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978-1-107-01953-9 - George Frideric Handel: Collected Documents: Volume 1: 1609–1725

Compiled and 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. As well as being an outstanding musician with a successful career as a composer of Italian operas and English oratorios, Handel was a well-known figure in his own lifetime, with an international reputation. 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 includes family documents from Halle, then covers Handel's early career in Germany and Italy, followed by the period in which he became an established composer for London's Italian opera company while also writing the *Water Music* and the *Utrecht Te Deum* for the British court.

**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.

**Helen Coffey** is Lecturer in Music at the Open University, and has worked on the Handel Documents Project since it began in 2007. Her doctoral dissertation (2006) focused on the patronage of instrumentalists in Germany during the late fifteenth and early sixteenth centuries. This subject, and the activities of court and civic musicians in England at the same period, has formed the focus for subsequent published articles; her current research interests include the musical patronage of King George I as Elector of Hanover, and the careers of German musicians in England during the eighteenth century.

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**John Greenacombe** is a visiting research associate at the Open University and a Trustee of the Handel Institute. An architectural and urban historian, he was formerly General Editor of *The Survey of London*. His participation in the Handel Documents Project has enabled him to bring together his experience of British archives and a long-standing interest in Handel's life and music.

**Anthony Hicks** combined a career as a computer systems analyst with an influential role as a researcher, critic and author on musical topics, and 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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GEORGE FRIDERIC  
HANDEL  
COLLECTED DOCUMENTS

VOLUME 1

1609–1725

COMPILED AND EDITED BY

DONALD BURROWS

HELEN COFFEY

JOHN GREENACOMBE

ANTHONY HICKS



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CAMBRIDGE  
UNIVERSITY PRESS

University Printing House, Cambridge CB2 8RU, United Kingdom

Published in the United States of America by Cambridge University Press, New York

Cambridge University Press is part of the University of Cambridge.

It furthers the University’s mission by disseminating knowledge in the pursuit of education, learning, and research at the highest international levels of excellence.

[www.cambridge.org](http://www.cambridge.org)

Information on this title: [www.cambridge.org/9781107019539](http://www.cambridge.org/9781107019539)

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First published 2013

Printed in the United Kingdom by TJ International Ltd. Padstow Cornwall

*A catalogue record for this publication is available from the British Library*

ISBN 978-1-107-01953-9 Hardback

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## PREFACE

There is a rich and diverse legacy of contemporary documents relating to Handel's life and career. From his first twenty-five years there are substantial materials in German, Italian and French: he features in the parish records of Halle, his birthplace; in the household accounts of Roman patrons; and in the court records of Hanover. By the time he came to London in 1710 his professional and social standing ensured that he would be noticed in private correspondence, and three years later a remarkable public relationship with the British court was initiated through the 'Utrecht' music and his pension. During the half-century of his residence in London, the quantity of activity in theatre and concert performances there was probably greater than in any other European capital at the time, and was complemented by thriving publishing industries for books, newspapers and music. These circumstances produced a substantial documentary trail about Handel, through news reports, advertisements for opera and oratorio performances and music publications; essays and verses also refer directly to the composer. The trail is not confined to London, however, because his music was taken up in Britain's provincial cities, and his operas were performed in Germany. The documentation of Handel's music thus moves outwards, recording performances with which the composer was not personally involved as well as events in his own life.

Interest in 'Handel documents' can be traced back at least to 1725, when Johann Mattheson published the text of a letter from Handel. John Mainwaring's biography of the composer, published in 1760, includes a list of works accompanied by composition dates which can only have been derived, directly or indirectly, from the autograph music. From the 1770s and 1780s the music histories of Burney and Hawkins, and Burney's account of the 1784 Handel Commemoration, follow Mainwaring's model by including biographical material that must have been recorded from first-hand recollections. Burney's descriptions of Handel's operas reveal that he referred extensively to the London newspapers as well as the musical autographs. The first systematic investigation of Handel documents can be attributed to Victor Schoelcher, probably assisted by Rophino Lacy as his researcher, who prepared manuscript indexes of Handel's publications and performances that went well beyond the needs of his published biography of the composer (1857). Schoelcher's work was extended further by Friedrich Chrysander for his Handel biography (1858–67, uncompleted); subsequently, a combination of musical and antiquarian interests led scholars such as Richard Streatfeild and Frederick Edwards to investigate particular documentary areas.

