Programme

Thursday 19 November

etry into music:

2.00 – 3.10 pm

The Power of Words (room G22/26) Chair: Delia da Sousa Correa	**Texts and Audiences** (room G35) Chair: Graham Cummings
Martin Adams: Unblest Sirens? The tussle between music and verse in late seventeenth-century dramatic opera	Jeffrey Barnouw: Breakthroughs in setting English texts for Purcell and Handel
Konstanze Musketa: Handel and German poetry	Andrew Shryock: The faithful text: Oratorio wordbooks and Handel's audience

3.15 pm **Tea/coffee** (room G34, room G37 also available for delegate

Matthew Badham: 'Straight mine eye hath caught new pleasures': New modes of inward and outward contemplation in Handel's *L'Allegro, il Penserote-0.0i il Moderato*	Delia da Sousa Correa: Handel and Purcell in George Eliot's fiction

11.00 am **Coffee/tea** (room G34, room G37 also available for delegate use)

11.30 am – 1.15 pm

Texts Lost and Found (room

Italian *Manner*'. It therefore seems very likely that the birthday song and the musical entertainment and that Handel's Italian of the queen never existed.

Olive Baldwin

his poetry set to music (since it had a 'music' of its own, which would be destroyed) nor wanting to have to write verse for a composer (despite a long and successful practice at just that) are worth scrutinizing. His insistence on the necessity of double or female rhymes, for example, seems exaggerated.

metrical texts drawn from Tate and Brady's *A New Version of the Psalms of David*, initially published in 1696 and frequently reprinted, and one of Handel's anthems sets a paraphrase of Psalm 42 that seems to have been the work of Dr John Arbuthnot. Do these sources reflect patron preference, or were there other factors at work?

GRAHAM CUMMINGS

Metastasio's *Alessandro* to Handel's *Poro*: A change of dramatic emphasis

Metastasio's libretto *Alessandro nell'Indie*, first performed in a h ining by Leonardo Vinci in Rome (2 January 1730), is the source libretto for Handel's *Poro, re dell'Indie* (London, 2 February 1731). Metastasio's multi-layeBT/TT0r,wxt

Galatea form part of the musical enchantment that sweeps Maggie Tulliver along currents of desire running counter to her conscious duty. Eliot's conception of Handel's music as embodying overwhelming passion is not restricted to his secular operatic oeuvre.

Cecilia, at a time when English music was trying to find some new identity.

ROBERT FRASER

Purcell, the Popish Plot and the politics of Latin

ANTHONY HICKS

Quotations and quotation marks in Handel wordbooks, especially those of Thomas Morell

The use of inverted commas or *virgole* in the printed wordbooks of operas and oratorios to indicate passages of text not sung in performance dates from the earliest days of publicly produced operas in Italy. It wa

Johann Pachelbel. His main fields of research are: history of eighteenth-century music; history of medieval music theory; editorial method.

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The presentations jointly address the questions of which compositions became ‘best hits’, how this dissemination took place, and why certain works were selected for public consumption. Pa

reign. Both facets of Diocletian's reputation are visible in medieval and early modern representations. Of particular interest here are two Jacobean plays: *The Virgin Martyr* (1620), of which a Restoration revival inspired Dryden's *Tyrannick Love, or, The Royal Martyr* (1669); and *The Prophetess* (1622), which was adapted by Betterton for *Dioclesian.*

This paper explores how Betterton and Purcell emphasized Diocletian's

Jean L. Kreiling teaches music history at Bridgewater State College in Massachusetts, USA; previously she taught English at Western Carolina University in North Carolina. Her recent research has focused on poetry about music, and her own prize-winning poetry has been published in several print and on-line journals.

The relationship between literary text and

ANNETTE LANDGRAF

The role of Handel's music in German fictional literature

opera, which is notable for the cynical, shallow or mani

MARTIN NEARY

1895–1995: Blazing the sacred trail

I aim to explore the often surprising ways in which much of the music of

ANDREW PINNOCK AND BRUCE WOOD

Alexander's Feast, or the Power of Perseverance: Dryden's plan for

the transformation of the

textual underlay in Handel's autograph, and publication of the first edition wordbooks reveal the contemporary literary ideals that resonate within the oratorios. The treatment

Ruth Smith's *Handel's Oratorios and Eighteenth-Century Thought* (CUP, 1995; paperback 2005) received a British Academy Crawshay Prize. Subjects of recent articles are Handel's evocation of Old Testament instruments in *Saul* (*Early Music*,

professional musicians, members of the nobility and gentry, the professions (especially law and the civil service) and city merchants, the celebration became one of the most important dates in the London musical calendar as the occasion for the largest-scale musical works of the period outside the theatre. Despite the importance of this annual event, its origins, organization