

STANLEY SADIE
MEMORIAL
LECTURE 2016

HANDEL AND
LONDON'S
PLAYHOUSE STARS

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Stanley John Sadie, CBE
30 October 1930 –
21 March 2005

JOHN BEARD
(C1717-1791)

OIL, C 1743. THOMAS
HUDSON, FOUNDLING
MUSEUM



CATHERINE CLIVE
(1711-1785)

OIL, 1740. WILLEM VERELST,
GARRICK CLUB



SUSANNAH CIBBER
(1714-1766)

OIL, C.1748. THOMAS
HUDSON, NATIONAL PORTRAIT
GALLERY OF LONDON



GEORGE FRIDERIC
HANDEL (1685-
1759)

HANDEL HOLDS AN OPEN COPY
OF 'MESSIAH' WITH THE END OF
THE 'HALLELUJAH' CHORUS AND
THE BEGINNING OF 'I KNOW THAT
MY REDEEMER LIVETH'.

OIL, c1750. ATTRIB. FRANCIS
KYTE, FOUNDLING MUSEUM



QUESTIONS TO INVESTIGATE

- WHAT DISTINGUISHED EIGHTEENTH-CENTURY STARS OF THE PLAYHOUSE FROM ITALIAN OPERA STARS?
- WHY WOULD HANDEL CAST BEARD, CLIVE AND CIBBER TO SING HIS MUSIC?
- CAN WE RECOGNIZE THE IMPRIMATEUR OF A PLAYHOUSE STAR'S PERSONA IN HANDEL'S MUSIC?

QUESTIONS TO INVESTIGATE

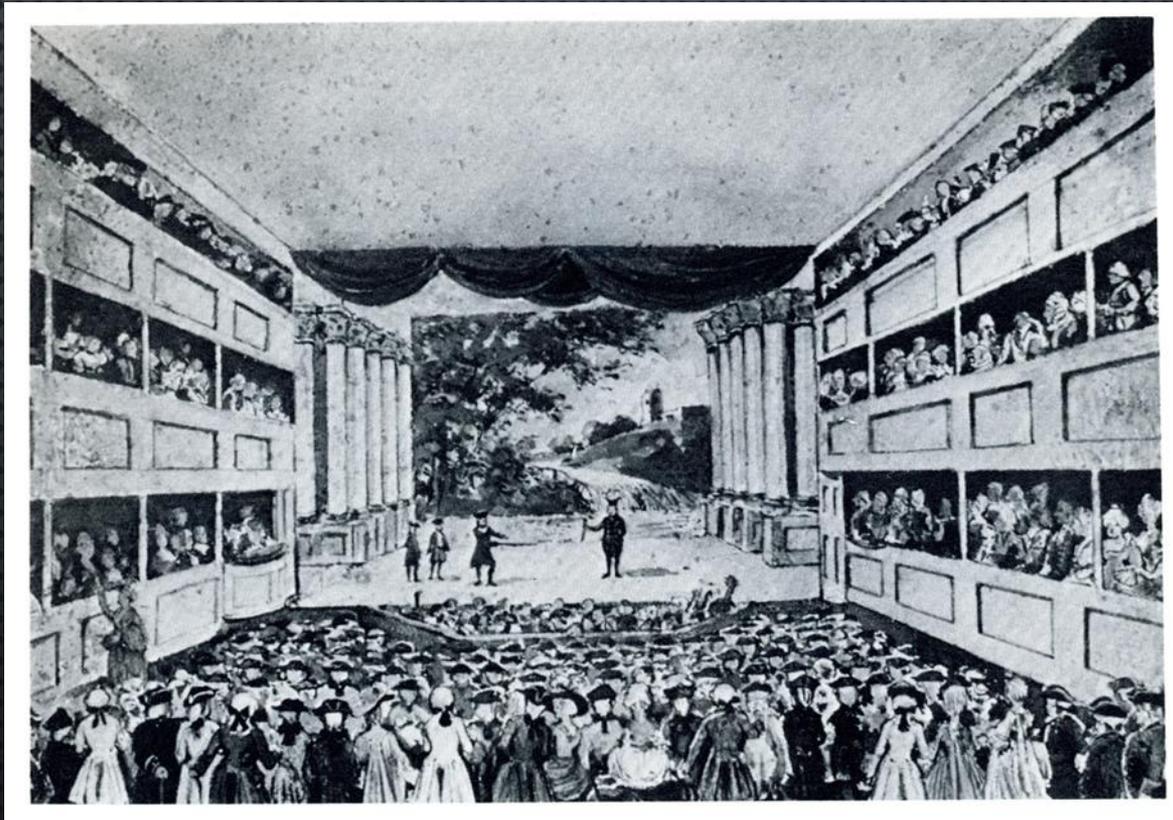
WHAT DISTINGUISHED
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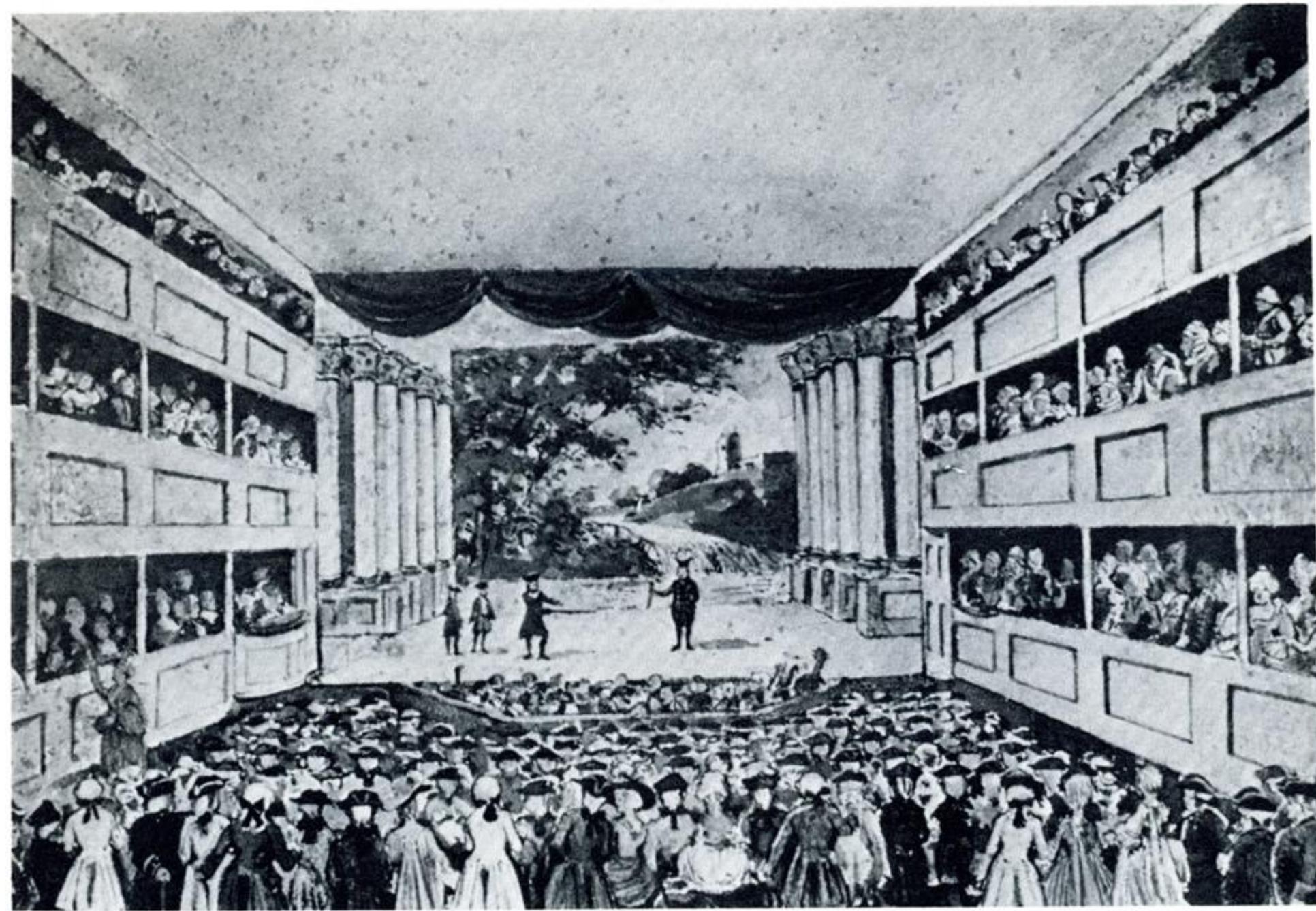
JÜRGEN HABERMAS, *STRUCTURAL
TRANSFORMATION OF THE PUBLIC SPHERE*

