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The Legacy Lives On: An Examination of Handel's Continued Influence

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Abstract

Composers can meet fame in their lives and after death, but no composer has garnered the extent of fame Georg Frideric Handel did after death. Handel reached an abundance of success in various cities before his death, and even more success in new cities and a new continent after he passed. His fame after death was kept alive through his audience's efforts to celebrate, perform, and preserve his works millenniums after his death.

"Don't cry for me, for I go where music is born", were Baroque composer Johann Sebastian Bach's last words, which are open to a variety of interpretations. Bach could have intended to say music is an inherent part of nature, and that we, as humans, naturally have music within us. Bach could have meant that music never stops being made, and that someone like him will be born to make music again. However, the truest message to take from Bach's famous last words is that composers continue to live after death. Their music is celebrated for years after they have gone. Composers have and continue to garner success in both their lifetimes and after their deaths. However, Georg Frideric Handel achieved a new level of success after he passed in comparison to other Baroque composers. His career beyond death should be discussed more frequently than in a classroom setting like other significant Baroque composers. This new level of success can be observed through his audience's consistency in celebrating, performing, and preserving his music for millenniums after his death.

Handel was a worldly composer, and spent most of his life composing in different cities of Germany like Halle, Hamburg, and Hanover.¹ In his later years he settled down in London, England where he was successful enough to be a composer for the royal family. Scholars believe he suffered from cataracts in the last decade of his life, but that did not halt his music making. He was completely blind by January of 1753.² Handel died at 74 years old in 1759 from an undetermined cause. His funeral took place at Saint Paul's Cathedral in London, accompanied by a performance from the royal choir. Over 3,000 patrons from all over the world were in attendance to celebrate Handel's accomplishments and mourn. He was later buried in Westminster Abbey in Poet's Corner where other greats like Charles Dickens are also buried. Above his grave is a monument of him

¹ Hicks, A. (2001). Handel [Händel, Hendel], George Frideric. *Grove Music Online*. Retrieved 4 Nov. 2020, from <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040060>.

² Ibid

holding an open score to "I know that my Redeemer liveth" from *Messiah* (See Example 1).³ In celebrating his death, Handel's audience demonstrated the far reaching effects of his successful career.

In the years leading up to Handel's death, *Pleasure Gardens* played a key role in the performance of his works and were some of the first venues to popularize his music. Danielle Thom, Curator of the Museum of London, describes a *Pleasure Garden* in these terms:

One of the most significant innovations in eighteenth-century leisure was the pleasure garden; a dedicated outdoor space for entertainment, for which a ticket was needed to gain entry... They were sites for music, dancing, eating and drinking - and regular fireworks, operas, masquerades and illuminations. Laid out as formal gardens, with shrubberies and miniature waterways, and dedicated buildings for performances and for eating, they were places to see the latest in art and architecture.⁴

The two primary pleasure gardens were Vauxhall and Ranelagh, although there were smaller gardens dispersed throughout other parts of London as well.⁵ Vauxhall originated in 1729, with Ranelagh following shortly after in 1741.⁶ These gardens were at the epicenter of London entertainment and provided an outlet for the wealthy to gather away from commoners and partake in the arts. A look into the layout of the gardens at Vauxhall is provided by Bowles and Carver, who in 1756 created a painting of its layout, featuring the music and orchestral buildings (See Example 2).

³George Frederic Handel." Westminster Abbey. Accessed November 08, 2020. <https://www.westminster-abbey.org/abbey-commemorations/commemorations/george-frederic-handel>.

⁴ Thom, Danielle. "London's First Music Venues." Museum of London. Museum of London, August 14, 2019. <https://www.museumoflondon.org.uk/discover/music-vauxhall-pleasure-gardens>.

⁵ Ibid.

⁶ Thom, Danielle. "The History of London's Pleasure Gardens." Museum of London. Museum of London, September 6, 2019. <https://www.museumoflondon.org.uk/discover/vauxhall-pleasure-gardens>.

Vauxhall and Ranelagh required entrance fees, which made it difficult for the lower classes to gain admission. From 1737 to 1760 guests could also choose to buy season tickets for the gardens, raising the normal fee from one shilling to one guinea. Season tickets were a small piece of silver inscribed with both a ticket number and the owner's name on one side and a scene from classical mythology on the other side. Example 3 is an instance of a ticket, and bears the name Phillip Percival and the Greek hero Arion astride a dolphin.

