

HANDEL

Halle - age 18

Study with Zachow

Italy- age 21

England - age 25

Zachow, Friedrich Wilhelm - teacher - collected works in DDT, 21/22

Composers represented in lost notebook

Krieger, Johann - DTB 15

Kerll, Johann Kaspar - see 17th century keyboard music 5; DTB 2/2

Froberger, Johann Jakob - see 17th century keyboard music 3, 4; Thesaurus musicus 9; microfilm 73

Ebner, Wolfgang

Albert, Heinrich - DDT 12/13

Krieger, Adam - DDT 19

Krieger, Johann Philipp - DTB, n.F. 8; DDT 53/54

Muffat, Georg - DTOe 89

Kuhnau, Johann - MMR 17; DDT 4

Buttstett, Johann Heinrich - Film 01157

Vetter, Andreas Nicolaus

Pachelbel, Johann - DTOe 17; DTB 2/1, 4/1

Poglietti, Alessandro - see 17th century keyboard music 6; DTOe 27

To Berlin in 1698: acquainted with Ariosti

Return to Halle: probationary organist at Halle Cathedral, 1702

Matriculated at University in 1702, not in school of law, but exposed to teachings of Christian Thomasius?
(see supplementary cat)

Acquainted with Telemann during this time

Hamburg, 1703-1706

Church musicians at that time: Thomas Selle, Christoph Bernhard

Arp Schnitger organs

Opera: Reinhard Keiser (from 1697)

Mattheson as friend and mentor (opera)

Almira (1705): Mattheson sang lead; followed by Nero, also with Mattheson, but only libretto extant

“...Italian opera was central to his career for more than 35 years...”

Italy, 1706-10; Florence, Venice, Rome, Naples

Met Alessandro and Domenico Scarlatti, Francesco Gasparini, Antonio Lotti

Heard opera with librettos which he later set? - A. Scarlatti, *Il gran Tamerlano*; G. Perti,

Dionisio (Sosarme), Ginevra (*Ariodante*), Berenice; Caldara, *Partenope*

Leading musical patrons in Rome: Cardinals Ottoboni and Pamphili, Marquis Ruspoli; also contact with Venetian ambassador, Cardinal Vincenzo Grimani?

Florence, 1707: Rodrigo (*Vincer se stesso*), “first all-Italian opera

Carnival season in Venice at the end of 1707?

Return to Rome in early 1708; *La Resurrezione* for Ruspoli (XB83.0401: Arnold, ca. 1796)

Naples, June-July 1708: *Aci, Galatea e Polifemo*

Rome “principal base again during 1709”

Principal music in terms of quantity from this period: Italian cantatas (*Clori, Tirsi e*

Fileno; *Il duello amoroso*; *Apollo e Dafne*; *Il delirio amoroso*; *Armida*

abbandonata; *O come chiare e belle*; *Aci, Galatea e Polifemo*

To Venice at end of 1709; *Agrippina* (2nd Italian opera): “85% of the arias are based on known self-borrowed or borrowed musical material...” (XB83.0005: Arnold, c.1795)

Back to Germany

Hanover by beginning of June 1710

Appointed Kapellmeister: position previously associated with opera composition, but at

time of Handel's appointment, chamber music; his chamber duos particularly tied to this time; also Apollo e Dafne

"Borrowings": Burrows, p. 46 & ff

London, 1711-19

"The primary attraction of London for Handel was the Italian opera company at the Queen's Theatre in the Haymarket" - opened 9 April 1705; "It was known as the King's Theatre after the accession of George I in 1714. Subsequent references to a Haymarket theatre are to this building, unless indicated otherwise. The opera theatre was on the west side of the Haymarket, on the site now occupied by Her Majesty's Theatre; the present-day Haymarket Theatre is on the opposite side of the street"

See Burrows, p. 64-5, about establishment of Italian opera in London

Dual-text libretti: "contemporary conventions of theatre auditorium lighting probably allowed the books to be read during the performances" - ?

Rinaldo: "first original work to be written for, and performed by, the Haymarket company." (2/24/1711); *Arie dell'opera di Rinaldo* (Walsh, ca. 1714); *Rinaldo, an opera as it is perform'd at the theatre Royal in Covent Garden* (Walsh, ca. 1762); (Ex) ML49.H12 v.1: Rinaldo word book with plea from Aaron Hill for royal support for opera; but Rodrigo overture and aria from Agrippina heard in London in 1710; preface also suggests that Hill was attempting to accommodate Italian opera to English taste; see Burrows p. 83 for self-borrowings in Rinaldo; See Burrows p. 85 re elaborate scenario

Back to Hanover (still held court appointment) in June 1711

Back to London by mid-October 1712

Il pastor fido 22 Nov. 1712

Teseo 10 Jan 1713 - "converted from Philippe Quinault's tragedie lyrique Theseus, bringing with it the five-act structure of the French original."; first collaboration with Haym; "By the time he came to compose Teseo Handel had used up a considerable stock of his self-borrowable music, and this opera owes less than its predecessors to pre-existing material."

