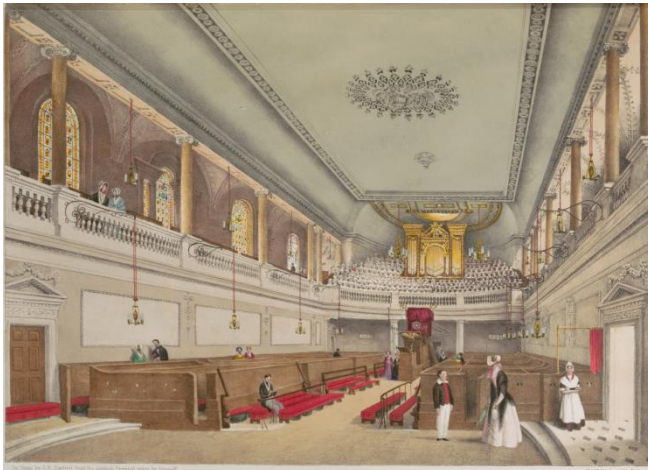


Performance ephemera as a research resource: what can we learn from their content?

Katharine Hogg
Gerald Coke Handel Collection
The Foundling Museum, London

Examples of performance ephemera from the Gerald Coke Handel Collection



Last Night but Two.
 At PLAY-HOUSE PRICES during LENT.
Theatre Royal, Covent Garden,
 This present FRIDAY, March 11, 1796,
 Will be performed (for the Last Time this Season)
 The Sacred Oratorio of The
MESSIAH.
 Composed by G. F. HANDEL.
 To be Opened by Madame MARA.
 At the end of Part I. a CONCERTO on the HARP by Madame Delaval.
 PRINCIPAL VOCAL PERFORMERS,
 Madame M A R A,
 Miss L E A K,
 Master ELLIOT, Miss FLETCHER (from Birmingham)
 And Miss P A R K E,
 Mr. K E L L Y,
 And Mr. N I E L D,
 Mr. S A L E,
 And Mr. B A R T L E M A N.
Among the distinguished Performers are
 Mr. G. ASHLEY, Leader of the Band, Miss Mara, Sarant, C. Ashley, Boyce,
 Bridgetower, Laven, Ware, Harvey, Parkinson, Taylor, two Flutes, Dreier,
 Gwilliam, Sturt, Price, L. Sharp, W. Sharp, M. Sharp, J. Sharp, Archer, Cobham,
 two Muns, Wood, Cornhill, Parney, Leffler, Woodman, Cannell, Skillern,
 Nicks, Frank, Simpson, Jenkinson, &c.
 Organ, Mr. J. Asst. L. Double Deans (died at Westminster Abbey) Mr. R. Ashley.
THE CHORUSES
 Will be Numerous and Complete.
 The Whole under the Direction of Mr. ASHLEY.
 Boxes, 6s.—Pis, 3s. 6d.—Gallery, 2s.—Upper Gallery, 1s.
 Places for the Boxes to be had of Mr. Brandon at the office in Hart-Street.
 Doors to be opened a SIX, and the Performance to begin at SEVEN o'clock precisely.
 * To prevent the Public being impeded upon by ignorant perusal Books of the Performances, the Man-
 ager's Books have the printed year, and the following words in the bottom of the Ticket:—of such a
 Theatre published by his authority—Printed by St. MACHIN, Recorder Offic. Daler's Quay, Dury
 Lane. * None other can be correct.

ALEXANDER'S FEAST;
 OR, THE
POWER OF MUSICK.
A N O D E
 Wrote in Honour of St. CECILIA,
 By Mr. DRYDEN.
 Set to MUSIC by Mr. HANDEL.
 Hear how Timon's various Lays surprise,
 And his alternate Passions fall and rise;
 While, at each Change, the Son of Libyan Jove
 Now burns with Glory, and then melts with Love;
 Now his fierce Eyes with sparkling Fury glow,
 Now Sighs steal out, and Tears begin to flow;
 Persians and Greeks the Terms of Nature find,
 And the World's Vicious flood subdu'd by Sound.
 Pope's Essay on Criticism.
 L O N D O N:
 Printed for J. and R. TONSON in the Strand,
 M D C C X X X V I.
 [Price One Shilling.]