During the 1730s and 1740s, Handel became the composer in residence at Vauxhall and his music was showcased for its attendees, including the Vauxhall Hornpipe, composed with the location specifically in mind.⁷ Attending Vauxhall to bask in Handel's music was a highly sought after recreation of the time, and Thom describes just one instance of this Handel mania; "When Handel's Music for the Royal Fireworks was first rehearsed in the gardens, on the 21st of April 1749, 12,000 Londoners rushed to hear it. This reportedly caused a three hour traffic jam as carriages tried to cross London Bridge to get there; then the only bridge within the city."⁸ Handel could not have performed in a finer venue, as Vauxhall was one of the first properties in Britain to be specifically designed with musical performance in mind. The facility housed an octagonal orchestra stand and in 1748 acquired a rotunda meant to promote concerts in all weather types.⁹ These pleasure gardens continued to live on until the early nineteenth century, but in their prime they had been great pioneers in performance establishments.

Similar to the use of pleasure gardens, the Crystal Palace was used to gather and celebrate Handel's music. The Crystal Palace was built about 100 years after Handel died, and was a huge glass and iron structure originally built in 1851 for the Great Exhibition held in London's Hyde Park (See Example 4). Prince Albert, who was the head of the Society of Arts at the time, had the idea of the

⁷ Thom, Danielle. "The History of London's Pleasure Gardens."

⁸ Ibid.

⁹ Ibid.

exhibition to impress the world with Britain's industrial achievements. In addition to industrial achievements, Prince Albert used the Crystal Palace's opening as an opportunity to honor the centennial of Handel's death on a grander scale. The Crystal Palace was designed by Prince's Albert's gardener, and was built within seventeen weeks. Prince Albert requested there be an orchestra pit to celebrate Handel's millennium with a performance. His gardener designed an orchestra pit that seated 4,000 musicians and seats for over 4,000 audience members (See Example 5).¹⁰ With Prince Albert's grand orchestra pit, he held a Handel music festival that musicians performed and honored Handel's most famous pieces which later would become known as Handel Festivals.

Handel festivals were a cultural tradition that continued in the millennia after his death. The festivals were meant as a tribute to Handel, whose music still retained its prestige and critical acclaim with audiences across England. The entire affair at the Crystal Palace was luxuriant and generous amounts of funding went towards its production. Each festival spanned multiple days, drawing thousands of spectators, with the first day being dedicated strictly towards rehearsal and subsequent days reserved for performances of different Handel pieces. The first occurrence of a festival was in 1784, coinciding with the anniversary of Handel's birth, with a total of 526 musicians performing various of his works. By 1859, a century after Handel's death, over 3,000 performers were taking part in the event.¹¹

The festival in 1859 was a grand event whose profits reached over £30,000 (£3,794,144.54 in 2020¹²). The two main coordinators of this festival were the Crystal Palace Company and the Sacred Harmonic Society; after expenses of £15,000 (£1,897,072.27 in 2020),

¹⁰ Kihlstedt, Folke T. "The Crystal Palace." *Scientific American* 251, no. 4 (1984): 132-43. Accessed November 8, 2020. <http://www.jstor.org/stable/24969462>.

¹¹ "The Great Handel Festival at the Crystal Palace." *The Musical Times and Singing Class Circular* 8, no. 173 (1857): 71-74. Accessed November 1, 2020. <http://www.jstor.org/stable/3370489>, pg 75

¹² For all data translations, see Inflation Calculator citation in Works Cited

they each generated a profit of £12,000 (£1,517,657.81 in 2020) and £6,000 (£758,828.91 in 2020), respectively.¹³ The festival began on a Saturday, which was consigned to rehearsal, and the following Monday, Wednesday and Friday exhibited works like *Messiah*, *the Dettingen Te Deum*, *Israel in Egypt*¹⁴ and other miscellaneous compositions. A total of over 80,000 people attended the festival that week, with the last day in particular garnering nearly 27,000 people in attendance.¹⁵ This festival in particular was a grand success and this tradition continued to span on into the 20th century. In 1912, the festival was held June 22nd to June 29th and featured *Israel in Egypt*, excerpts from *Samson* and *Messiah*.¹⁶ *Messiah* in particular continued to be an audience favorite, amassing nearly 19,000 audience members.¹⁷ The continued occurrence of the festival, as well as its ability to consistently draw in vast groups of participants and its financial successes, demonstrates Handel's unerring influence.