The systematic collection of 'Handel documents' was taken up again, nearly a century after Schoelcher and Chrysander, by Otto Erich Deutsch, whose *Handel: A Documentary Biography* (1955) had the benefit of his previous experience from similar projects for Schubert and Mozart. Deutsch's book immediately established itself as an

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essential resource for anyone seeking information about Handel and his music. A German version, incorporating some corrections and additional material, was published in 1985 as Volume IV of the *Händel-Handbuch*, but by then it was apparent that something more radical than a 'revised Deutsch' was required, involving a comprehensive re-examination of the original sources. Since then, also, substantial new material has been added as a result of further research, for example in the work of Ursula Kirkendale on Roman documents, and Milhous and Hume on London's theatrical history.

The present publication is the result of a happy conjunction of support from a number of sources, and the collaborative work of an editorial team. Without a grant from the Arts and Humanities Research Council in 2007–10 the project could not have been attempted; it could not have been brought to completion without the continuing support of the Open University and the Winton Dean Fund of The Handel Institute. The Open University's Faculty of Arts generously extended staffing contracts, and the University's Regional Centre in London provided a physical base for the project; Winton Dean has taken a personal interest in its progress. The core research team began with Donald Burrows, Anthony Hicks and Helen Coffey (then Green); Anthony Hicks died in May 2010 and John Greenacombe joined in November 2010. Tom Seymour Evans and Tessa Whitehouse assisted as researchers in 2011–13 for the completion of the text.

Staffs of archives and libraries, and owners of privately held material, have willingly supplied copies of documents, facilitated our visits and responded to our enquiries. Support has been given by scholars and researchers in many specialist areas, and we regret that it has not been practical to give credits for individual contributions in the commentaries to documents. A list of acknowledgements is given in Volume 5. Ellen Harris, David Hunter, Rashid-S. Pegah, Juliane Riepe and Janice Stockigt led us to some sources prior to the publication of their own discoveries. We thank Victoria Cooper for acting as our advocate with Cambridge University Press for the publication of the book, and the production staff at Cambridge for seeing it through to realisation.

In order to present relevant document texts in the original languages and in English translation, we have had the assistance of consultants for the transcription and translation of foreign-language documents. David Kimbell has been the principal consultant for German texts, Terence Best for Italian and French texts; other consultants have included Konstanze Musketa, Juliane Riepe, Dorothea Sommer and Eva Zöllner. Peter Brown, Donald Hawkins and Ester Lebedinski have assisted with Latin, Dutch and Swedish texts, respectively. To solve the problems posed by (for example) historical vocabularies, the rebarbative idioms of early eighteenth-century German, the allusive obscurities of some Italian correspondents, and the use of contemporary abbreviations for forms of address, our consultants have received further generous help from several experienced specialists who are credited in the acknowledgements. As author/editors,

however, we take full responsibility for the final forms of the texts and translations. The object of the translations has been to convey the content in clear and fluent modern English, while preserving the character of the originals.

In the Faculty of Arts at the Open University we have also received assistance and advice over the preparation of text from Andrew Tinson (Senior Support Manager); Blaise Compton (Project Officer) prepared the music examples and investigated the Handel items from ballad operas performed in London.

