



Dr Berta Joncus, Goldsmiths

Handel in the Drawing-Room: Women of Quality as Influencers of Britain's Music

I. Anne, Princess
Royal and
Keyboard Virtuosa





*Children of King
George II.
Mezzotint after
unknown artist,
c1715-1720.*

*Anne Born October the 20th 1709.
Amelia Sophia Eleonora Born May 30th 1711. | The Prince of Wales's Children — | Elizabeth Carolina Born May 30th 1713.
Frederick Lewis Born Jan. 3rd 1706. | Cum privilegio Regis. | Edid. J. Kneller del. G. Kneller sc. in the Strand Great*

Handel as Teacher: Keyboard, Composition, Vocal Coach

From David Hunter,
'Handel's Students' *Early Music* 39, no. 2 (2011):
157-64.

<i>Forename</i>	<i>Parents, their titles or occupations</i>	<i>Dates</i>	<i>Dates of instruction</i>
Cyril	John and Bethesda Wich; diplomat at Hamburg	c.1690–1756	1703–5
?	Sbülen; merchant at Hamburg		?1703–5
Petronilla Melusine	King George I and his mistress Melusine von der Schulenburg, Duchess of Kendal	1693–1778	?1711–12, 1714–19?
Margarethe Gertrude	King George I and his mistress Melusine von der Schulenburg, Duchess of Kendal	1701–26	?1711–12, ?1714–20
William	Charles Babell; musician	c.1690–1723	?1712–?
Johan-Helmich	Johan Roman; musician	1694–1758	?1714–21
Anne	King George II and Caroline	1709–59	?1720–?
Amelia (Emily)	King George II and Caroline	1711–86	?1723–?
Caroline	King George II and Caroline	1713–57	?1723–?
John Christopher	John Christopher Smith, Sr; Handel's business manager and chief copyist	1712–95	1725–30
Susannah Maria	Thomas and Anne Arne; upholsterer	1714–66	1730s?
Cecilia	Charles Young (1686–1758)	1712–89	1730s?
Anna Maria	William Mullins; minor office-holder, librettist	?1723–93	1730s–40s?
Elisabeth	Duparc	d.1773	late 1730s?
Caterina	Galli	c.1723–1804	1740s?
Giulia	Frasì	d.1772	1740s?
Charlotte	John Rich and second wife Amy; impresario		1740s?
John	Camidge	1734–1803	late 1740s– early 50s?
Rowland	Rowland and Jane Davies	1740–97	1750s?
Cassandra	Frederick	c.1741–after 1779	1750s?

Handel, court music master

- Princess Anne begins lessons almost certainly from 1720, her sister probably three years later
- Sundays 4 and 5p.m. warm-up; lesson from 5 to 6.30
- Caroline and Amelia (Emily) taught by Handel
- Emily dropped music for drawing



The Music Party.

Oil on canvas by Philip Mercier, 1733.



Princess Anne (1709 – 1759): Keyboard Virtuosa

‘Since I left your native Hamburg . . . nothing on earth could induce me to teach music, with one exception - Anne, the flower of princesses’. Handel in 1734, cited in Jacob Wilhelm Lustig, *Inleiding tot de Muziekkimde*, 2nd edn (1771)

‘Her highness is a perfect mistress of musick & has a very agreeable voice’.
Jacob Wilhelm Lustig (1771)

Self-portrait. Oil on canvas, 1740.

Princess Anne's keyboard exercises

- keyboard exercises to realize continuo and fugues
- autograph manuscript, draft and fair copy
- pedagogic – increasing complexity



Bsp. 20: (nach: G. F. Händel, *Aufzeichnungen zur Kompositionslehre*, a.a.O., S. 481.



Bass lines figured and unfigured

Bsp. 8:

3 b 3 b # b # b # 3 # 3 # b b b b

Bsp. 9:

6 b b # 6 6 6 b 6 6 etc.

Bsp. 10:

6 5 3 6 5 6 5 # 6

Bsp. 11:

3 6 4 2 6 5 6 4 2 6 6 6 4 2 6 5 6 4 2 6 5 6 5 6 4 2 6 5 6 4 5 3

Fugue

- in figured-bass exercises, resolutions treated as suspensions
- such resolutions become subject's basis in the fugue exercise
- writes out entry for each voice, then uses figures to indicate subject entry

Bsp. 18:

The image displays a musical score for a fugue exercise, labeled 'Bsp. 18:'. It consists of three staves. The top staff is in bass clef and the middle staff is in treble clef, both in a key signature of one flat (B-flat major or D minor). The bottom staff is a figured bass line in bass clef. The first two staves show the melodic subject and its development, with various rhythmic values and phrasing. The third staff provides the figured bass accompaniment, using numbers (2, 6, 6, 7, 6, 7, 6, 7, 6, 7, 7) and symbols (#, A, #) to indicate fingerings and accidentals for the bass line. The score concludes with a double bar line.