In order to properly recognize how Handel's legacy has continued throughout the years, one must be aware of organizations known as Handel Societies. These organizations were created for either one of two reasons: to publish and or perform the works of Handel. The earlier groups focused primarily on publication, and the first of these groups was founded in London in 1843, 84 years after Handel's death. However, after five years, the society disbanded due to a lack of subscribers. Even with the lack of interest from readers, the publishers and editors of the Society, including Felix Mendelssohn, continued to publish editions of Handel's music until 1858. During this time, another Handel Society was founded in Leipzig in 1856 whose goal was also to publish Handel's works. Similar to the organization in London, this group also disbanded in 1860. However, Friedrich

¹³ "The Great Handel Festival at the Crystal Palace." 78.

¹⁴ Ibid. 75-78

¹⁵ Ibid. 78.

¹⁶ "The Handel Festival, Crystal Palace. June 22, 25, 27, 29." *The Musical Times* 53, no. 834 (1912): 522. Accessed November 1, 2020. <http://www.jstor.org/stable/907193>, pg 522.

¹⁷ Ibid.

Chrysander, the primary editor of the publications from the group, took it upon himself to continue to produce editions of Handel's music under the name of the society. Then, in 1866, Chrysander started to print and distribute the editions under his own name. While these two societies ultimately failed, the individuals that were dedicated to them still helped Handel's legacy live on. Besides, failure was not the end result for all of these dedicated organizations. For instance, a Handel society that is still active today is the *Georg-Friedrich-Händel-Gesellschaft*, founded in Halle in 1955. This society was more for performing rather than strictly a publishing society as they put on many Handel Festivals.¹⁸

Besides the society in Halle, another active organization is the Handel Haydn Society of Boston, which was founded in 1815. This society is one of the earliest performing groups, as well as one of the earliest established Handel organizations in America. While publishing societies focused on making sure people could obtain Handel's work, performing societies focused on introducing people to it. The Handel Haydn Society of Boston's goal was to create "a correct taste in the performance of sacred music, and also to introduce into more general practice the works of Handel, Haydn, and other eminent composers".¹⁹ This organization stands as an example of how Handel's legacy has now crossed the sea and is starting to become prominent in places other than Europe. It was actually through this society that not only allowed America to see the premieres of "Handel's *Messiah* (1818), Haydn's *The Creation* (1819), Verdi's *Requiem* (1878), and Bach's *St. Matthew Passion* (1879)", but also that Handel's *Messiah* has been performed annually since.²⁰ Nowadays, the

¹⁸ Hicks, Anthony. "Handel societies." *Grove Music Online*. 2001; Accessed 4 Nov. 2020. <https://proxy.augustana.edu:2509/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000012310>, pg. 1.

¹⁹ Burkat, Leonard, Pamela Fox, and Joseph Horowitz. "Boston (i)." *Grove Music Online*. 2001; Accessed 4 Nov. 2020. <https://proxy.augustana.edu:2509/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-00000103674>, pg. 6.

²⁰ Broyles, Michael. "Handel and Haydn Society." *Grove Music Online*. 31 Jan. 2014; Accessed 4 Nov. 2020. <https://proxy.augustana.edu:2509/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002256740>, pg. 1.

Handel and Haydn Society of Boston has a close relationship to the Boston Symphony Orchestra, is recognized as a professional ensemble, has one of the largest audiences of period related performers, travels to Europe, has multiple recordings, and has an outreach program to schools in Boston.²¹

Another example of an American Handel Society that is still functioning is the Handel Society of Dartmouth, which is located at Dartmouth College in New Hampshire. Dartmouth's society was founded in 1807, even before the Handel Haydn Society of Boston, by the following five students of the College: Amos Holbrook, John Walker, Alexander Read, George Newton, and Levi Woodbury.²² It should be noted that these were five students of the college who had for the first time been exposed to the sacred and pure music from Handel's time period, and wanted more. These five dedicated pupils took it upon themselves to write to the faculty of the college and create a group that would allow them to expose others to Handel's music, just as they had been. Even 48 years after his death, Handel's music was still having an impact on college students in a country that he had never been to. Nowadays, the Handel Society of Dartmouth has over 100 vocalists and hosts two annual performances as well as tours not only in America, but in other countries too, often performing in cathedrals in Europe. Similar to the Handel Haydn Society of Boston, this society also has an outreach program to schools in the area, as well as community and assisted living centers.²³

One final reason that Handel's memory has continued throughout the years can be attributed to how well preserved some of his music and manuscripts were and how they were categorized, as opposed to other composers whose manuscripts were lost throughout time or

²¹ Ibid.

²² Kegerreis, Richard I. "The Handel Society of Dartmouth." *American Music* 4, no. 2 (1986): 177-93. Accessed November 4, 2020. doi:10.2307/3051980. pg. 178.