Hospital for the Maintenance and Education of exposed
 and deserted young Children.
THIS is to give Notice, that towards the Sup-
 port of this Charity, the Sacred Oratorio, called,
M E S S I A H,
 Will be performed in the Chapel of this Hospital,
 under the Direction of George Frederick Handel, Esq;
 on Thursday next, the 27th inst. at twelve o'clock at
 Noon precisely; and, to prevent the Chapel being
 crowded, no more Tickets will be delivered than it can
 conveniently hold; which are ready to be had of the
 Steward of the Hospital; at *Arthur's Chocolate-house*
 in *St. James's Street*; at *Batson's Coffee-house in Corn*
bill; and at *Tom's Coffee-house in Devereux Court*, at Half
 a Guinea each. T. COLLINGWOOD, Secretary.

CASTLE
SOCIETY of MUSICK,
 At *HABERDASHERS HALL,*
 in Maiden Lane.
 on
 Wednesday 7 January 1796
Henry Norris STEWARD,
 7. o'Clock.

Playbill from 1797,
featuring the leading
soprano Madame Mara as
the main attraction

HAMPSHIRE Music Meeting, 1797,

Will be held at WINCHESTER on WEDNESDAY the
6th of SEPTEMBER, and Two following Days.

PRINCIPAL VOCAL PERFORMERS:

Madame M A R A,
Master ELLIOTT,

(FROM THE THEATRE ROYAL COVENT GARDEN.)

Mr. CHARD, Mr. HILL, Mr. JAMES MAHON,
Mr. GOSS, &c. &c.

PRINCIPAL INSTRUMENTAL PERFORMERS:

Mr. JOHN MAHON, (Leader of the Band,)

Mr. C. ASHLEY, (Principal Violoncello,)

Mr. Smart (principal Double Bass), Mr. Mahon, Mr. R. Ashley, Mr. Wilson,
Mr. H. Smart (principal Tenor), Mr. Richards, Mr. Rofs, Mr. Guy, Mr. Clarke,
Mr. Sykes, Mr. Christiana, Mr. Royal, &c. &c. The rest of the Band by
approved Performers.

On WEDNESDAY EVENING, (at ST. JOHN'S HOUSE,) will be performed

A SELECTION,

FROM

L'Allegro ed il Penseroso;

With a MISCELLANEOUS ACT, in which Madame MARA will sing Purcell's
celebrated Song of "Mad Befs," for that Night only.

On THURSDAY MORNING, the SACRED ORATORIO of

The MESSIAH,
Which will be opened by MADAME MARA.

On THURSDAY EVENING, at the THEATRE, will be performed, A

Selection from *Acis and Galatea;*

With a MISCELLANEOUS ACT,

Consisting of some of the most favourite Italian and English Songs, with Chorusses from Alexander's
Feast and Boyce's Solomon; with a CONCERTO on the CLARINET, by Mr. JOHN MAHON.

On FRIDAY MORNING,

A Grand Selection of Sacred Music,

Taken from the Oratorios of Joshua, Sampson, Athalia, Israel in Egypt, Theodora, Judas Maccabeus,
Redemption, &c. &c. To conclude with HANDEL's

CORONATION ANTHEM.

On FRIDAY EVENING, a GRAND

MISCELLANEOUS CONCERT.