“THE PUBLIC SPHERE IS CONCEIVED AS A SPACE FOR THE COMMUNICATIVE GENERATION OF PUBLIC OPINION, IN WAYS THAT ARE SUPPOSED TO ASSURE (AT LEAST SOME DEGREE OF) MORAL-POLITICAL VALIDITY.”

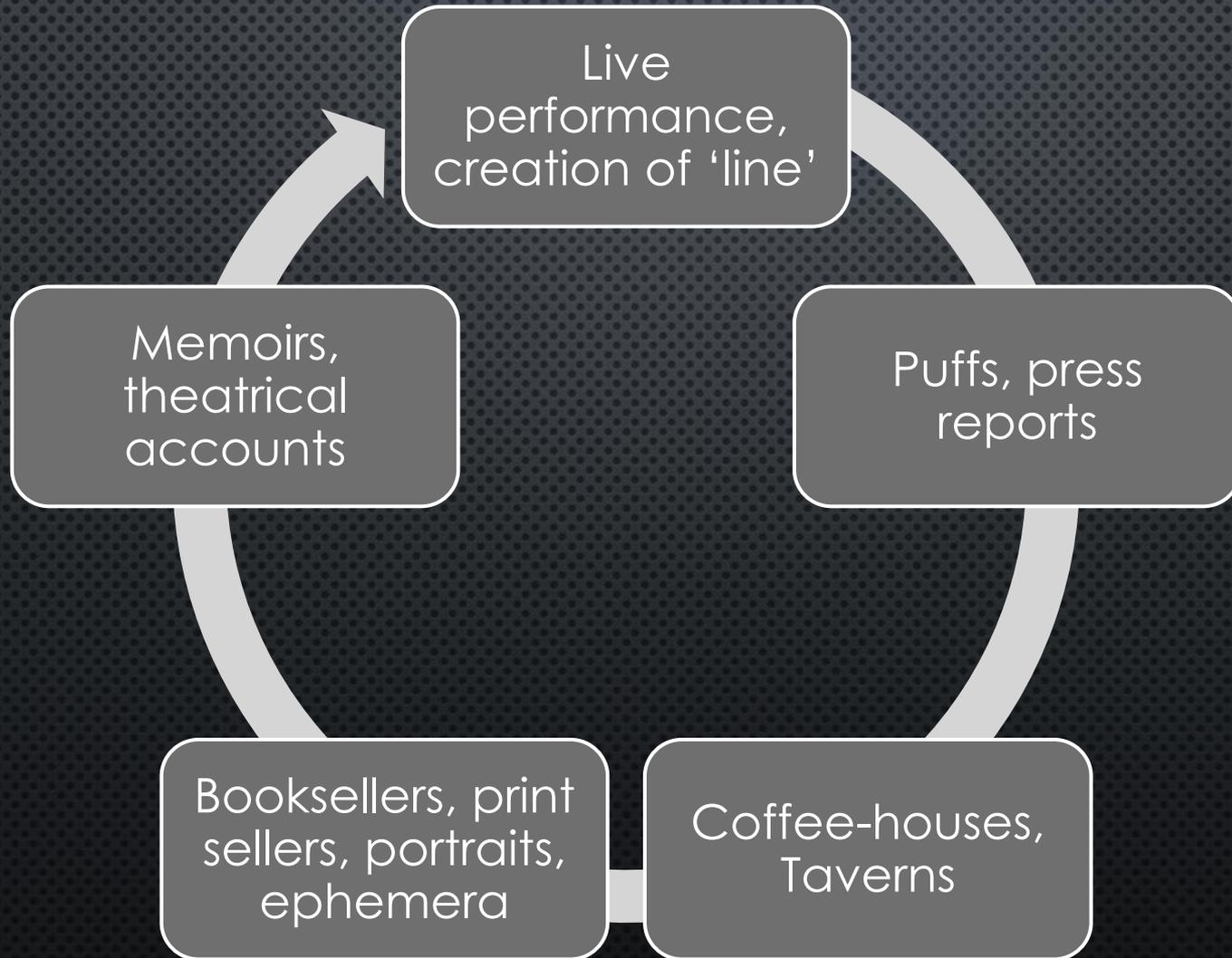
JÜRGEN HABERMAS, ENG. TRANS. THOMAS BURGER. CAMBRIDGE, MA: MIT PRESS, 1989, PAGE 51.