²³ "Handel Society of Dartmouth College." Hopkins Center for the Arts at Dartmouth. September 17, 2020. Accessed December 09, 2020. <https://hop.dartmouth.edu/live-events/ensembles/handel-society-dartmouth-college>. pg. 1.

destroyed. The preservation of some of Handel's scores may be traced from John Christophers Smith (both father and son), to the Rivers family, the book dealer Thomas Kerlake, to Victor Schoelecher, to Friedrich Chrysander, all the way to the Staats- und Universitätsbibliothek at Hamburg.²⁴ Besides the lineage listed above, there were several other key people who played a role in the preservation and categorization of Handel's music. One of the primary individuals who collected Handel's music was Charles Jennens. Jennens was a librettist for Handel for ten years, starting in 1753, and did not write for anyone else while he worked with Handel. However, this should not give the impression that Jennens idolized Handel. It is well known that Handel had a knack for borrowing musical ideas from other composers to put into his own work, and Jennens criticized this by writing "I am sorry I mention'd my Italian Musick to Handel, for I don't like to have him borrow from them who has so much a better fund of his own."²⁵ Despite his criticisms of Handel for his borrowing, Jennens accumulated the largest and most thorough collection of Handel's work, including original manuscripts as well as printed copies. He then took these pieces and compiled them into a collection known as the Aylesford Collection. This collection grew to eventually become home to the work of roughly 40 other composers as well.²⁶

The other individual who was a large contributor to the collection of Handel's work was Bernd Balset, a board member at the *Georg-Friedrich-Händel-Gesellschaft* in Halle, which was one of the Handel Societies mentioned above. Besides being on the board of this organization, he also was the Chief Editor of the *Hallische Händel-Ausgabe*, a collection of Handel's music. However, Balset's most important contribution was the "comprehensive thematic catalogue of the composer's

²⁴ King, Richard G. "New Light on Handel's Musical Library." *The Musical Quarterly* 81, no. 1 (1997): 109-38. Accessed November 6, 2020. <http://www.jstor.org/stable/742452>, pg. 1.

²⁵ Burrows, Donald. *Handel*. Edited by Stanley Sadie. New York, NY: Schirmer Books, 1994. pg. 378.

²⁶ Smith, Ruth. "Jennens, Charles." *Grove Music Online*. 2001; Accessed 6 Nov. 2020. <https://proxy.augustana.edu:2509/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000014259>, pg. 1.

works (HWV) published in three volumes as a supplement to the *Hallische Händel-Ausgabe*".²⁷ This categorization system known as the HWV is still used today when referring to Handel's works. Therefore, it can be said that it is due to the work of people like Jennens and Basset that Handel's music is as well preserved and accessible as it is that allows performers to still obtain Handel's work, centuries after his death.

Just as Johann Sebastian Bach stated before death, "Don't cry for me, for I go where music is born", Handel's death illustrated extensive fame after death. Handel's legacy has persisted due to his fans' efforts of celebrating, performing, and preserving his works. No other Baroque musician that is currently studied in a musicianship classroom has shown such an active audience presence for millenniums, as Handel did. Handel's legacy is still alive and well, and should be celebrated for standing still while time continues to pass.

²⁷ Best, Terence. "Baselt, Bernd." *Grove Music Online*. 2001; Accessed 6 Nov. 2020. <https://proxy.augustana.edu:2509/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000047803>, pg.1..

Appendix

Example 1:



"George Frederic Handel." Westminster Abbey. Accessed November 08, 2020.

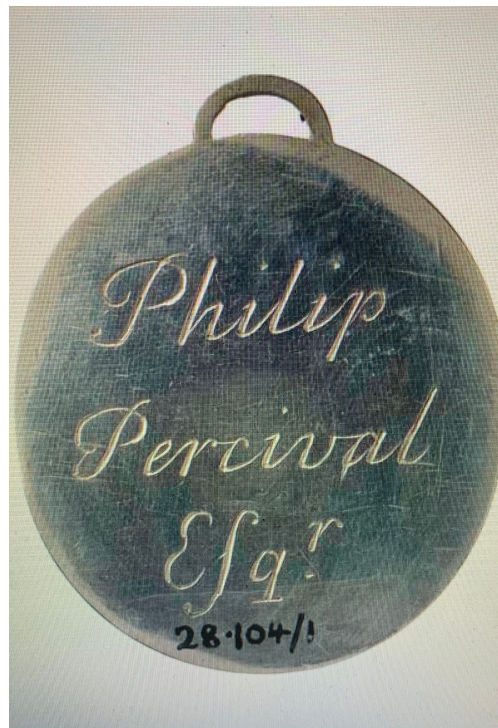
<https://www.westminster-abbey.org/abbey-commemorations/commemorations/george-frederic-handel>.