Silla: short, "music seems rather perfunctory"; libretto gives no English translation, does not name singers; intended for private performance? - Burrows p. 88

Compositions to English texts: first attempt, verse anthem As pants the hart (HWV 251a) see Burrows p. 89; Utrecht Te Deum and Jubilate (1713) in tradition of Purcell Te Deum and Jubilate (1694) which were revived for celebration of Marlborough's military victories in 1702-8; "The 'Utrecht' Music set a new standard for time-scale and for musical solidity in English church music."; probably Chapel Royal choir, Royal Musicians, extra performers to capacity of St. Paul's organ gallery - "about 40 performers in all, perhaps more than had been assembled in one place in London since the coronation of Queen Anne in 1702."; see Burrows p. 93 re performance forces for 'Caroline' Te Deum (HWV 280) and Chandos anthems in relation to 'Utrecht' music and Bach

Political considerations involved in Handel's remaining in London (Burrows, p. 71); Court ode, Eternal Source of Light Divine and Utrecht Te Deum and Jubilate (1713) intended for Queen Anne's position in European war

1713: Association with John Arbuthnot, Queen's physician and literary figure - see (Ex) PR3630.M4 1742; (Ex) ML53.2.E87H36 (Esther libretto); (Ex) PR3291.A1H47g; (Ex) PR3291.A1E92 1712q

Break with Hanover complete with granting of annual pension by Queen, 28 Dec 1713

Te Deum (HWV 280) performed after arrival of King George & his party George I "normally attended at least half of the performance in each London opera season, and his son and daughter-in-law were even more assiduous in the 1714-15 season."

Amadigi di Gaula: 25 May 1715; dedication in printed word-book to Richard, Earl of

Burlington, signed by Heidegger (“effectively the manager of the Haymarket company and the theatre”), “seems to imply that Handel lived for a time at Burlington House” - (SVL) Microfilm 00409 - “French five-act tragedie lyrique was successfully converted (probably by Haym) into a three-act Italian opera”; “Handel returned to top form”

Trip to Germany in 1716? - supposedly contacted Johann Christoph Schmidt in Ansbach and persuaded him to come to London; later Handel’s principal copyist as John Christopher Smith

Water Music, 17 July 1717: see account in Burrows, p. 78

Haymarket closed in 1717; August 1717, private patronage with James Brydges, Earl of Carnarvon, later Duke of Chandos, with large house at Cannons Park - association lasted about a year, produced Te Deum (HWV 281), Jubilate (HWV 246), ten anthems, Acis and Galates, and probably Esther, first English oratorio; see Burrows, p. 81 re Handel’s relations with Brydges and relations of both to the political climate of the time.

Giulio Cesare in Egitto, original London word-book, 1724: (Ex) ML49.H12 vol.1

Publishers

Cluer

Admetus - 1727

Cooke, Benjamin

A 2d collection of the most celebrated songs in the opera of Alexander - 1726

Cross, Thomas

Engraver; see Radamisto (Meares, 1720)

Handel societies: see entry on p. 274, Krummel & Sadie

Hare

The favourite songs in the new opera call’d Elisa : as also, the additional songs in the opera of Rodelinda (London, I. Walsh and I. Hare, [ca. 1726] - (SVF) MICROFILM 112

Harrison

Later 18th-century editions

Longman & Broderip

Six concertos, for the harpsichord, or organ [ca. 1782]

Meares

“The Meares firm became one of Walsh’s chief rivals, and each frequently pirated the other’s publications.”

All the additional celebrated aires in the opera for Floridante (n.d.) (Ex) XB83.0024

The most favourite songs in the opera of Muzio Scaevola (London, 1722) (Ex) XB83.0009

Arie aggiunte de Radamisto opera (London, 1720) (Ex) XB83.0041 - royal patent dated 4/14/20
Il Radamisto opera (London, 1720) (Ex) XB83.0041 1st work issued after receipt of patent

Preston

See NOTIS for late 18-early 19th century eds.; Walsh > Wright & Wilkinson > H. Wright Preston & Son

Randall

See NOTIS; along with John Abell, inherited Walsh business; “published for the first time the complete full scores of a number of Handel oratorios, strating with Messiah” - (Ex) XB83.0092; “At his death his widow Elizabeth carried on the business until 1783, when it was taken over by Wright & Wilkinson.”

Walsh

See Krummel & Sadie, p. 465 and ff.; “Walsh was the first music printer and publisher to adopt regularly the passe-partout technique of printing title-pages.” “Walsh

fully developed the firm's relationship with Handel, publishing all his later works and in 1739 being granted a monopoly of his music for 14 years; the op. 4 concertos were apparently dedicated to Walsh."

Watts

The musical miscellany (London, 1729-31) - 6 vols. (Ex) XB83.0403

Wright, Daniel (father & son)

"The Wrights were perhaps the most notorious musical pirates of their time, copying numerous publications, especially those of John Walsh."

Wright & Wilkinson

See Krummel & Sadie re relationship to Elizabeth Randall, Walsh, Preston

Notes to accompany Hall Handel Collection held by the Princeton University Library.

Call numbers in red are items held in the collection. Consult main catalogue under that call number for details.