Fugue

- indicates voicing with letters ('T' = tenor, etc.), entries with organ tablature (indicating pitch) and figured bass

Bsp. 19:

The image shows a musical score for a fugue, labeled 'Bsp. 19:'. It consists of five staves. The top three staves are empty. The fourth staff contains organ tablature, with letters 'T', 'A', and 'C' placed below the notes. The bottom staff contains a figured bass line with numbers 6, 9, 8, 5, 7, 6, 4, and a double bar line. A red arrow points from the text 'entries with organ tablature' to the first note of the figured bass line.

Handwritten musical notation on two staves. The top staff contains a melodic line with various note values and rests. The bottom staff contains a bass line with similar note values and rests. The notation is written in dark ink on aged paper.

Handwritten musical notation on two staves. The top staff contains a melodic line with various note values and rests. The bottom staff contains a bass line with similar note values and rests. The notation is written in dark ink on aged paper.

An empty musical staff with five lines, positioned between two systems of notation.

Handwritten musical notation on two staves. The top staff contains a melodic line with various note values and rests. The bottom staff contains a bass line with similar note values and rests. The notation is written in dark ink on aged paper.

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Performance:

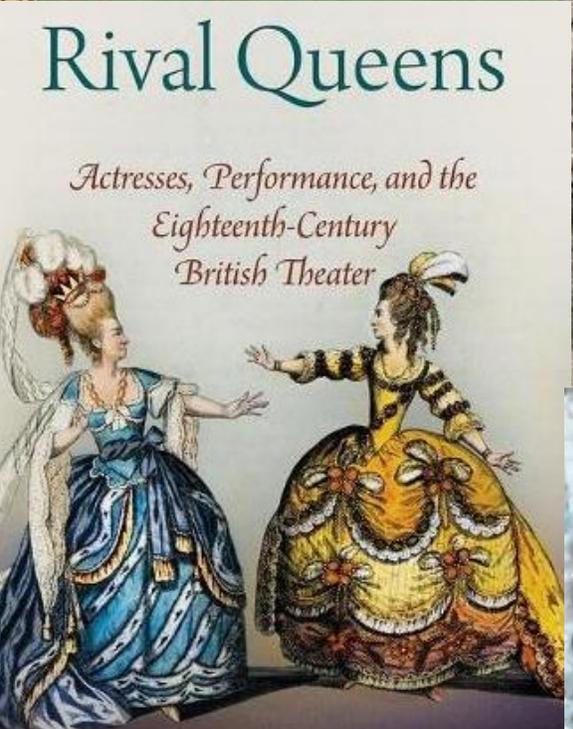
'The Harmonious Blacksmith', finale movement Suite in E
Major HWV 430

Katarzyna Kowalik (harpsichord)

II. Opera rivalries 1719-1726



RIVAL QUEENS
VIVICA GENAUX & SIMONE KERMES
Cappella Gabetta · Andrés Gabetta



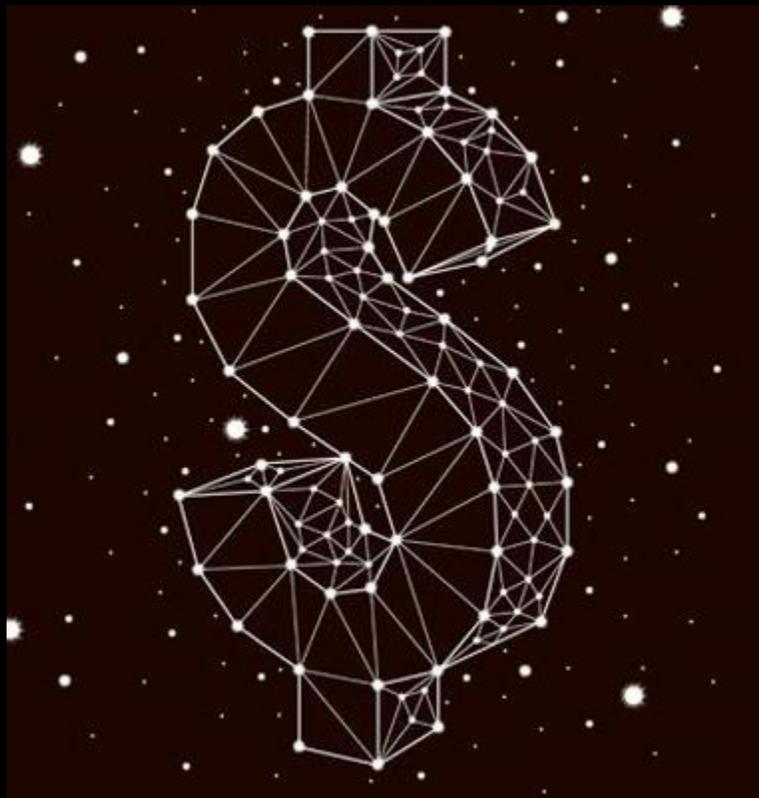
Rival Queens

Actresses, Performance, and the
Eighteenth-Century
British Theater

FELICITY NUSSBAUM



Opera stars aligning, 1719-1725



1718-1722 Cuzzoni (b. 1696) and Faustina (b. 1697) share five productions in Italy