Although we have tried to be as comprehensive as possible in coverage, it has not been possible to locate all the original documents and to pursue every area of interest. We have given priority to the transcription and presentation of the document texts and, although new material has been incorporated, we have worked outwards from the repertory for which there are published references. Commentaries begin with a statement of the source for the text, but do not provide a bibliographical history of previous references. The commentaries elucidate the content of the document texts but do not give comprehensive references to interpretative literature, and we have not encroached into the interpretative exercise of ‘Handel biography’ further than is needed for the elucidation of the documents. The logical presentation of texts, translations and commentaries inevitably leads to a format similar to the one adopted by Deutsch in 1955; we hope that the present book will be as durable, useful and companionable as its predecessor.

D. B., H. C., J. G.

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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. Also included are texts relating to his family in the period before his birth-date in 1685, and documents on topics that directly affected the circumstances of his career, such as his singers, his orchestras and the legal framework for the Royal Academy opera company. For the period following his death in April 1759, performances of major works by Handel are documented throughout 1759, but then discontinued. Documents relating to his funeral, the execution of his will and the installation of his monument in Westminster Abbey are included, as also are documents relating to the first publications of his music up to 1763.

References to Handel in works of commentary or fiction subsequent to his death on 14 April 1759 are not included unless they provide first-hand personal reminiscence of Handel which is not included elsewhere. 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. Similarly, biographical passages from Mattheson's publications are included with the documents for the years to which they refer. A few other texts are also incorporated near the dates to which their contents refer.

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. A major contribution to the printed sources comes from London newspapers, which carried routine advertisements for theatre and concert performances, and also for music publications, in addition to relevant news items; furthermore, although London was unique in the extent of its newspaper industry, there are also relevant items in newspapers from European and provincial British cities. Handel's musical scores (of which about 8,000 leaves survive in his autograph and a comparable number in his performing scores) are in themselves 'Handel documents', but their detailed history, as elucidated for example in the 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 directly related to the circumstances of Handel's performances, such as orchestra lists and newspaper reports noting the arrival of his singers, are included. Where a topic has been the subject of

previous documentary attention (and was thus included by Deutsch), but is now regarded as doubtful, this is treated in a commentary: examples include the attribution of *Il pianto di Maria* and the *Passion nach Evangelisten Johannes*.

*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 the document text and are not placed (unless by coincidence) at the bottom of a page.

Texts from foreign-language documents are usually followed immediately by a complete English translation, printed in *italics*. Some non-literary documents, such as account lists, are not repeated in full as translations: in these cases, translations of any elements that are essential for an understanding of the text are included in the transcription as interpolations within square brackets. Exceptionally, passages in some long foreign-language documents which include little direct reference to Handel are summarised in English.

Apart from the extracts from Mainwaring’s biography (etc.) as described above, 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.

Entries are grouped by calendar years up to mid-1710, and thereafter follow the cross-year pattern of the London theatre seasons (e.g. 1710–1711). In the latter case, 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.

From 1710–11 onwards, 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. ‘Radamistus’ or ‘Rhadamistus’ for *Radamisto*). 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 with 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. 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.

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. Recurring administrative documents, such as notices of meetings of the Royal Academy of Music subscribers, are given in full at the first occurrence but are summarised thereafter unless they include additional information. Some documents relating to recurring financial transactions (Handel’s accounts at the Bank of England and the quarterly 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: the text of the first relevant document is given in full in the main sequence and subsequent items are covered by the summary entries unless a significant change in the content of the text is involved.

For documents that appeared in magazines or in serial form, items are placed under the initial publication date (where known), with a further reference to first publication in complete or collected form. Where several documents have the same date, the order of presentation is to some extent pragmatic, but, in general, newspaper announcements (presumed to appear at the start of a day except for those in the evening papers) appear 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 placed last under the date, immediately before any documents deriving from the wordbooks.

Editorial dates, whether in headings or annotations, use ‘5 April 1752’ as the standard form; ordinal forms (‘5th April’, ‘the 5th’) are retained in quotations and used occasionally elsewhere if convenient and there is no possibility of ambiguity.