PERFORMANCE OF *HAMLET*, THEATRE ROYAL,
BATH, ORCHARD STREET, C1775





PRINCIPAL PLAYER STAR PERSONA: WHERE PRIVATE MEETS PUBLIC



FIRST MALE SINGERS: ITALIAN VERSUS ENGLISH



you Boys
of Gold
of true Boys
or Sold.

M^r Beard
in the Character of
a *Captain* of a Man of War.



*Nel Catone in Utica
Farinello
nel 1729*

Anton Maria Zanetti, *Nel Catone in Utica* / Farinello [Carlo Broschi]. Pen and brown ink, 1729. Fondazione Giorgio Cini

FIRST FEMALE SINGERS: ITALIAN VERSUS ENGLISH



Jeremiah Davison, Oil, [Catherine Clive]. C1735. Longleat Collection



Anton Maria Zanetti, *La Cuzzona* [Francesca Cuzzoni Sandoni]. Pen and brown ink, 1718-32. Fondazione Giorgio Cini

FIRST SINGERS: ITALIAN VERSUS ENGLISH

THE BEAU MONDE ADORE AN
EUNUCH SHRINE,
THEIR MORNING PRAY'R, O
FAR-I-LLO'S THINE,
ONE G-D, ONE SONGSTER,
THEY ALIKE PARTAKE,
BUT FOR THE SONGSTER, THEY'LL
THEIR G-D FORSAKE

- 'THE LADY OF TASTE: OK, F-'S LEVEE', IN *THE NIGHTINGALE. CONTAINING ... OF THE MOST CELEBRATED ENGLISH SONGS* [...] (LONDON, 1738), p. 152.



FIRST SINGERS: ITALIAN VERSUS ENGLISH



you Boys
of Gold
true Boys
Sold.

M^r Beard
in the Character of
a Cap^{tn} of a Man of War.

WHERE TYRANTS RULE AND
SLAVES WITH JOY OBEY

LET SLAVISH MINSTRELS POUR
TH'ENERVATE LAY

TO *BRITONS* FAR MORE NOBLE
PLEASURES SPRING

IN NATIVE NOTES WHILST *BEARD*
AND *VINCENT* SING

- CHARLES CHURCHILL, *THE ROSCIAD* (1761)

FIRST SINGERS: ITALIAN VERSUS ENGLISH

AND POOR S[A]ND[O]NI FINDS,
WHEN E'ER 'TIS TRY'D,
THAT SHE'S ALL OVER PIPE, FROM
SIDE TO SIDE;
HER BODY LOOKS AS FROM THE
FAIRIES STOLE,
ENOUGH OF CARCASS TO MAKE
ONE LARGE HOLE;
WHERE HE IN LOVE'S WIDE BAY OF
BISCAY TOST,
HARD PLYS THE OAR; BUT NE'ER
CAN TOUCH THE COAST

- *THE CONTRE TEMPS; OR THE RIVALQUEANS* (LONDON, 1727),
11



FIRST SINGERS: ITALIAN VERSUS ENGLISH



OF ALL THE ARTS THAT
SOOTH THE HUMAN BREAST,
MUSIC (BLEST POWER) THE
SWEETEST IS CONFEST;
HEIGHTENS OUR JOYS,
SUSPENDS OUR FIERCEST
PAINS:
THIS EACH ONE PROVES
WHO HEARS THY
HEAVENLY STRAINS.

*Of all the Arts that sooth the human Breast,
Music (blest Power) the sweetest is confest:
Heightens our Joys, suspends our fiercest Pains:*

See Van Haacken's Poem.

Printed for J. Bland in St. Pauls Church Yard. Alex. Van Haacken Scul.

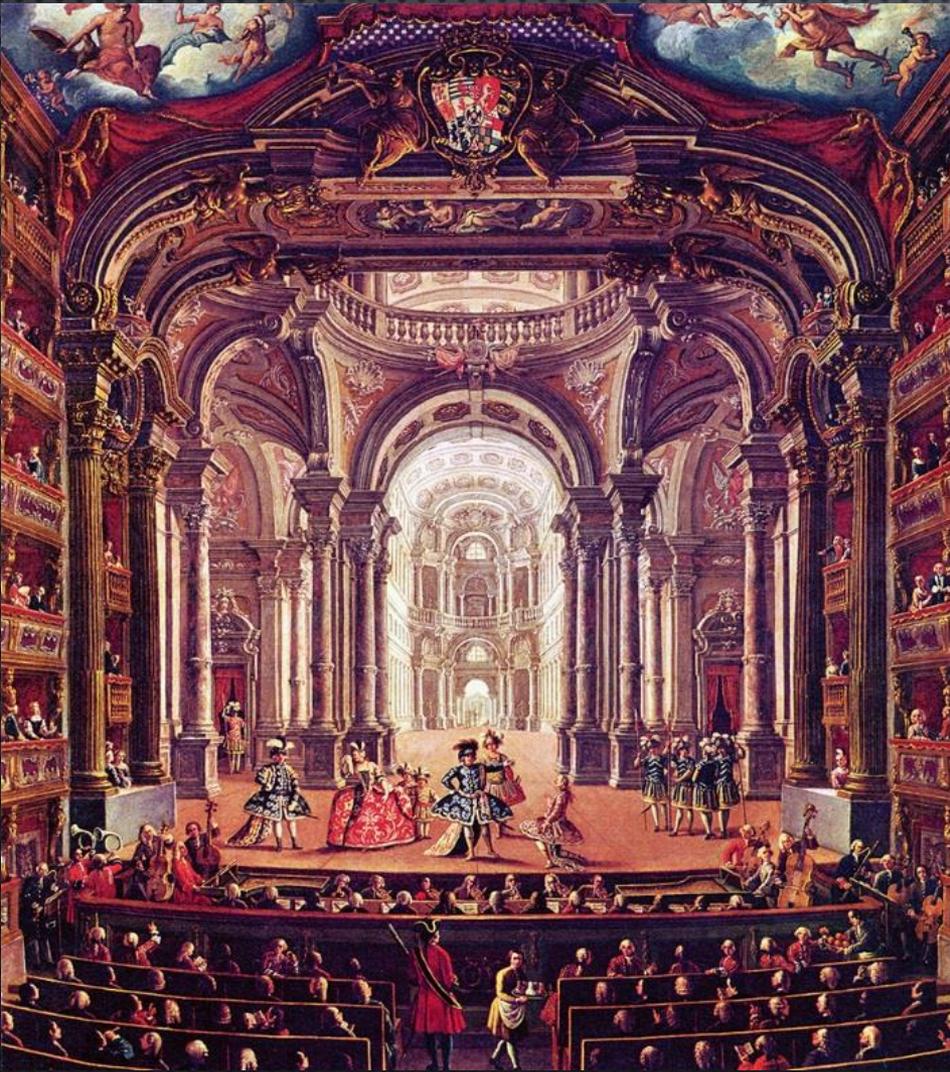
WHAT DISTINGUISHED EIGHTEENTH-CENTURY STARS OF THE PLAYHOUSE FROM ITALIAN OPERA STARS?