December 1719, negotiations for Faustina, but her salary demands £1,500 rejected

1722 in London, Cuzzoni debuts 12 January 1723 in Handel's *Ottone*

March 1723 press notice that Faustina to replace Cuzzoni

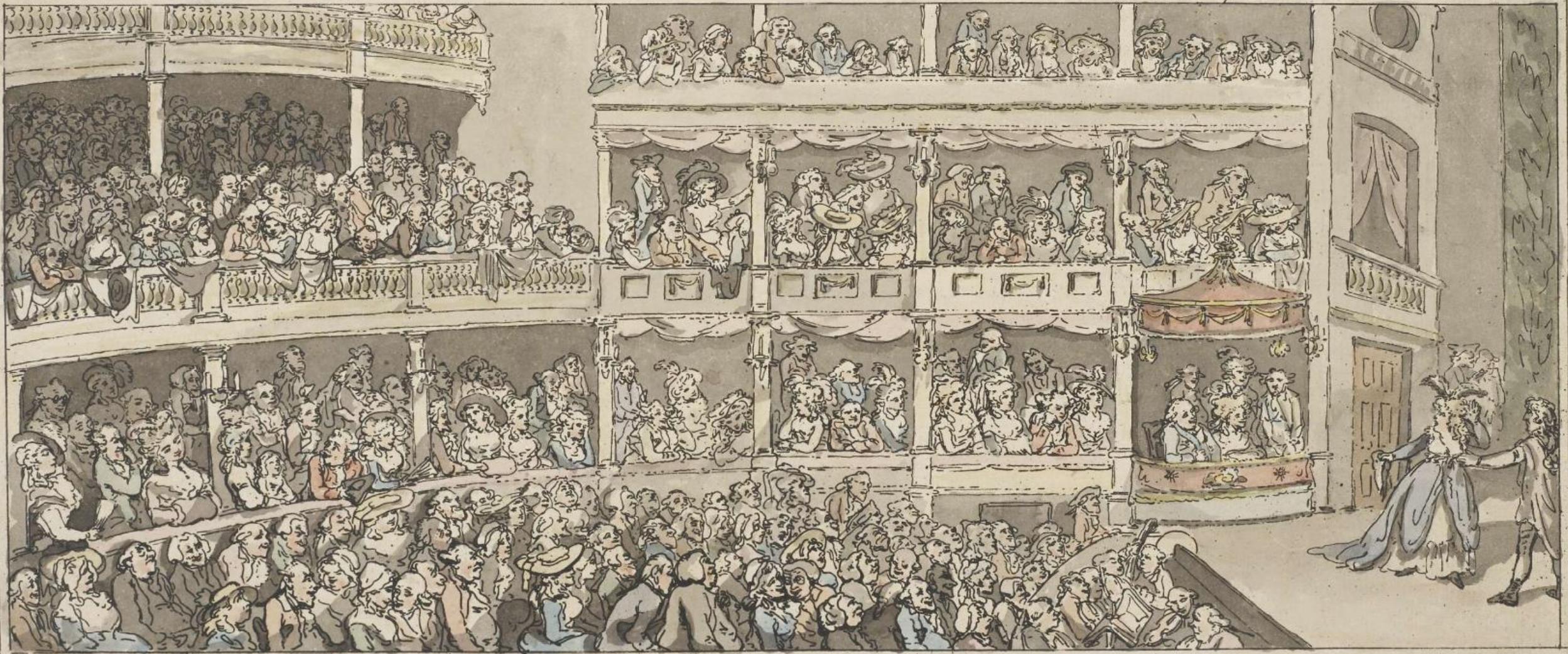
March-July 1725 negotiations in Venice on behalf of deputy director, Duke of Richmond, Faustina engaged

Rivalry staged: 5 May 1726 Handel's *Alessandro*

'... a new opera of Handle's [sic] called *Alexander* is to be performed and she [Faustina] and Cuzzoni are to be the Rivall Queens which must be good Diversion to the Audience[,] they hateing one another like two Corn Cutters'.

Samuel Milles, 30 April 1726





Covent Garden Theatre. Print by Thomas Rowlandson, 1786.

Factions and Fans



Faustina

- Duke of Richmond
- most opera directors
- Sir Robert and Lady Walpole
- Countess Burlington
- Countess Cowper



Cuzzoni

- Caroline, three Princesses Royal
- Countess Pembroke, Mary Howe
- Lady of the Bedchamber, Charlotte Clayton
- Lady Chesterfield [the natural daughter of King George I]
- Opera directors: Duke of Rutland, Lord Albemarle, Sir Thomas Pendergrass

The Country Gentleman 9 May 1726

‘We found a prodigious Number of People drawn together to see two of the most Singers in Europe, Cuzzoni and Faustina ... every Body seemed to be engag’d for one or other of these great Rivals in Harmony, but as the Generality of the World is fond of Novelty, the Advocates of Faustina seem’d to be much the greater Number. Some Ladies, who sate near us, were very partial indeed ... These two Rival Queens have divided the whole Town ... in a little Time the whole Nation will be listed under their several Banners’



