HANDEL AND HIS EIGHTEENTH-CENTURY PERFORMERS

Programme

SATURDAY 21 NOVEMBER, THE FOUNDLING MUSEUM

9.30 am  Registration
10.00  Welcome: Donald Burrows

Session 1  Singers and Players
Chair: Donald Burrows
10.10  Graydon Beeks
Handel and his performing forces at Cannons
10.45  David Hunter
To preposition singers: with whom do they work for, against, near, among, with, opposite, without, around, alongside, despite, contrary to, until?
11.20  Coffee

Session 2  Singers and Opera in the 1720s (A)
Chair: Reinhard Strohm
11.45  Adriana De Feo
The roles for Giuseppe Maria Boschi in Handel’s and Antonio Lotti’s operas
12.20 pm  Konstanze Musketa
‘Sung by Signor Riemschneider’: Johann Gottfried Riemschneider (1691–1742), Zachow’s scholar and Handel’s singer on the London opera stage
12.55  Lunch

Session 3  Singers and Opera in the 1720s (B)
Chair: David Vickers
2.15  Randall Scotting
The other Senesino: Handel’s singer in context
2.50  Liam Gorry
‘In which Senesino gained so much reputation as an actor, as well as singer’: Senesino and recitativo accompagnato – the evidence
3.25  Tea

Session 4  Singers and Opera in the 1720s (C)
Chair: Terence Best
3.50  Hans-Dieter Clausen
Cuzzoni’s Cleopatra, or: The limits of a singer’s influence on his part
4.25  Wolfgang Hirschmann
Performing Handel on the German stage: The case of Riccardo Primo

7.30  Concert at St George’s Church, Bloomsbury Way, WC1A 2SA

SUNDAY 22 NOVEMBER, THE FOUNDLING MUSEUM

9.30 am  Registration

Session 5  Singers and Opera in the 1730s (A)
Chair: Andrew Jones
10.00  John H. Roberts
The London pasticci of 1730-31: Singers, composers, and impresarios
10.35  Judit Zsovár
Transforming one another: Shaping Strada’s vocal art – Inspiring Handel to new compositional thinking
11.10  Coffee

Session 6  Singers and Opera in the 1730s (B)
Chair: Helen Coffey
11.40  Graham Cummings
Handel, Giovanni Carestini and the 1734-35 London opera season
12.15 pm  Matthew Gardner
The singer as composer: Gioacchino Conti and Handel
12.50  Lunch

Session 7  Performing Oratorio
Chair: Silas Wollston
2.15  Natassa Varka
Charles Jennens’s version of Joseph and his Brethren
2.50  David Hurley
The ‘altered da capo’ air in Handel’s Alexander Balus
3.25  Tea

Session 8  Vocal style
Chair: Berta Joncus
3.50  Jonathan Rhodes Lee
Cibber and Frasi: Singers of sentiment
4.25  Suzanne Aspden
Sweet birds: The Handelian sound in the later eighteenth century
7.00  Conference dinner
MONDAY 23 NOVEMBER, OPEN UNIVERSITY, CAMDEN

9.30 am  Registration

Session 9  Singers and Oratorio in the 1740s and 1750s (A)
Chair: Ruth Smith

10.00  Andrew Shryock
Thomas Lowe: Another tenor voice

10.35  David Vickers
Handel and Giulia Frasi in context

11.10  Coffee

Session 10  Singers and Oratorio in the 1740s and 1750s (B)
Chair: Matthew Gardner

11.40  Olive Baldwin and Thelma Wilson
Who was Mr Brent?

12.15 pm  Patricia Howard
Learning about Guadagni’s voice from his Handelian roles

12.50  Lunch

Session 11  Performing for Pleasure and Profit
Chair: Colin Timms

2.15  Alison DeSimone
Handel’s greatest hits: The composer’s music in eighteenth-century benefit performances

2.50  Berta Joncus
‘Bliss is only found … when Beard and Frasi sing’: Handel, celebrity singers and Ranelagh Garden concerts

3.25  Tea

Session 12  Leading performance
Chair: Donald Burrows

3.50  Eduardo Sola Chagas Lima
Handel and the notion of an orchestra leader

4.25  Peter Holman
‘Handel several times reproved him till he wept’:
The composer as musical director

5.00  Conference ends