Example 2:



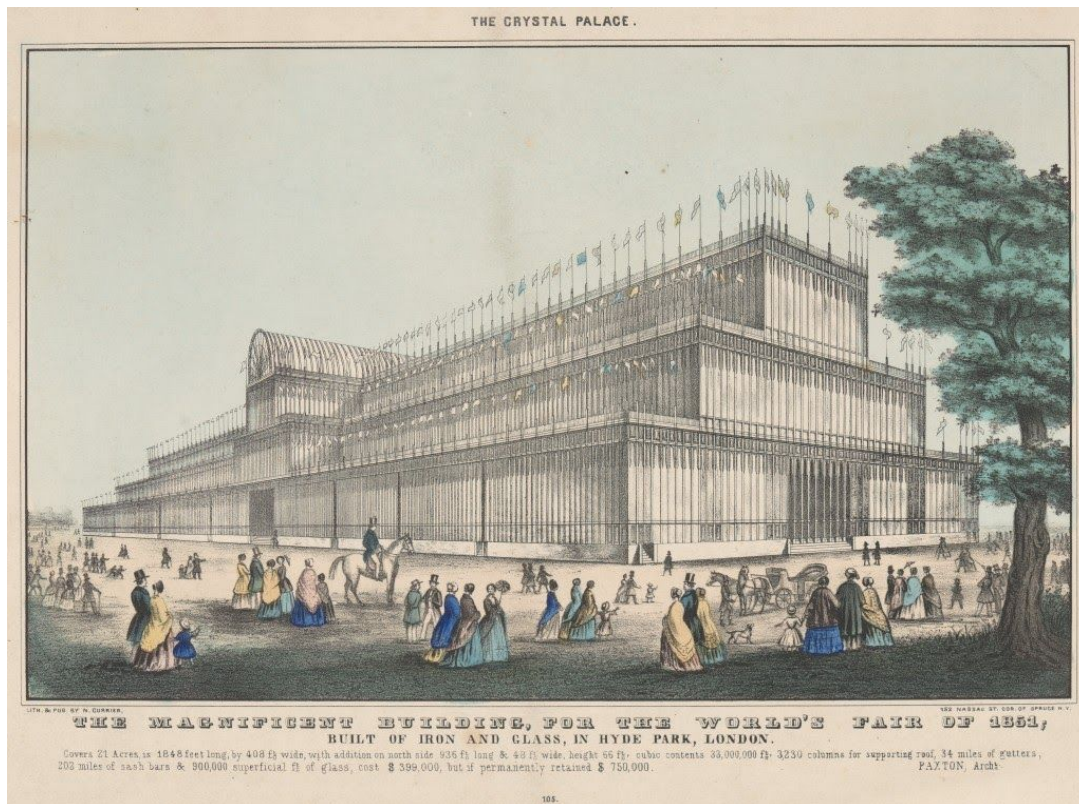
"A View of Vaux-Hall Gardens Shewing the Grand Walk at the Entrance of the Gardens Engraving." Museum of London. Museum of London, May 28, 2020. <https://collections.museumoflondon.org.uk/online/object/105131.html>

Example 3:



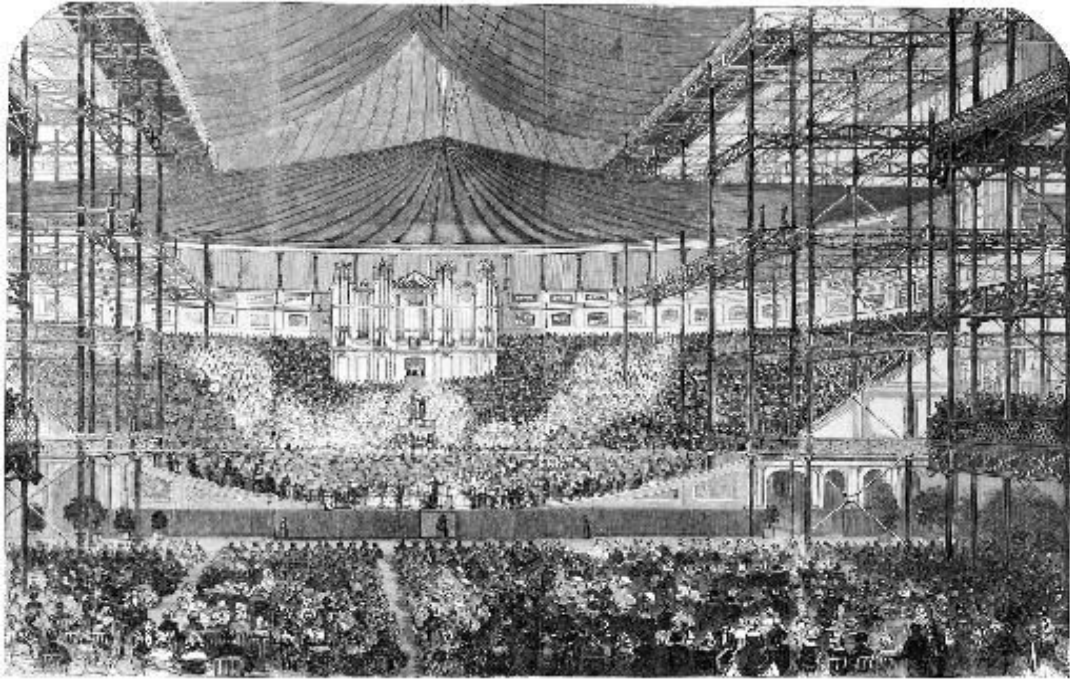
"Season Ticket." Museum of London. Museum of London, October 15, 2020.
<https://collections.museumoflondon.org.uk/online/object/53786.html>.

Example 4:



The Crystal Palace: The Magnificent Building, For the World's Fair of 1851. *Grove Online*; Accessed October 12, 2020. <https://www.jstor.org/action/doBasicSearch?Query=crystal+palace>

Example 5:



Handel Centenary Festival at Crystal Palace: engraving from the 'Illustrated London News' (2 July 1859)." *Grove Music Online*. ; Accessed 27 Sep. 2020.
<https://proxy.augustana.edu:2509/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-8000003642>

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https://proxy.augustana.edu:2151/stable/pdf/742452.pdf?ab_segments=0%252Fbasic_search_solr_cloud%252Fcontrol&refreqid=excelsior%3A83b7a99b9b69a08b3c4bc6cc2df3d15a
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<https://www.westminster-abbey.org/abbey-commemorations/commemorations/george-fred-eric-handel>.
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<https://proxy.augustana.edu:2509/grovemusic/view/10.1093/gmo/9781561592630.001.001/omo-9781561592630-e-0000047803>.

Terrence Best writes about Bernd Baselt, who helped develop the categorization system, HWV, for Handel's music. The article gives a brief description of him, including his role in the Handel Society in Halle, before discussing how he categorized and produced Handel's music. This article can be used to discuss the publication of Handel's music, and the categorization of it that allowed the music to live on throughout the years.

Burrows, Donald. *Handel*. Edited by Stanley Sadie. New York, NY: Schirmer Books, 1994.

Handel is a biography of the composer George Frideric Handel. This biography covers from Handel's early life to the last years of his career. Uses for this book can include information about Handel's compositions, about the end of his life, and why what he accomplished is still remembered today.

Broyles, Michael. "Handel and Haydn Society." *Grove Music Online*. 31 Jan. 2014; Accessed 4 Nov. 2020.

<https://proxy.augustana.edu:2509/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002256740>.

"Handel and Haydn Society" primarily discusses the Handel and Haydn Society of Boston. Broyles discusses how the society was founded, as well as what the society is like today. This article can be useful to find information about the history of the Handel and Haydn Society, and how it has changed throughout the years.

Burkat, Leonard, Pamela Fox, and Joseph Horowitz. "Boston (i)." *Grove Music Online*. 2001; Accessed 6 Nov. 2020.

<https://proxy.augustana.edu:2509/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000003674>.

"Boston (i)" is an article that describes the musical history of Boston, Massachusetts. Within the article, the authors discuss various performances of Handel's music, as well as the Handel Haydn Society of Boston. This article can be used to find information on how Handel's music was first brought to the America and the society that was created because of it, as well as the impact that the music had once it was performed for the first time.

Ferguson, Donald N. *A History of Musical Thought*. New York: Appleton-Century-Crofts, 1948.

A History of Musical Thought by Donald Ferguson is a book that discusses multiple different composers and the evolution of music throughout time. Included in this book, is a chapter about Bach and Handel. This chapter, as well as other parts of the book, will be useful for information about Handel's operas and oratorios, including *Messiah*, as well as providing information as to why Handel has stood out in time as a memorable composer.