25 March 1727 *The British Journal*



‘[Faustina] had been wise enough to gain a considerable Party in the House who ... applaud her with the loudest Claps ... Half a Dozen Guineas, on such an Occasion are not ill laid out; but great Care must be taken that they be bestow’d on a Person remarkable for Impudence, and can loudly cry out *Brave, Bravissima, Oh Cara --- F---na’*

Faustina Bordoni with a Musical Score. Pastel on paper by Rosalba Carriera, 1724

Bononcini's *Astianatte*: ninth performance



Maid of Honour to Caroline, Mary Howe, Countess of Pembroke, on the performance of 9 June 1727:

'Cuzzoni had been publicly told to complete her disgrace [i.e. singing before recovering her health] that she was to be hissed off the stage ... I ... ordered her not to quit the stage ... without knowing that the Princess Amelia would Honour the opera with her Presence ... [Audience members] cat called [Cuzzoni] which provoked people that like her so much that they ... would not suffer Faustina ... His Majesty said if [the directors] dismiss't Cuzzoni they should not have the Honour of his presence or what [funds] He was pleased to allow them

Giovanni Bononcini. Oil on canvas, attrib. Bartholomew Dandridge, c1730.

Rivalry's legacy

*Upon Lady PEMBROKE's promoting the Cattleing
of FAUSTINA, 1727.*

OLD poets sing that beasts did dance
Whenever Orpheus play'd;
So to Faustina's charming voice
Wife Pembroke's asses bray'd.

Comparison

‘The two famous competitors Cuzzoni and Faustina divide the sentiments of England: the first with her most beautiful voice, perfect intonation and excellent taste ... the other tickles the ear with her marvellous facility of execution’

Librettist Paolo Rollo, letter of 27 March 1727

Performance:

Cuzzoni aria:

'Ombre piante, urne funeste' Iúnó Connolly

Rodelinda, HWV 19

Faustina aria:

'Gelosia, spietata Aletto', sung by Fran Gregory

Admeto, HWV 22

III. Mary Delany

Mary Delany (1700-1788)

- born 1700, forced age 17 to marry landowner Alexander Pendarves, 'Cornish miser', an alcoholic about forty years older
- 1725 widowed, i.e. liberated
- June 1743, against family wishes, marries Irish clergyman, Patrick Delany, moves to Delville, outside Dublin
- Patrick dies 1768, Mary returns to London





Mary Delany,
Aletris Iris Uvaria.
Collage of coloured
papers, bodycolour,
watercolour, on
black ink, 1779.

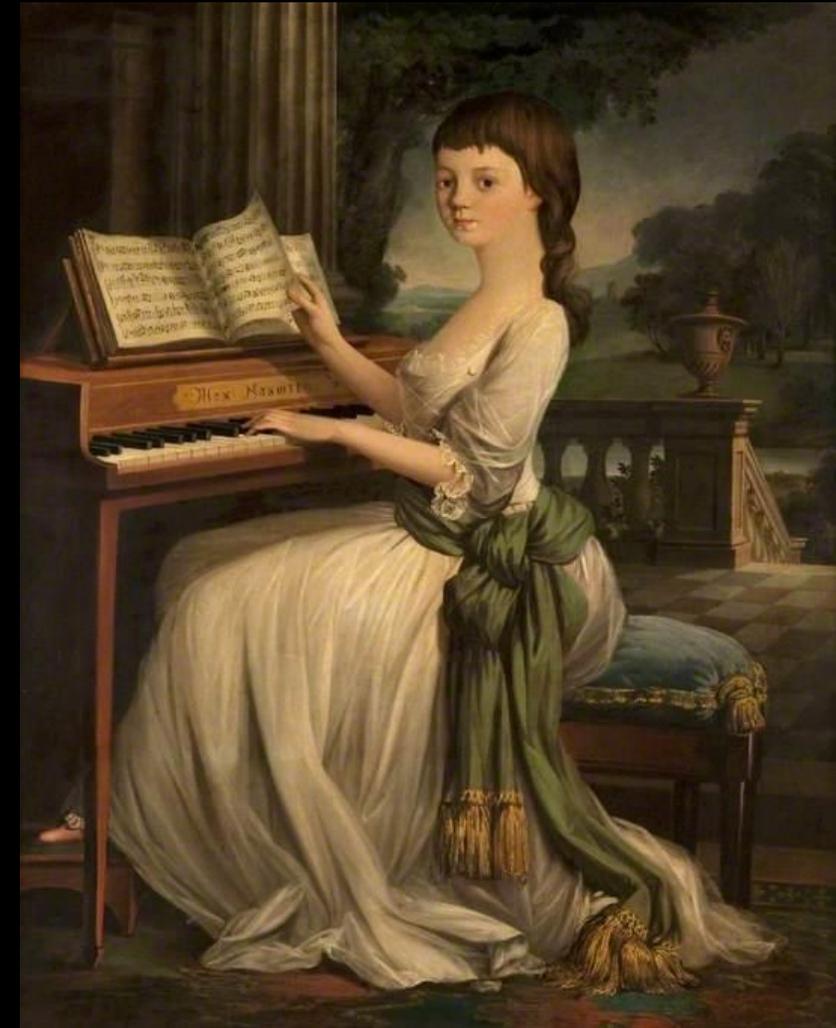


Mary Delany,
Chelidonium Glaucium.
Collage of coloured
papers, bodycolour,
watercolour, on black
ink, 1780.