Publications of books, pamphlets and music, and publications to which Handel subscribed, are documented as far as possible by the date of publication, and preceding documents relating to the announcement of publication or subscription are included. More detail of the progress of subscriptions, where relevant, is given 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 all of these are not recorded. ‘Published this Day’ was frequently retained in later repeats of the advertisements, so it is possible that a quoted document had predecessors that we have not been able to trace or include. In Volumes 1 and 2 names and addresses of London music publishers are

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transcribed for the first relevant advertisement of each season, but addresses are not repeated in subsequent texts unless there is some significant variation.

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 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 generally given to placing the documents at the end of the ‘season year’ (instead of the calendar year) from 1710 onwards, so that they do not interrupt related sequences of texts around the change of calendar year: a document with a publication date ‘1722’ may thus be included at the end of the 1721–1722 season, even though there is the possibility that it may have not appeared until the early months of 1723.

Transcriptions of advertisements and other documentary evidence are given for all identifiable performances in which Handel was involved. For advertisements from newspapers, 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 and require annotation in their own right. In cases where a performance was announced for a certain date and then postponed or altered in content, the announcement on the day itself or most immediately prior is included, the business of the postponement being noted in the commentary. Earlier announcements may, however, also be quoted as documents if the postponement or other changes are more complex than can be explained in a brief note. Notices of the first performance in a run of Handel’s operas or oratorios are given as full text, as also are the notices of the first performance of an opera season. Within each season recurring elements in subsequent notices (such as ticket prices, starting times and the prohibition ‘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, though in full if there is a particular significance to the event. Texts revealing the activities of singers (such as their contracts or their times of arrival in London, which may have affected the preparation of performances) are included, as also are notices of performances of Handel’s music beyond the composer’s jurisdiction.

*Title lines*

The chronological sequence takes into account the different calendars associated with the successive locations associated with Handel’s career, giving precedence to the calendar that was most relevant to the documents for each period. Up to the end of 1699 the Julian (Old Style) calendar is treated as primary, giving place to the Gregorian (New Style) calendar for Handel’s years in Hamburg and Italy during 1701–10. From September 1710, when London became Handel’s base, the Julian calendar returns, until Britain adopted the New Style in 1752, with the calendars coinciding from 14 September 1752. The New Style calendar was 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. ‘26(15) January 1709’, ‘10 February (31 January) 1710’ or ‘4(15) August 1750’. The year is always considered to begin on 1 January; in the document texts, transcribed dates are repeated in the form they appear on the originals (e.g. ‘1 February 1744/45’), and may thus 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 (e.g. ‘Ruspoli Household Accounts’); 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 *Samson*’ or ‘Revival of *Samson*’; performances of Handel’s works by other people take the form ‘Performance of *Giulio Cesare* in Hamburg’. 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)’.

Titles of newspapers are given in the shortest form which identifies the publication without ambiguity. 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, and, in particular, entries from daily or thrice-weekly papers were

also gathered in the weekly papers (usually published on Saturdays); 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. 4th Earl of Shaftesbury, or Prince Anton Ulrich of Saxe-Meiningen), this form is used; however, 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.

Dates not immediately obvious as stated within a document text are glossed with an explanatory date in square brackets: ‘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 subscriptions, where available, are included as establishing the identity and relationship of correspondents, even where the relevant extract from the letter is brief.

From printed libretti (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.

### *Conventions of transcription*

As far as possible, document texts have been newly transcribed from the original sources, either directly or from facsimiles; where it has been necessary to rely on a secondary transcription, this will be apparent from the first source reference listed in the commentary.

Where passages are omitted from within the section of the document that is transcribed, the usual sign of a lacuna (. . .) is used to indicate the omission. However, such indications are not given before and after quoted texts which are complete in themselves, without dependence on preceding or following material, but occur in the course of a longer document. Relevant elements which are not part of the main text, such as address panels on letters, are given at the end of the text, with oblique strokes to indicate line breaks.