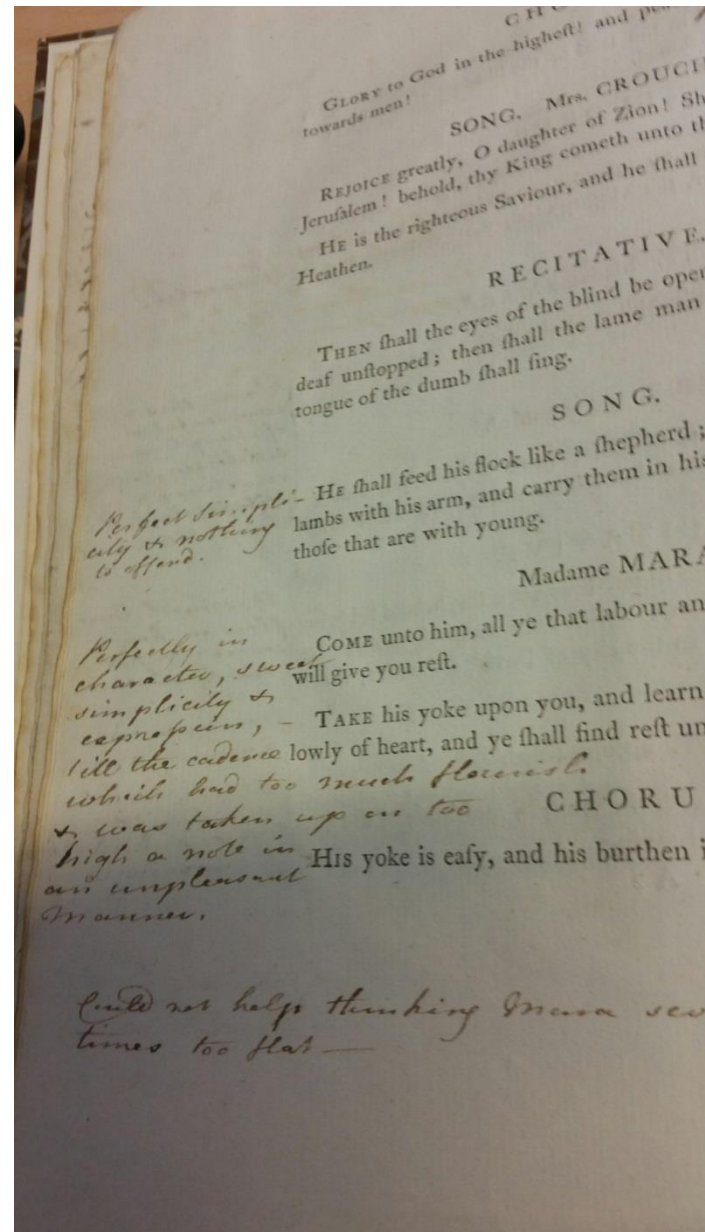
AFTER THE MUSIC,

On Wednesday and Friday Evenings, will be a BALL.

Tickets for the Thursday Evening Performance at the Theatre, Upper and Lower Boxes 5s. Pit 3s. 6d. Gallery 2s. Tickets for the
other Performances 6s. each; to be had of Mr. FUSSELL, Organist of the Cathedral and College, Winchester.
The Morning Performances will begin at Eleven o'Clock, the Evening Performances at Seven. [BUCKNELL, Printer, Winton.

York Festival programme, 1791

Extensive annotations by the
owner who was present,
describing Mara at one point
as 'flatter than the violins'.



Different playbills for the same event, showing late changes in performers

Mr Pyne is listed among the soloists

‘In consequence of the severe illness of Mr Pyne... Mr Cooke will take his place’