- THRILL OF PERFORMANCE RESTRICTED TO AUDIENCE OF ROYALTY AND NOBILITY
- NO REPORTAGE ON PRIVATE LIFE
- PERSONIFIED IN PRESS ONLY LARGELY SATIRE
- IDENTIFICATION OF AUDIENCE WITH THE CHARACTER AND AFFECT REPRESENTED
- EXCLUSIVENESS OF REPERTORY TO DISPLAY CONNOISSEURSHIP
- PUBLIC ACCESS TO "IT" VIA PERFORMANCE
- COMMODIFIED PRIVATE SELF, FORGED AND TRADED WITHIN THE PUBLIC SPHERE
- IDENTIFICATION OF AUDIENCE MEMBERS WITH THE STAR PLAYER
- INCLUSIVENESS OF REPERTORY TO CREATE COLLECTIVE IDENTITY

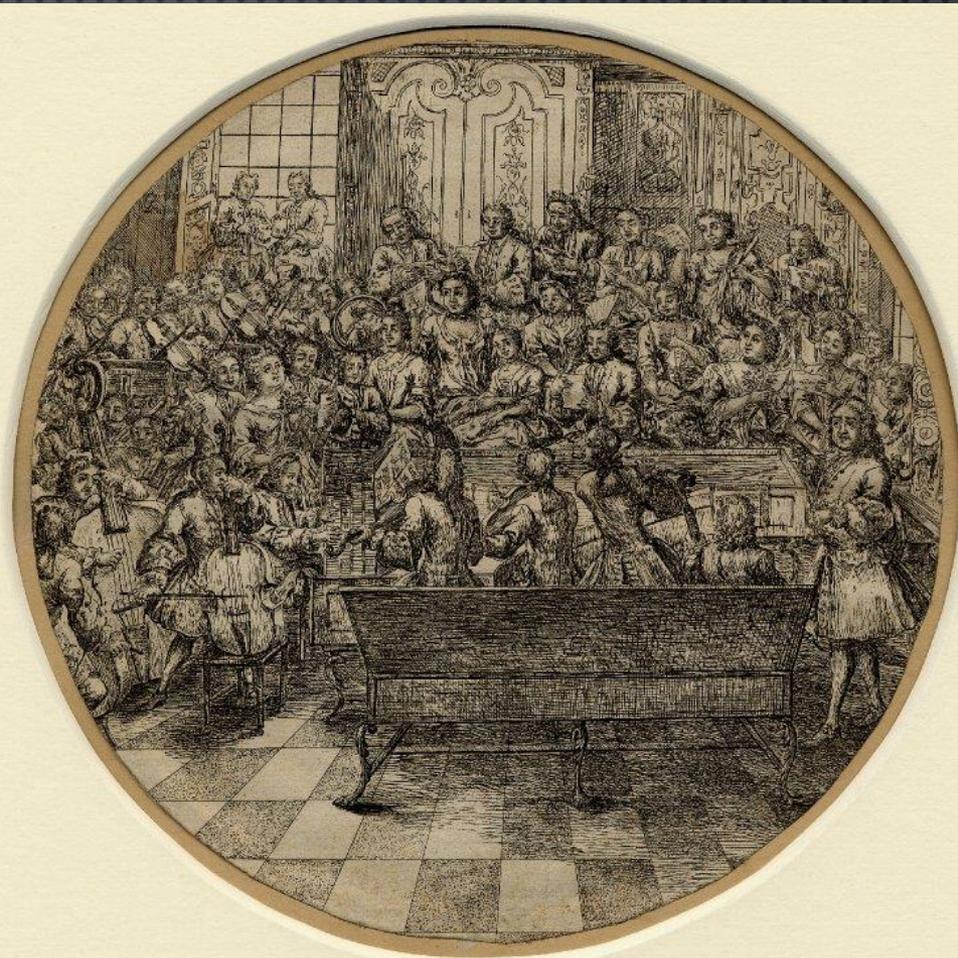
QUESTIONS TO INVESTIGATE

WHY WOULD HANDEL
CAST CLIVE, BEARD AND
CIBBER TO SING HIS
MUSIC?

HANDEL: OPERA VS ODE & ORATORIO



BY GIOVANNI MICHELE GRANERI , ROYAL THEATRE OF TURIN. OIL, 1752 . MUSEO CIVICO D'ARTE ANTICA 1752



VOCAL PERFORMANCE WITH
INSTRUMENTS. C.1740
ETCHING

WHY CLIVE?