Grace, W. É. *Messiah: a Vital, New and Definitive Work on the Life and Times of Jesus Christ, in the Context of Biblical History and Prophecy. Messiah. New revised edition. Vol. two.* Taupo, New Zealand: Integral Christian Publications, 2019.

This article discusses the concepts behind musical ideas and composition choices in Handel's *Messiah*. This source could be useful in providing a reasoning as to why *Messiah* has stood the test of time, and what separates it from other works of that era.

Hicks, Anthony. "Handel [Händel, Hendel], George Frideric." *Grove Music Online*. 2001; Accessed 15 Sep. 2020.

<https://proxy.augustana.edu:2509/grovemusic/view/10.1093/gmo/9781561592630.001.001/omo-9781561592630-e-0000040060>

"Handel [Händel, Hendel], George Frideric" gives a biography of Handel and goes into extensive detail about his life, his work, and how Handel continued to remain a constant in the world of music even after his death. Therefore, there is useful information such as the reception of his music after his death, and how his legacy continues on after his death. The author provides information about Handel's music and that impact that both him and his music had on the world that will allow the question of "Why did Handel's legacy live on after he died?" an answer.

Hicks, Anthony. "Handel societies." *Grove Music Online*. 2001; Accessed 14 Sep. 2020.

<https://proxy.augustana.edu:2509/grovemusic/view/10.1093/gmo/9781561592630.001.001/omo-9781561592630-e-0000012310>

"Handel societies" explains the Handel Society or Societies that were formed in order to publish or perform Handel's works. These societies were created after Handel's death, and show what kind of influence he still had even after he died. The author, Hicks, demonstrates how the public reacted to Handel even later on and shows the sort of fan base that surrounded him.

Hunter, David. "Patronizing Handel, Inventing Audiences: The Intersections of Class, Money, Music and History." *Early Music* 28, no. 1 (2000): 33-49. Accessed September 18, 2020. <http://www.jstor.org/stable/3518970>.

"Patronizing Handel, Inventing Audiences: The Intersection of Class, Money, Music and History" utilizes different analytical charts and data to identify which class of people best represents Handel's audience. David Hunter uses this factual information to highlight the impact that wealthy patronage had on Handel's career and success. While other sources reference the diverse nature of Handel's audience, Hunter affirms just how critical the elite were in propagating Handel's music.

Keates, Jonathan. *Messiah: The Composition and Afterlife of Handel's Masterpiece.* *Messiah.* New York: Basic Books, 2017.

This source examines the fame and longevity of Handel's *Messiah* compared to other composers' pieces of the time. It explores the questions: why did *Messiah* last longer than other pieces of its time? Was the *Messiah* only popular in England or in other places as well?

Kegerreis, Richard I. "The Handel Society of Dartmouth." *American Music* 4, no. 2 (1986):177-93. Accessed November 4, 2020. doi:10.2307/3051980.

https://proxy.augustana.edu:2151/stable/pdf/3051980.pdf?ab_segments=0%252Fbasic_search_solr_cloud%252Fcontrol&refreqid=excelsior%3A90db5ef7ea7e20fc215b4be04f2dc337

"The Handel Society of Dartmouth" is an article that describes how the Handel Society of Dartmouth in New Hampshire was founded, how it has evolved throughout the years, and the types of ensembles that have resulted from it. Kegerreis goes into depth about why the Handel Society of Dartmouth was founded, and the struggles it went through to stay afloat and in order to be the organization that it is today. This article can be useful to learn about another Handel Society in America besides the one located in Boston.

King, Richard G. "New Light on Handel's Musical Library." *The Musical Quarterly* 81, no. 1 (1997): 109-38. Accessed November 6, 2020. <http://www.jstor.org/stable/742452>.

https://proxy.augustana.edu:2151/stable/pdf/742452.pdf?ab_segments=0%252Fbasics_archsolr_cloud%252Fcontrol&refreqid=excelsior%3A83b7a99b9b69a08b3c4bc6cc2df3da

"New Light on Handel's Musical Library" is an article that discusses the lineage through which some of Handel's manuscripts and scores were passed down, and how they ended up where they are today. King dives deep into individual pieces and the process through which they were sold and passed down. This article can be useful to discuss the preservation of Handel's music and how it is through these people that Handel's legacy was continued.

Landon, H. C. Robbins. *Handel and His World.* Little, Brown and Company, 1984.