ORATORIOS.
THEATRE ROYAL, DRURY-LANE.
 The Nobility, Gentry, and the Publick in general, are most respectfully acquainted, that the ORATORIOS will commence, as usual,
On SATURDAY next, JANUARY 30, 1819.
PART I.—A Selection from the most admired Pieces of MOZART's celebrated
REQUIEM.
 INTRODUCTION (Instrumental)
 Solo, Miss GOODALL, And
 Chorus—Give her eternal rest, O Lord.
 Quartette, Miss GOODALL, Mr. TERRAIL, Mr. HAWES and Mr. BELLAMY,
 Forget not what thy ransom cost—Chorus, Holy Lord God of Sion.
 Quartette, Mrs. SALMON, Mr. TERRAIL, Mr. PYNE and Mr. BELLAMY,
 Benedictus, and Chorus, Hosanna in the highest.
 Scenes, [MS.] Genua quæst' alma oppressa.....BONFICH
 Madame GEORGI BELLOCHI.
 Selections from HANDEL's Sacred Oratorio, the
MESSIAH.
 With the ADDITIONAL ACCOMPANIMENTS, by MOZART.
 Recit and Air, Mr. PYNE. Conduct to my people—Chorus, And the Glory.
 PASTORAL SYMPHONY.
 Scene, Mrs. SALMON. There were Shepherds—Chorus, Glory to God.
 Recit and Air, Miss GOODALL. But thou didst not leave.
 Air, Mr. BELLAMY. Why do the Nations?
 Air, Mrs. SALMON. Rejoice greatly.
 Grand Chorus, For unto us a Child is born.
 At the end of the First Part
Mr. J. H. R. MOTT,
 The Inventor of the Patent
SOSTENENTE PIANO-FORTE,
 Will perform on this Instrument a FANTASIA, in which he will introduce a popular Air.
PART II.—The admired sacred Oratorio, composed by BEETHOVEN, called the
Mount of Olives.
 The Solo Parts by Mrs. SALMON, Miss GOODALL, Mr. PYNE and Mr. BELLAMY.
 Between the Second and Third Parts.
 Duetto, Madame GEORGI BELLOCHI and Signor AMBROGETTI. "Quello sguardo".....FAM.
 And a CONCERTO on the VIOLONCELLO by
Mr. LINDLEY
 PART III.
A GRAND MISCELLANEOUS ACT.
 Air, with variations, Mrs. SALMON. My Lodging is on the cold Ground.
 Grand Chorus, The Heavens are telling.....Convention.....HAYDN.
 Air, Miss GOODALL. Observe you see neglected flowers.....BONFICH.
 Air, Signor AMBROGETTI. Non più sordidi.....MAYNE.
 Cantata, Madame GEORGI BELLOCHI. Di pietà.....ROMAN.
 Grand Chorus, Hallelujah.....HANDEL.
PRINCIPAL VOCAL PERFORMERS.
 Madame GEORGI BELLOCHI,
 Principal Singer at the Italian Opera House, her first performance at this Oratorio,
 AND
 Mrs. SALMON,
 Miss GOODALL,
 Mr. BELLAMY,
 Mr. PYNE,
 Mr. TERRAIL, Mr. MULLINEX,
 Mr. HAWES,
 AND
 Signor AMBROGETTI,
 Duetto his first performance at this Oratorio.
 The Band will be numerous and complete in every Department.
 Leader, Mr. H. SMART.
 The Performers in the Chorus, under the Superintendence of Mr. PACE, will also be numerous, and
 Assisted by the Young Gentlemen of His Majesty's Chapel Royal, St. Paul's Cathedral,
 and Westminster Abbey.
 The whole under the Direction of Sir GEORGE SMART.
 Who will conduct at the ORGAN built expressly for these Oratorios by Mr. GRAY.
 Books of the Performances to be had in the Theatre only—Price 1d.
 Doors to be opened at 6.—The Oratorio to begin at 7.—Boxes & Places to be taken of Mr. ROWELL
 at the Theatre, from 10 till 4, and of whom may be had a Private Box, (Nightly)
 Boxes 7s. Pit 3s. 6d. Lower Gallery 2s. Upper Gallery 1s. Second Price commences at 9.
 * * The FREE LIST of this Theatre does not extend to the ORATORIOS.