Editorial comments or additions within a document transcription are placed in square brackets: these indicate features of the document's layout (e.g. text written in margins, signatures, and the contributions of different writers) and supply missing words to the text, as well as adding interpretative clarifications, including translations of brief phrases in foreign languages. The rare occurrences of square brackets in the originals, mainly from printed sources, are replaced by round brackets. Sparing use is made of '[sic]', generally confined to points where the reader is likely to question the validity of the transcript, where there is an ambiguity, or where there is a contradiction (e.g. with regard to dating) with another element in the document. Within square brackets, the use of italic is reserved for titles of works and interpolated translations, and to distinguish text from commentary – as, for example, [violin *deleted*].

Certain compromises are necessarily involved in the process of providing faithful representations of the original texts while also making them accessible to present-day readers. The 'documents' are very diverse in nature. Correspondents and printers had individual styles, the range of sources includes texts in several different languages (including German manuscripts written in *Kurrentschrift*), and in a few cases document texts are only known from later printed sources that did not reproduce features, or indeed the complete contents, of their originals. Some regularisation has been undertaken, while retaining as far as possible the most characteristic features from the styles of the authors and printers.

The original format of document texts is reproduced or represented where the layout is an essential feature of the document, as it is for example in many newspaper announcements and in manuscript financial accounts. Longer centred texts are retained as centred, but lines are divided as naturally fits the transcribed form. Where possible the paragraph structures from original documents have been retained, but correspondents (particularly) varied in their employment of indented paragraphs and in the consistency of their usage. Some editorial clarifications have been introduced, with new paragraphs to indicate changes of topic, and capital letters at the commencement of paragraphs. The original layouts of poetic texts have been reproduced as far as possible.

Capital letters from the originals are generally retained where unambiguous, even if eccentric; many handwritings do not distinguish clearly between capitals and lower case, especially in English over the letters 's' and 'h'. In some cases modifications have

been made if there appears to be no significance to the capitalisation. English spelling was not standardised at this period: authors of letters, printed texts and even administrative accounts had individual habits and forms of expression. These have only been modified (usually with editorial comment or correction in square brackets) if they are likely to be incomprehensible to, or misunderstood by, the present-day reader. However, antiquated spellings (usually involving the letter ‘c’, as in ‘corporacion’, ‘porcion’ and ‘pencion’ or ‘pençon’) that were conventional in legal and administrative documents have been modernised. Apparently intentional gaps in prose are indicated by ‘[space]’.

Eighteenth-century printed sources are generally fairly consistent in their use of punctuation, but the authors of manuscript documents were capricious and inconsistent with regard to both quantity and usage of punctuation marks. Some editorial intervention has been inevitable; editorial additions or alterations are indicated with square brackets, particularly where choices have been made that may affect the sense (for example, in the divisions that arise from the insertion of punctuation). Voice-ranges are identified editorially in transcriptions from the cast-lists in printed wordbooks: the nomenclature (e.g. mezzo-soprano) is based on the clef used by Handel. Use of quotation marks in prose passages is adjusted to modern form, i.e. ‘ to start a quotation, and ’ to end it, instead of “ at the beginning of each line as is the old convention. The continuous application of the old form in poems (and some prose) is not reproduced unless it has some independent significance.

In transcriptions from manuscripts, passages that have been subjected to alteration by their authors are usually transcribed without comment in their final form, unless a significant variation is involved. Underlining from manuscript documents in English is retained: where the original is unavailable and underlining has probably been replaced by italic in a published transcription, equivalent underlining is restored. From printed sources, the distinction between roman and italic fonts is retained, and variations in sizes of capitals are represented where this is practical. Gothic font is reproduced only when it occurs incidentally within passages that are printed in other type-faces: alternations of gothic and other fonts are represented elsewhere with roman and italic in the texts.

Non-English documents are transcribed in the original languages, as literally as is practicable. Different forms of the same characters from Italian texts (i and j, u and v) are reproduced in the transcriptions, but are standardised to modern forms in the commentaries. Words in Greek from the originals are transcribed into modern Greek characters, without attempting to reproduce the abbreviations commonly used in eighteenth-century typography. For German manuscript documents which are written mainly in kurrentschrift, those elements that are not in schrift are printed in italics.