- **FIRST SOPRANO OF LONDON PLAYHOUSES: “SWEET BIRD” OF DRURY LANE**
- **BY 1734 FIRST COMEDIENNE, DECLARED ENEMY OF ITALIAN SINGERS**
- **BY 1740 HEROINE IN PATRIOT OPPOSITION STAGE WORKS**

“THE QUINTESSENCE OF THE FRENCH [COMEDY] JOIN’D TO THE SMARTNESS OF THE ENGLISH BALLAD” - EDWARD PHILLIPS, THE STAGE MUTINEERS (1733)

“THERE’S BEARD, AND THERE’S SALWAY, AND SMART KITTY CLIVE/ THE PLEASANTEST, MERRIEST MORTAL ALIVE.”

- HENRY CAREY, ‘THE BEAU’S LAMENTATION FOR THE LOSS OF FARINELLI’ 1738

“MILTON REVIVAL” THOMAS ARNE’S COMUS (1738) AND HANDEL

COMUS: FOR EARL OF BRIDGEWATER
AS LORD PRESIDENT OF WALES

4 MARCH 1738: SUSANNA CIBBER
(THE LADY, SPEAKING) CLIVE, BEARD,
AND CECILIA ARNE

IN PROPRIA PERSONA CLIVE ROLE:
‘EUPHROSYNE’



WHY BEARD?



- **HANDEL TENOR 1734-1737**
- **FROM 1737: LONDON'S PRINCIPAL PAYHOUSE TENOR**
- **CLIVE'S SINGING PARTNER - HERO IN PATRIOT OPPOSITION STAGE WORKS**
- **FROM 1739: SCANDALOUS MARRIAGE TO LADY HENRIETTA HERBERT = INCOME LOSS**



J. Beauvais Inv. Delin. et Sculp.

*May all English Lads, like you Boys
Drive on Shore true Hearts of Gold
To their King, and Country, true Boys
And be neither bought, nor Sold.*

Mr. Beard
in the Character of
a Captain of a Man of War.

*Let the Landmen, without party
Act like brethren of the flood
To one cause, alone be hearty
And be that, for Britains good.*

A Song on the taking of Porto Bello Sung by Mr. Beard

COME my Lads with Souls befitting. let us never be difmay'd; Let's re-
venge the wrongs of Britain, and support her injur'd Trade. The true
Spirit of the Nation. In our honest Hearts we bring; True, though
in an humble Station. To our Country and our King.

2
Spain, no longer shall assume, Boys.
The free Ocean as her own;
For the Time at last is come, Boys.
We've their Top-Sails lower'd down.
Though in Politicks contesting,
Round & Round they veer about.
All their Shifts and Manifesting,
We will with our Broadfides rout.

3
Hark! the British Cannon-thunders,
See my Lads, Six Ships appear,
Every Briton acting Wonders,
Strikes the Southern World with Fears.
PORTO BELLO fam'd in Story,
Now at last submits to Fate;
VERNON's Courage gains us Glory,
And his mercy proves us Great.

4
May all English Lads like you, Boys.
Prove on shore true Heart: of Gold:
To their King and Country true, Boys.
And be neither bought nor sold.
Let the Landfmen without Party,
Act like Brethren of the Flood.
To one Cause alone be hearty,
And be that for Britains Good.

5
Then thro' all the mighty Ocean,
Th' English Cross shall Honour find,
Far as Wave can feel a motion,
Far as Flag can move with Wind.
The Insulting Monarchs shewing
More Regard, shall humble be;
This Old Truth of Britons knowing,
As they're brave, they will be free.

FLUTE.

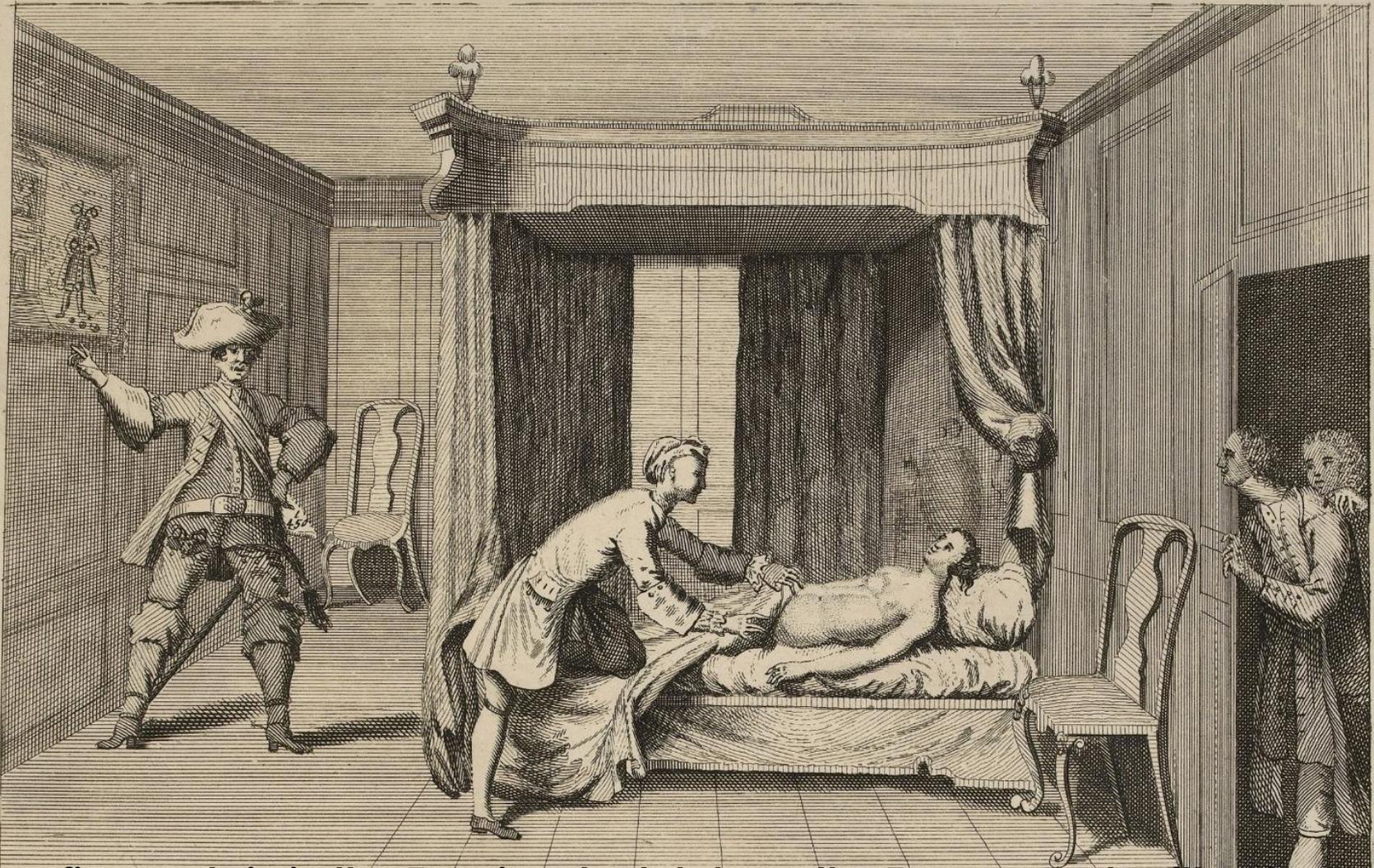
Song "In the Character of a Captain of a Man of War [Admiral Vernon]" sung by John Beard, **Drury Lane**, 25 March 1740