Delany on first meeting Handel

‘In the year [17]10 I first saw Mr. Handel ... We had no better instrument in the house than a little spinnet of mine, on which the great musician performed wonders. I was much struck with his playing ... I seated myself to my Instrument and played the best lesson I had then learnt; my uncle archly asked me whether I thought I should ever play as well as Mr. Handel. “If I did not think I should,” cried I, “I would burn my instrument!” such was the innocent presumption of childish ignorance’

(from autobiographical papers published 1861)



A Girl at a Harpsichord. Oil on canvas, attrib. Mather Brown, 1782.

Patrick Delany on Mary

'Her ear for music was exact, and her fingers admirable. The harpsichord was a new instrument when she played upon it, and the notes sounded (under her hand) in a combination of harmony, as if they had been naturally connected... Though she had confessedly the finest hand and execution that ever was heard, she never let anybody but her intimate acquaintance hear it'.

(from biography published 1861)



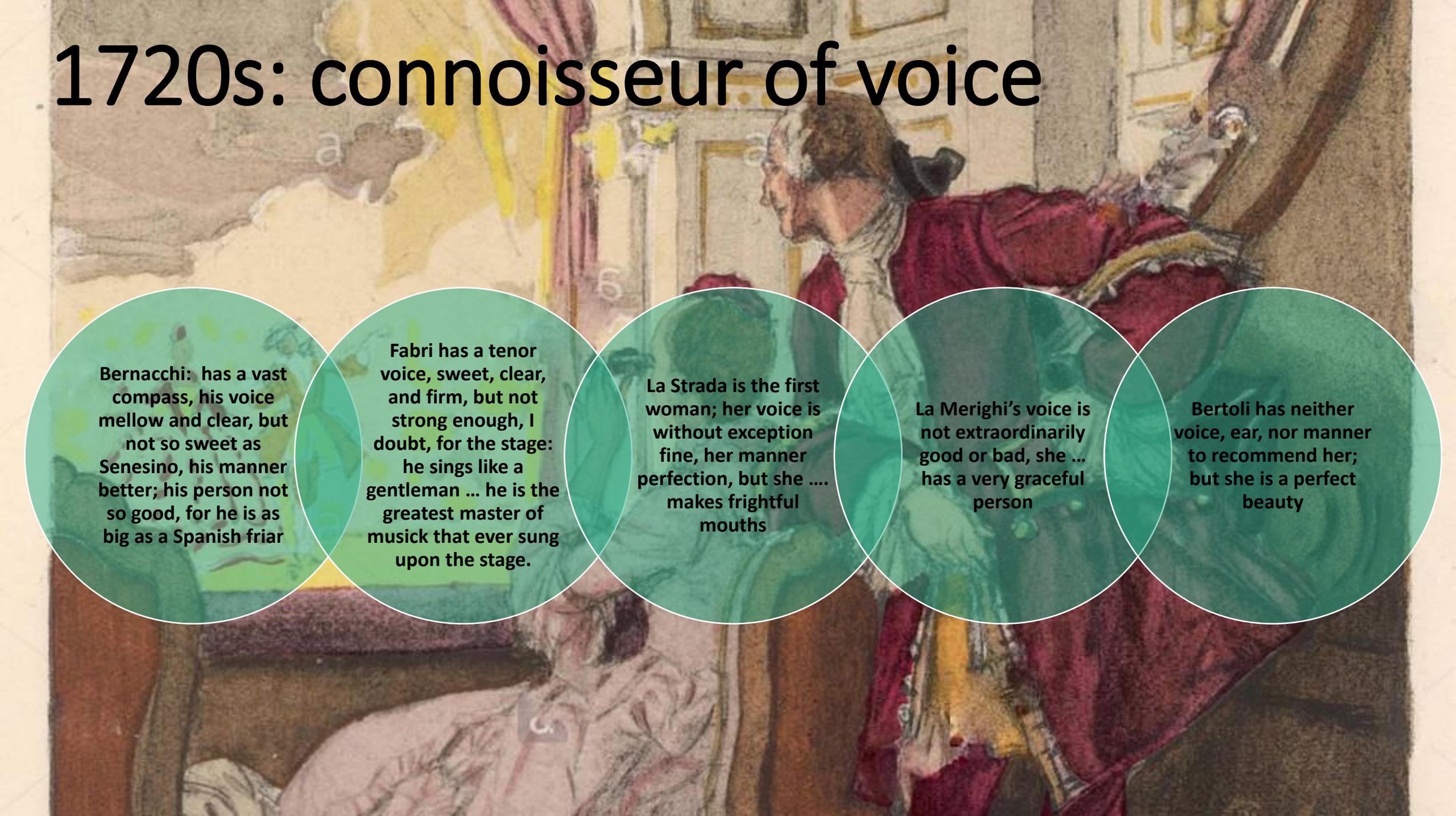
early 1720s: opera-goer

'I was yesterday at the Rehearsal of Mr Handel's new Opera call'd *King Richard the first*. There I saw Captn. Elliot, I was in Lady Sunderlands Box[,] Mars Dashwood & Miss Peyton with me ... Masquerades are not to be forbid but there ... are Balls ... I to Night to the Opera with Lady Oxford.'

