poetry must ever have the precedence, its utility, as well as dignity, being by far the more considerable'. Consequently, music was as it were in a state of dependence upon poetry and, in vocal music, it was expected to follow the meaning of the words as closely as possible. Though Harris acknowledged that the imitations of music were less precise than those of painting, he still gave credence to the idea that music was basically an imitative art. Such a conception accounts in particular for the common practice of 'word-painting' which consisted in imitating the manifest meaning of the words through musical figurations (e.g. a rising scale on words suggestive of elevation, or a low-pitched note on words suggestive of fall; quick divisions to express a flight or a slow movement and soft tones to express death or sorrow, etc.). Although numerous instances of word-painting are to be found in Handel's works, his art generally reflects a departure from this central tenet of baroque musical aesthetic. Servile imitation was made subservient to the quest for *expression*. Again and again, Handel's works are a plea for the ability of music to rival poetry as the most powerful of all the arts and to express intense, complex passions instead of simply being a graceful accomplice to poetry.

Even before Charles AVISON attempted to formulate a theory of musical expression in his *Essay on Musical Expression* (1751), Handel managed to go beyond the former theories of music that defined it as either a 'science' akin to mathematics, or an imitative art. Handel's music thus corresponded to the new conception of the link between nature and music that was emerging: music was meant to express feelings or passions rather than abstractly formalise – or 'imitate' – the inner workings of the universe.

Furthermore, Handel's art was to be gradually equated with the sublime, an aesthetic category originally borrowed from literature. The main characteristics of his music were thought to be its powerful effects and the fact that irregularity, rather than a strict adherence to the correctness of rules, prevailed in it. In his influential *Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* (London, 1757), Edmund Burke explained that the sublime resulted from all such excess in size, bulk or power as might create a feeling of terror. The energy, power and vitality of Handel's composition thus came to be associated with the idea of the musical sublime. For example, John Potter admired Handel's 'irregular flights of fancy' and the 'grandeur and sublimity' of his style. As for John MAINWARING, Handel's first biographer, he insisted upon the musician's native 'genius' and explained that 'those who have an inventive genius will depart from the common rules, and please us the more by such deviations'. In this way, Handel could be put on a par with Shakespeare, Homer or MILTON.

All this contributed to the upgrading of music which could now be considered equal, if not superior, to the other arts and literature. Handel's supporters, such as William HAYES, admired him precisely for the unexpected and irregular aspects of his music. The often expressed comparison between Handel and John DRYDEN testified to the fact that, with Handel, music had reached a status equal to that of literature. The great HANDEL COMMEMORATION at WESTMINSTER ABBEY and the Pantheon in 1784 and the following years saw the culmination of that transformation of Handel's art into large, 'sublime' performances which