WHY CIBBER?



- **1732-1736 RIVALLED CLIVE AS FIRST SOPRANO OF LONDON PLAYHOUSES**
- **1736-1738 TOP RANKED TRAGEDIENNE**
- **FROM DECEMBER 1738: SLIDE, CELEBRITY TO NOTORIETY: RETIRES FOR THREE AND A HALF SEASONS**

PISTOLS A CUCKOLD, OR ADULTERY IN FASHION.



Populus me Sibilat, at mihi Plaudo.

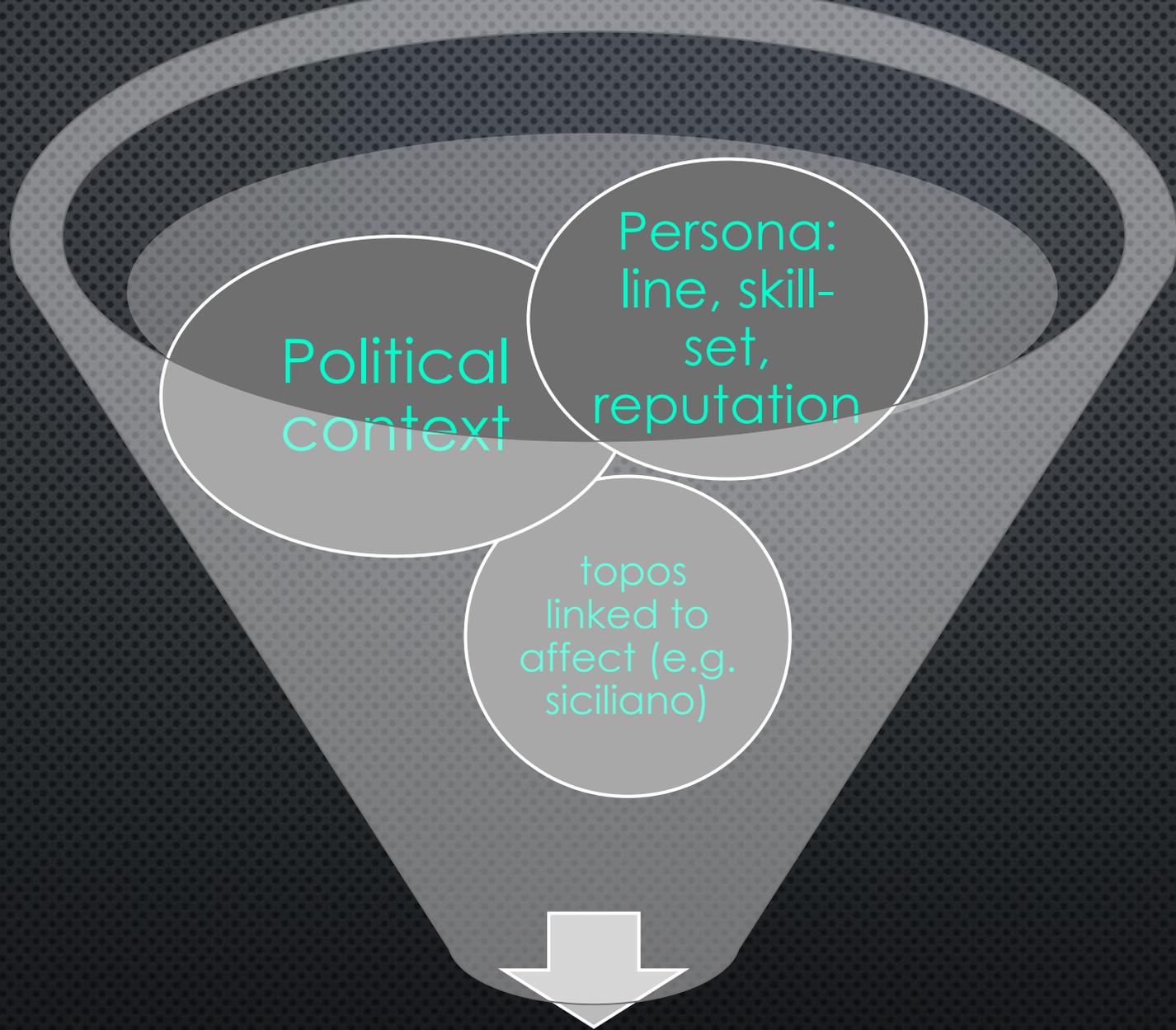
H. 1739.

Et fuit in teneris Impetus ire Genas. Ovid.

**“Between five and six in the Evening, he let down the Turn-up Bed softly, she laid herself upon it, upon her Back, and pulled up her Clothes; her Body was bare. He unbuttoned his Clothes, hung his Bag-wig upon a Sconce, let down his Breeches, took his privy Member in his Hand, and lay down upon her
*Tryal a Cause for Criminal Conversation (London, 1739), 15.***

QUESTIONS TO INVESTIGATE

- CAN WE RECOGNIZE THE IMPRIMATEUR OF A PLAYHOUSE STAR'S PERSONA IN HANDEL'S MUSIC?



representation

BEARD'S STRENGTH: ACCOMPANIED RECITATIVE

"THE ACCOMPANIED RECITATIVE ... I THINK ONE OF THE GREATEST BEAUTIES IN VARIED COMPOSITION... OF ALL WHOM I EVER HEARD I MUST GIVE THE PALM IN THIS INTERESTING PART OF MUSIC TO MR BEARD. NO MAN IS SO PERFECTLY ARTICULATE IN THE PRONUNCIATION OF THE WORDS; NONE FEELS SO STRONGLY THE PASSION THEY MEANT TO EXPRESS; NOR DOES ANY THAT I EVER HEARD CONVEY THAT SENSATION SO POWERFULLY TO AN AUDIENCE.