(11 November 1727)



1720s: connoisseur of voice



Bernacchi: has a vast compass, his voice mellow and clear, but not so sweet as Senesino, his manner better; his person not so good, for he is as big as a Spanish friar

Fabri has a tenor voice, sweet, clear, and firm, but not strong enough, I doubt, for the stage: he sings like a gentleman ... he is the greatest master of musick that ever sung upon the stage.

La Strada is the first woman; her voice is without exception fine, her manner perfection, but she makes frightful mouths

La Merighi's voice is not extraordinarily good or bad, she ... has a very graceful person

Bertoli has neither voice, ear, nor manner to recommend her; but she is a perfect beauty

‘Party’s [factions] run high
in Musick ... Mr Handel has
not due honour done him,
& I am excessive angry
about it, which you know is
of vast consequence’.

10 February 1737



1733: open Handel supporter



‘Next week I shall have a very pretty party ... Oh that you were to be here! The Percivals, Sir John Stanley, Bunny [Bernard Granville], Lady Rich and her daughter, Mr. Hanmer, Lady Catherine, Mr. Handel, and Strada, and if my Lady S[underland] will lend me her harpsichord, she shall be of the party’. (2 April 1734)

1735: Handel brand ambassador



‘My sister gave you an account of Mr. Handel's playing here for three hours together ... no entertainment in music exceeds it, except his playing on the organ in *Esther*’ (15 March 1735)

‘With this band of singers & dull Italian Opera's such as you almost fall asleep at ... they presume to Rival Handel ... He was here two or three mornings ago & play'd to me both Overtures [of his two new operas, *Arminio*, *Guistino*].’ (27 November 1736)

1736:
Keyboard lessons



‘My Brother has tied me down at last to learn of Kellaway ... [and] made me a present of Handel’s book of Lessons. I don’t find [Stephen] Kellways Methods difficult at all & I believe a couple of Months learning will be of use to me [and] at least will make me practice’ (27 November 1736)

mid-1740s: confidante

‘my brother, and Donnelan *dine here*,
and we are to be entertained with
Handel’s playing over Joseph to us.’ (3
April 1744)

Just as I came to this place [in writing
this letter] in came Mr. Handel; and he
has prevented my adding any more’. (21
January 1747)





by 1744: fellow-creative

‘I have made a drama for an oratorio, out of Milton's *Paradise Lost*, to give Mr. Handel to compose to ... I hope to prevail with Handel to set it’. (10 March 1744)

‘Oratorios begin next week, to my great joy, for they are the highest entertainment to me’

8 March 1737



Performance:

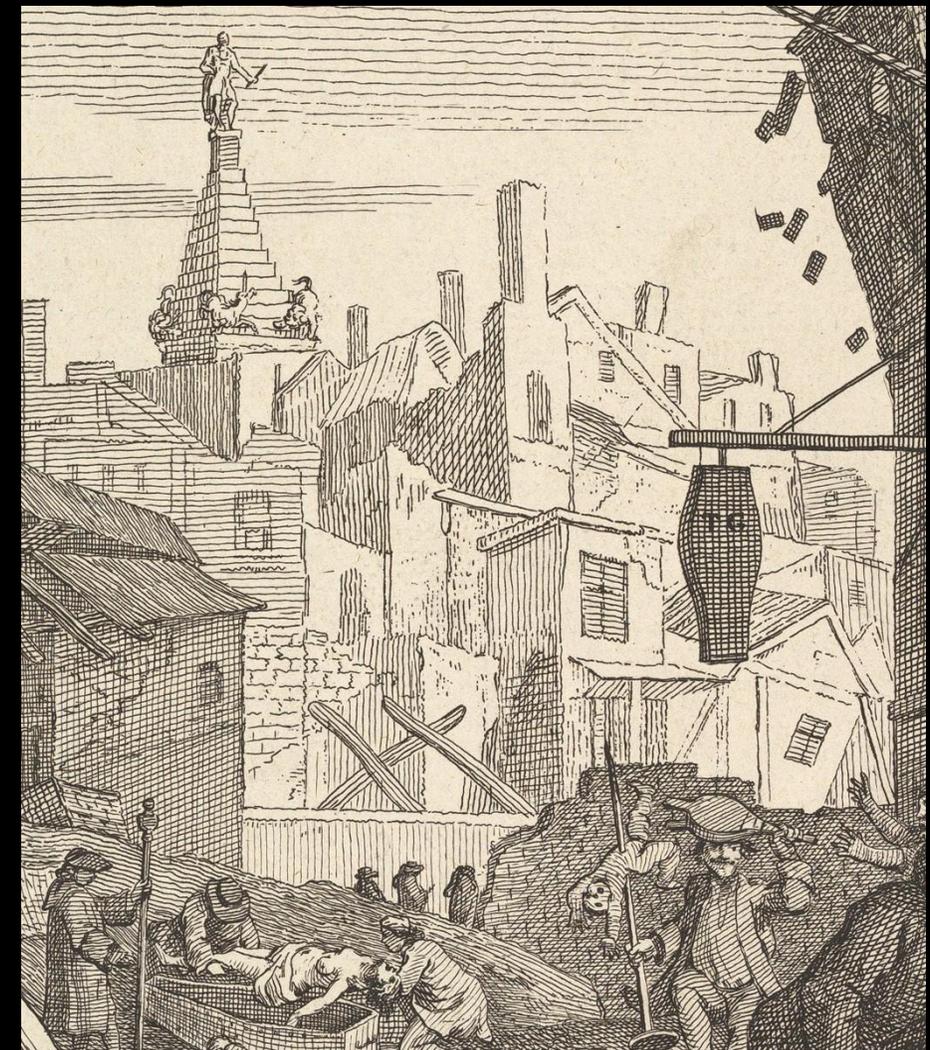
'Endless Pleasures', sung by Iúnó Connolly
Semele, HWV 58