In English texts, abbreviations currently in common use, or unlikely to cause a modern reader any difficulty, are retained (e.g. ‘&’, ‘&c.’, ‘Mr’, ‘Mrs’); such forms as ‘tho’ for ‘though’, or ‘shou’d’ for ‘should’, are also retained. However, ‘£’ replaces the equivalent ‘l.’ as used in the eighteenth century, and is transferred to the modern

position before the numbers. Short words written with simple scribal abbreviations are transcribed in their full forms: thus ‘coñon’ appears as ‘common’, ‘sr’ as ‘sir’ (thus distinguished from ‘senior’), ‘wch’ as ‘which’, ‘ye’ as ‘the’ (except where it means ‘you’), ‘yt’ as ‘that’, ‘ym’ as ‘them’ and ‘yr’ as ‘your’. ‘Per’ replaces the various forms and symbols with the same meaning that occur in Italian and English documents; standard forms such as ‘Sigr’ (Signor, Signore), ‘Sigr’ (Signora) and ‘Mons.’ (Monsieur) will not be expanded at every occurrence. Where an abbreviation occurs several times in the same text, the first occurrence will be expanded (e.g. ‘Ma[jes]ty[']s’) but subsequent ones may not (‘Matys’). Otherwise, abbreviated words are generally expanded to full length; if there is any unusual or ambiguous feature, the added letters are shown in square brackets. In eighteenth-century English manuscripts, word abbreviations involving the omission of internal letters were often written using superscript letters over various stops, as, for example, M<sup>f</sup> or Sec<sup>r</sup>. Superscripts are lowered to standard font in transcriptions of prose passages; the stops are retained for short forms such as ‘Mr.’ (which appear thus in contemporary printed sources) but omitted when longer words are expanded (as in ‘Sec[retar]y’). In document texts which are presented with many abbreviations (as, for example, financial records in which abbreviations are part of the convention), the original punctuation is retained after the former superscripts.

*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. 787). Identification of the source may be followed by a reference to a previously published transcription of the text, and any 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.

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 ‘31 July (11 August) 1718’ will therefore appear as ‘see 31 July 1718’.

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.

Cambridge University Press

978-1-107-01953-9 - George Frideric Handel: Collected Documents: Volume 1: 1609–1725

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

Frontmatter

[More information](#)*Abbreviations in commentaries, and bibliographical references*

See ‘Libraries and archives’ (p. 787) 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’.

See ‘Title lines’, above, for the system of references to thrice-weekly English newspapers. Source references are not generally given for newspapers. The principal collections for British newspapers are the Burney Collection (Lbl) and Nichols Newspapers (Ob), supplemented by the runs of *The Daily Advertiser* at US-Wc and *The Salisbury Journal* at US-NH; Hamburg newspapers are quoted from the collection at D-Hs, and other relevant collections are located at The Hague, Amsterdam and Dublin.

Bibliographical references are given in ‘author/date’ form (e.g. Roberts 2011) with 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 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. A Collection of Seventy-One Librettos Documenting Handel’s Operatic Career*, 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’.

‘Smith’ refers to William Charles Smith, *Handel: A Descriptive Catalogue of the Early Editions* (2nd edition, 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 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,

HAY = the Haymarket Theatre (sometimes called the ‘Little Theatre, Haymarket’),  
KT = the King’s Theatre, LIF = Lincoln’s Inn Fields, QT = the Queen’s Theatre.

Eighteenth-century currencies had the following divisions:

- Britain 12 pence (d) to the shilling (s); 20 shillings to the pound (£). A guinea was 21 shillings or £1 1s.
- Italy 100 baiocchi to the scudo.

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 *Hallische Händel-Ausgabe* have references by Series and Volume numbers: *HHA* 11/41 refers to Serie 11 Band 41; references to the *Händelgesellschaft* (‘Chrysander’) music edition are by volume number, as for example ‘HG 48’.