I HAVE SEEN THIS PERFORMER SO STRONGLY MOVED BY THE PART HE WAS TO SING IN SOME OF THE MUSICAL PIECES, WHICH APPROACH TO THE DRAMATIC MANNER, AS THE BEST OF OUR ACTORS IN THE MOST INTERESTING SCENE OF TRAGEDY; AND WHILE HE HAS SURPRISED EVERY BODY BY GOING BEYOND NOT ONLY WHAT AN AUDIENCE IS USED TO, BUT EVEN EXPECTS IN PERFORMANCES OF THAT KIND, THE JUDGES HAVE BEEN CHARMED WITH THAT WHICH THOSE OF MORE LIMITED CAPACITY HAVE NOT KNOWN WHAT TO MAKE OF."

LONDON DAILY ADVERTISER WED 4 MARCH 1752

MUSIC EXAMPLE: **ODE FOR ST CECILIA'S DAY HWV 76**



- **1736: HANDEL SETS DRYDEN'S ALEXANDER'S FEAST**
- **MOST SUCCESSFUL ENGLISH-LANGUAGE WORK BEFORE 1740**
- **1739: HANDEL SETS DRYDEN'S ODE FOR ST CECILIA, LED BY BEARD**

St Ceclilia. Mezzotint. c1682-1725

MUSIC EXAMPLE: TENOR, RECITATIVE *ODE FOR ST CECILIA'S DAY HWV 76*

FROM HARMONY, FROM HEAV'NLY HARMONY,

THIS UNIVERSAL FRAME BEGAN.

WHEN NATURE UNDERNEATH A HEAP

OF JARRING ATOMS LAY,

AND COULD NOT HEAVE HER HEAD,

THE TUNEFUL VOICE WAS HEARD FROM HIGH:

"ARISE! YE MORE THAN DEAD."

THEN COLD, AND HOT, AND MOIST AND DRY,

IN ORDER TO THEIR STATIONS LEAP,

AND MUSIC'S POW'R OBEY.



CATHERINE CLIVE AS MILLIMANT, WILLIAM CONGREVE, WAY OF THE WORLD (1740)

SUNG BY CLIVE, BENEFIT PERFORMANCE

17 MARCH 1740



“IF SUCH ARTS” BY “MISS PRUDELY
CROCHET” [SATIRE OF CLIVE], IN
EDWARD PHILLIPS, *THE STAGE
MUTINEERS* (1733)

*If such Arts you Men will use, Sir,
With Self-Interest in your View,
Can of Folly you accuse her
Who pursues her Interest too?*

Gerard Van der Gucht, Engraved Frontispiece. Repr 1756. *The Way of the world*.
A comedy. Written by Mr. Congreve.

G.F HANDEL, SONG "LOVE'S BUT A FRAILTY OF THE MIND" HWV 218

LOVE'S BUT THE FRAILTY OF THE MIND
WHEN 'TIS NOT WITH AMBITION JOINED;
A SICKLY FLAME, WHICH IF NOT FED EXPIRES,
AND FEEDING, WASTES IN SELF-CONSUMING
FIRES.

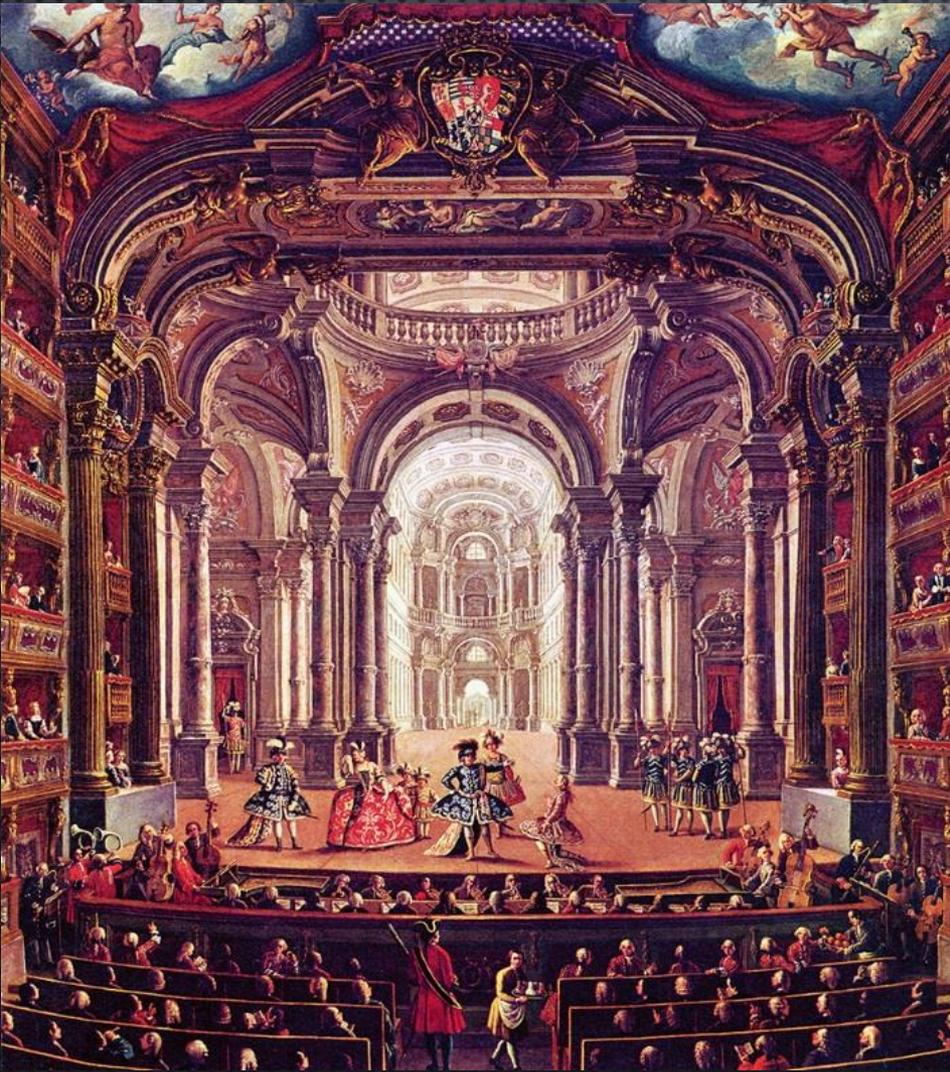


'TIS NOT TO WOUND A WANTON BOY
OR AM'ROUS YOUTH, THAT GIVES THE JOY;
BUT 'TIS THE GLORY TO HAVE PIERCED A SWAIN
FOR WHOM INFERIOR BEAUTIES SIGHED IN VAIN.