'As with rosy steps the morn', sung by Fran Gregory
Theodora, HWV 68

IV. Female Celanthropy, Handel's *Messiah*



Gin Lane
Etching and engraving by
William Hogarth, 1751.



*Gin cured Fiend, with fiery Draught,
Makes human Race a Beast;
It enters by a deadly Draught,
And steals our Life away.*

*Virtue and Truth, driv'n to Despair,
Its Rage compells to Fly;
But, cherishes with bellish Care,
Thee! Murder, Fequity.*

*Damnd Cup! that on the Vitals preys,
That liquid Fire contains
Which Madness to the Heart conveys,
And robs it thro' the Veins.*

Parish of St Giles, or the 'St Giles Rookery'

“one dense mass of houses, through which curved narrow tortuous lanes, from which again diverged close courts... The lanes were thronged with loiterers, and stagnant gutters, and piles of garbage and filth infested the air.”

John Timbs, *Curiosities of London* (1855)

NB: one in four houses in St Giles was estimated to be selling spirits in 1750





Printed for R. Baldwin junr. at the Rose in Pater Noster Row. 6^d
N. Parr Sculp.



Painted and engr'd by W. Verelst. 1740.

Timeline: Foundling Hospital

1722

- Thomas Coram begins campaign

1727

- Queen Caroline ascends throne; Coram solicits support from her circle

1735

- *Ladies' Petition for the Establishment of a Foundling Hospital*

An Exact account when each
Lady of Charity signed their Declaration
also when the Lord & Gentlemen signed
their Declaration viz

1728
march 9th Duchy of Somerset at Petworth
1729
april 22 Duchy of Bolton
25 Duchy Bowyer of Bolton
June 22 Duchy of Richmond
1729
January 6 Duchy of Manchester
7 Duchy of Bedford
1730
april 6 Lady Onslow
14 Lady Baroness Lowrey Torrington
15 Lady Byron
21 Countess of Huntingdon
24 Duchy Leeds
25 Countess of Winchilly & Nottingham
27 Countess of Litchfield
May 19 Countess of Burlington
30 Countess of Cardigan
26 Lady Hertford alia Pearey
1733
July 5 Lady Countess of Harrod

'An Exact Account when each Lady of Charity Signed their Declaration'

'Coram could see that securing the approval of a group of right-thinking women, of wives and dowagers at the pinnacle of society would highlight the Christian, virtuous and humanitarian aspects of such an endeavour and make it socially acceptable. In the events, it became not only that, but one of the most fashionable charities of the day'.

Elizabeth Einberg, 'Elegant Revolutionaries', in *Ladies of Quality and Distinction*, exhibition of the Foundling Museum London 2018

Timeline: Foundling Hospital

1737

- Coram procures male signatories for two petitions

1739

- King George II signs The Royal Foundling Charter presented by Coram to the Duke Bedford at Somerset House

1739

- Governors and Guardians named – all men

21 Signatories of the *Ladies' Petition*



Isabella Montagu, Duchess of Manchester

Lady Anne Vaughan, Duchess of Bolton



Dorothy Boyle, Countess of Burlington

Frances Lady Byron, third wife of William Byron, 4th Baron Byron





P. Boullant Delin.

Published according to an Act of Parliament

Part II

A View of the FOUNDLING HOSPITAL.