Handel and His World is a book that discusses Handel's life as well as analyzes the music that Handel created. The book addresses the early years in Handel's life and the different events that occurred, but also focuses on several specific pieces, including Handel's *Messiah*. This book can be useful for information on *Messiah* as well as what made Handel's music so unique and memorable.

Smith, R. (2001). Jennens, Charles. *Grove Music Online.* Retrieved 26 Sep. 2020, from <https://proxy.augustana.edu:2509/grovemusic/view/10.1093/gmo/9781561592630.01.0001/omo-9781561592630-e-0000014259>.

Ruth Smith describes in this article Charles Jennens, who was a great lover of Handel's work. Smith goes into detail about the large number of pieces that Jennens collected of Handel's and how Jennens even had an organ made to Handel's liking. Jennens is just one example of the "cult" following Handel started to accumulate both during and after his life.

Thom, Danielle. "London's First Music Venues." Museum of London. Museum of London, August 14, 2019.

<https://www.museumoflondon.org.uk/discover/music-vauxhall-pleasure-gardens>.

Curator of the Museum of London, Danielle Thom, goes into detail about what Pleasure Gardens are and their history. She describes both their origin, their purpose, their composition and function within London society of the time. She demonstrates a clear understanding of the topic and provides substantial general information about the nature of Pleasure Gardens.

Thom, Danielle. "The History of London's Pleasure Gardens." Museum of London. Museum of London, September 6, 2019.

<https://www.museumoflondon.org.uk/discover/vauxhall-pleasure-gardens>.

In another featurette for the Museum of London, curator Danielle Thom breaks down two of London's most infamous Pleasure Gardens, Vauxhall and Ranalegh. She provides details about these gardens, as well as their ties to Handel and other composers of the time period. She is able to showcase Handel's great prestige and influence of the time in relation to his time spent performing at Vauxhall.

Winton Dean, and David Hunter. "Handel's Audience." *Early Music* 28, no. 2 (2000): 331-32. Accessed September 18, 2020. <http://www.jstor.org/stable/3519050>.

In contrast to the previous article, "Handel's Audience" battles David Hunter's claims about the importance of wealthy benefactors and seeks to address his points. The article additionally showcases a rebuttal from David Hunter, who continues the discussion with a further debate. In a research paper, it is invaluable to address and showcase the topic from multiple angles. By having these two articles that directly relate to and address one another, readers are able to have a more complete understanding of the subject matter.

"George Frederic Handel." Westminster Abbey. Accessed November 08, 2020.

<https://www.westminster-abbey.org/abbey-commemorations/commemorations/george-frederic-handel>.

Published by Westminster Abbey, this page provides information about Handel's death, funeral, burial, and memorial. This information is useful to understand the multitude of fame Handel experienced in life and after death.

"Handel Society of Dartmouth College." Hopkins Center for the Arts at Dartmouth.

September 17, 2020. Accessed December 09,

2020. <https://hop.dartmouth.edu/live-events/ensembles/handel-society-dartmouth-college>

Published by Dartmouth College, this website provides up to date information about the Handel Society of Dartmouth. This information is useful because it can be used to show the growth of the society from five college students to 100 singers. This society is also an example of how Handel's legacy lives on in America rather than just in Europe.

"Inflation Rate between 1635-2020: Inflation Calculator." U.S. Inflation Calculator: 1635→2020, Department of Labor data. Accessed November 28, 2020. <https://www.in2013dollars.com/>.

This source will help to make data from the 19th Century more accessible and easier to comprehend for a modern audience. It is able to take data and relate what it would be in modern currency, adjusting for both inflation and the variance of different currencies.

"The Great Handel Festival at the Crystal Palace." *The Musical Times and Singing Class Circular* 8, no. 173 (1857): 71-74. Accessed November 6, 2020. <http://www.jstor.org/stable/3370489>.

This source recounts in vivid detail the Handel Festival of 1857. This festival was in commemoration of the centennial of Handel's death and was the biggest Handel Festival to occur. This source allows its readers to gain perspective of one of the biggest celebrations of Handel there has ever been.

"The Handel Festival, Crystal Palace. June 22, 25, 27, 29." *The Musical Times* 53, no. 834 (1912): 522. Accessed November 6, 2020. <http://www.jstor.org/stable/907193>.

This source depicts the Handel Festival of 1912 and offers a first hand account of the event. It provides the information as to what pieces were portrayed and how audiences reacted to them. This allows readers to gain insight into a festival that they will never get to personally witness and demonstrates how influential Handel was to remain relevant in the centuries after his death.