*If such Arts you Men will use, Sir,
With Self-Interest in your View,
Can of Folly you accuse her
Who pursues her Interest too?*

THEN I ALONE THE CONQUEST PRIZE,
WHEN I INSULT A RIVAL'S EYES;
IF THERE'S DELIGHT IN LOVE, 'TIS WHEN
I SEE
THAT HEART, WHICH OTHERS BLEED
FOR, BLEED FOR ME.

HANDEL: OPERA VS ODE & ORATORIO



BY GIOVANNI MICHELE GRANERI , ROYAL THEATRE OF TURIN. OIL, 1752 . MUSEO CIVICO D'ARTE ANTICA 1752



VOCAL PERFORMANCE WITH
INSTRUMENTS. C.1740
ETCHING

MESSIAH: PREMIER DUBLIN 17 FEBRUARY 1742 : CIBBER'S REHABILITATION



HE WAS DESPISED AND REJECTED OF MEN, A MAN OF
SORROWS AND ACQUAINTED WITH
GRIEF. (ISAIAH 53:3)

HE GAVE HIS BACK TO THE SMITERS, AND HIS CHEEKS TO THEM
THAT PLUCKED OFF

THE HAIR: HE HID NOT HIS FACE FROM SHAME AND SPITTING.
(ISAIAH 50:6)

“WOMAN! THY SINS BE FORGIVEN THEE!”

[TRUE?] THOMAS DAVIES, *MEMOIRS* (1780)

2: 110-11 REVEREND PATRICK DELANY, PROFESSOR OF THE LIFE OF DAVID GARRICK, PROFESSOR OF ORATORY AND HISTORY AT TRINITY COLLEGE, AND THE CHANCELLOR OF BOTH CHRIST CHURCH AND ST. PATRICK'S CATHEDRALS

SYLVANUS URBAN, GENT., "TO MRS. CIBBER, ON HER
ACTING AT DUBLIN," *THE GENTLEMAN'S MAGAZINE
AND HISTORICAL CHRONICLE* 12 (1742), 158.

Now tuneful as Apollo's lyre,
She stands amid the vocal choir;
If solemn measures slowly move,
Or Lydian airs invite to Love,
Her looks inform the trembling strings,
And raise each passion, that she sings;
The wanton Graces hover round,
Perch on her lips, and tune the sound.



Jan Steen, *Samson and Delilah*. Oil, 1667-1670. Wallraf-Richartz Museum, Cologne

ON SAMSON HWV: John Mainwaring
Memoirs of The Life Of The Late George Frederic Handel
(1760)

**AT HIS RETURN TO LONDON IN 1741-2 ... HE
IMMEDIATELY RECOMMENCED HIS ORATORIOS
AT COVENT-GARDEN. SAMPSON WAS THE
FIRST HE PERFORMED. ... THIS RETURN WAS THE
ERA OF HIS PROSPERITY**

SAMSON: COMUS, CLIVE, BEARD, CIBBER

- **CLIVE AS EUPHROSYNE “GODDESS OF MIRTH” REIGNS OVER REALM; DALILA “DOMINION OF LOVE”**
- **BEARD: CRUSHED BY ESTABLISHMENT; EMPHASIS ON RECITATIVE**
- **CIBBER: MICAH, ADAPTED CHORUS, SENTIMENTAL HEROINE “DEEP PATHOS WITH AN UNWAVERING, FOCUS ON VIRTUE AND EMPATHY” (JONATHAN R. LEE, 2013)**

SAMSON

My griefs for this for - bid mine eyes to close, or thoughts to rest.

Str. [p]

4

But now the strife shall end: me ov - er thrown, Da - gon pre -

f

7

- sumes to en - ter lists with God; who thus provok'd, will not com -

10

- nive, but rouse his fu - ry soon and his great name as -

12

- sert. Da - gon shall stoop, - ere long be quite de -

'MY GRIEFS FOR THIS'



EUPHROSYNE VS DALILA



'TO FLEETING PLEASURES', SAMSON

TO FLEETING PLEASURES MAKE YOUR COURT,
NO MOMENT LOSE, FOR LIFE IS SHORT!

THE PRESENT NOW'S OUR ONLY TIME
THE MISSING THAT OUR ONLY CRIME.

HOW CHARMING IS DOMESTIC EASE!
A THOUSAND WAYS I'LL STRIVE TO PLEASE.
LIFE IS NOT LOST, THOUGH LOST YOUR SIGHT;
LET OTHER SENSES TASTE DELIGHT.

'COME, COME BID ADIEU TO FEAR', COMUS

COME, COME BID ADIEU TO FEAR
LOVE AND HARMONY REIGN HERE
NO DOMESTIC JEALOUS JARS
BUZZING SLANDERS, WORDS OF
WARS

IN MY PRESENCE WILL APPEAR
LOVE AND HARMONY REIGN HERE.

MICAH AS SENTIMENTAL HEROINE



YE SONS OF ISRAEL, NOW LAMENT,
YOUR SPEAR IS BROKE, YOUR BOW'S UNBENT.
YOUR GLORY'S FLED,
AMONGST THE DEAD
GREAT SAMSON LIES,
FOR EVER, EVER, CLOS'D HIS EYES!
(ISRAELITES):
WEEP, ISRAEL, WEEP A LOUDER STRAIN;
SAMSON, YOUR STRENGTH, YOUR HERO, IS SLAIN!