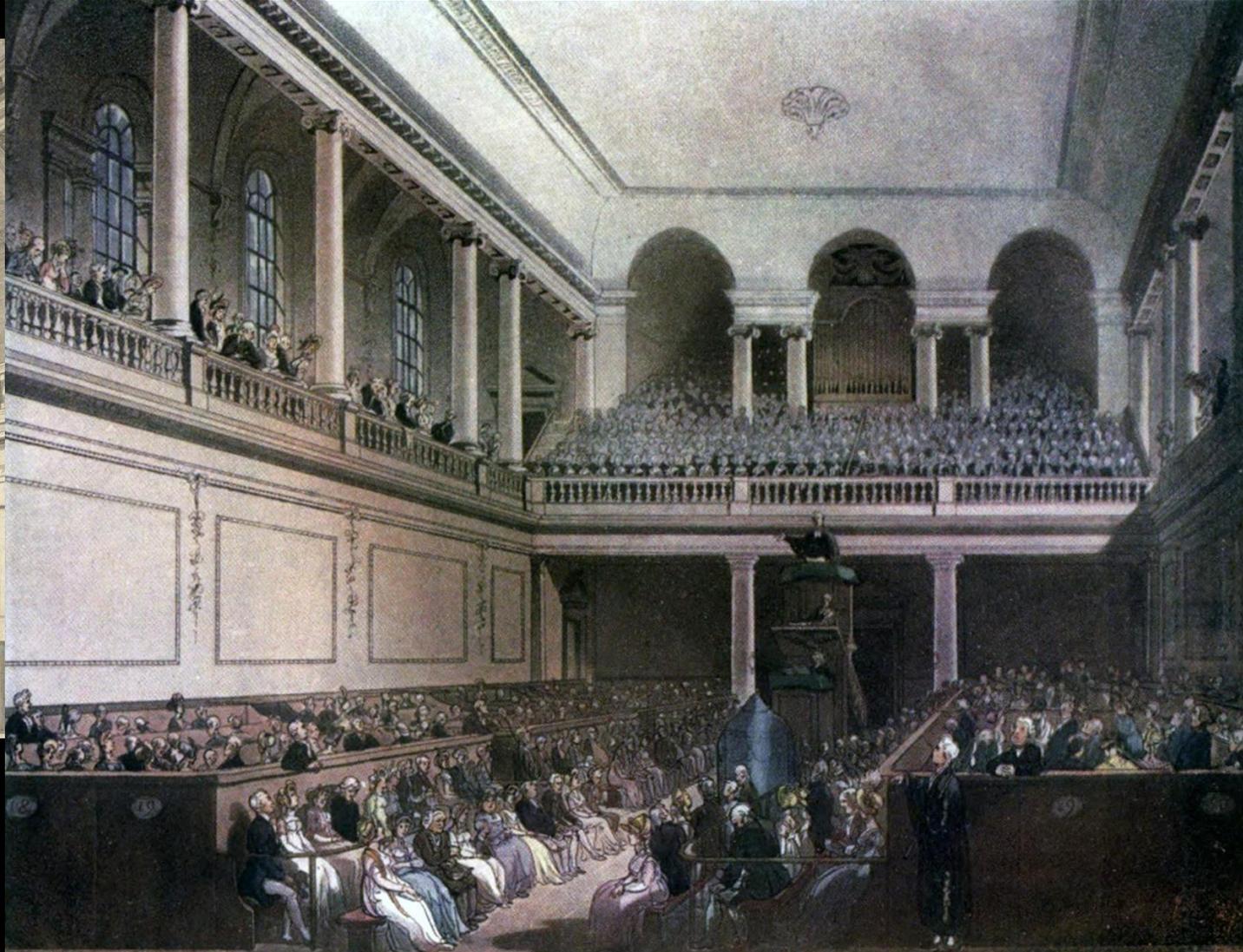
Vue d'HOSPITAL des ENFANS TROUVES.

London Printed for R. Taylor, Map and Printfeller facing Vetter Lane Fleet Street.

Philanthropy + Celebrity = Celanthropy



Inside of the Chapel of the Foundling Hospital.
Engraving, artist unknown, 1774

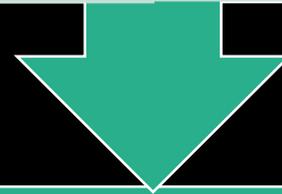


Foundling Hospital Chapel. Print by Thomas Rowlandson, 1808-11

Opening of Foundling Hospital Chapel

1,500 tickets sold, Frederick, Prince of Wales and Princess Augusta attend

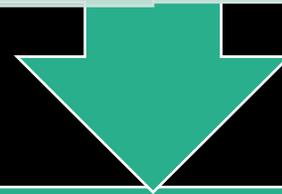
Benefit 27 May 1749: *Foundling Hospital Anthem* [with the "Hallelujah" chorus], and other works
1 May 1750: *Messiah*



1751-53: Charity Benefit Foundling Hospital, Covent Garden Lenten season

Covent Garden
Foundling Hospital

Holy Week 1752, week before Good Friday 1753
After Easter 1751



1754-59: combines Foundling Hospital and Covent Garden performances

Covent Garden
Foundling Hospital

Finished Lent season with *Messiah*
Annual performance after Easter

Performance:

'Rejoice greatly', sung by Iúnó Connolly
Messiah HWV 56