ORATORIOS.
THEATRE ROYAL, DRURY-LANE.
 The Nobility, Gentry, and the Publick in general, are most respectfully acquainted, that the ORATORIOS will commence, as usual,
This Evening, SATURDAY, Jan. 30, 1819.
PART I.—A Selection from the most admired Pieces of MOZART's celebrated
REQUIEM.
 INTRODUCTION (Instrumental)
 Solo, Miss GOODALL, And
 Chorus—Give her eternal rest, O Lord.
 Quartette, Miss GOODALL, Mr. TERRAIL, Mr. HAWES and Mr. BELLAMY,
 Forget not what thy ransom cost—Chorus, Holy Lord God of Sion.
 Quartette, Mrs. SALMON, Mr. TERRAIL, Mr. T. COOKE and Mr. BELLAMY,
 Benedictus, and Chorus, Hosanna in the highest.
 Scenes, [MS.] Genua quæst' alma oppressa.....BONFICH
 Madame GEORGI BELLOCHI.
 Selections from HANDEL's Sacred Oratorio, the
MESSIAH.
 With the ADDITIONAL ACCOMPANIMENTS, by MOZART.
 Recit and Air, Mr. T. COOKE. Conduct to my people—Chorus, And the Glory.
 PASTORAL SYMPHONY.
 Scene, Mrs. SALMON. There were Shepherds—Chorus, Glory to God.
 Recit and Air, Miss GOODALL. But thou didst not leave.
 Air, Mr. BELLAMY. Why do the Nations?
 Air, Mrs. SALMON. Rejoice greatly.
 Grand Chorus, For unto us a Child is born.
 At the end of the First Part
Mr. J. H. R. MOTT,
 The Inventor of the Patent
SOSTENENTE PIANO-FORTE,
 Will perform on this Instrument a FANTASIA, in which he will introduce a popular Air.
PART II.—The admired sacred Oratorio, composed by BEETHOVEN, called the
Mount of Olives.
 The Solo Parts by Mrs. SALMON, Miss GOODALL, Mr. BELLAMY, and
 In consequence of the severe illness of Mr. PYNE, which prevents his performing this Evening, Mr. T. COOKE has, at
 a very short notice, and in the most handsome manner, consented to supply his place in this Oratorio.
 Between the Second and Third Parts.
 Duetto, Madame GEORGI BELLOCHI and Signor AMBROGETTI. "Quello sguardo".....FAM.
 And a CONCERTO on the VIOLONCELLO by
Mr. LINDLEY
 PART III.
A GRAND MISCELLANEOUS ACT.
 Air, with variations, Mrs. SALMON. My Lodging is on the cold Ground.
 Grand Chorus, The Heavens are telling.....Convention.....HAYDN.
 Air, Miss GOODALL. Observe you see neglected flowers.....BONFICH.
 Air, Signor AMBROGETTI. Non più sordidi.....MAYNE.
 Cantata, Madame GEORGI BELLOCHI. Di pietà.....ROMAN.
 Grand Chorus, Hallelujah.....HANDEL.
PRINCIPAL VOCAL PERFORMERS.
 Madame GEORGI BELLOCHI,
 Principal Singer at the Italian Opera House, her first performance at this Oratorio,
 AND
 Mrs. SALMON,
 Miss GOODALL,
 Mr. BELLAMY,
 Mr. T. COOKE,
 Mr. TERRAIL, Mr. MULLINEX,
 Mr. HAWES,
 AND
 Signor AMBROGETTI,
 Duetto his first performance at this Oratorio.
 The Band will be numerous and complete in every Department.
 Leader, Mr. H. SMART.
 The Performers in the Chorus, under the Superintendence of Mr. PACE, will also be numerous, and
 Assisted by the Young Gentlemen of His Majesty's Chapel Royal, St. Paul's Cathedral,
 and Westminster Abbey.
 The whole under the Direction of Sir GEORGE SMART.
 Who will conduct at the ORGAN built expressly for these Oratorios by Mr. GRAY.
 Books of the Performances to be had in the Theatre only—Price 1d.
 Doors to be opened at 6.—The Oratorio to begin at 7.—Boxes & Places to be taken of Mr. ROWELL
 at the Theatre, from 10 till 4, and of whom may be had a Private Box, (Nightly)
 Boxes 7s. Pit 3s. 6d. Second Price 2s. Lower Gallery 1s.
 Upper Gallery 1s.—Second Price commences at 9.
 * * The FREE LIST of this Theatre does not extend to the ORATORIOS.

Beethoven's work has been replaced by Handel's *Messiah*, and much of the 'miscellaneous' section has changed

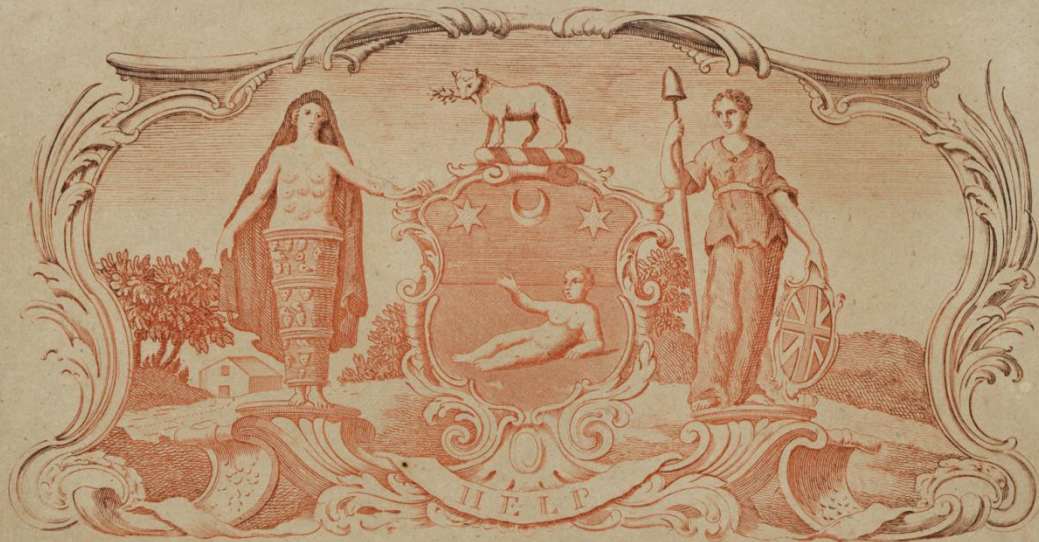
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Two different playbills for the same event, apparently printed a week apart.
For this rare 'staged oratorio', unusually all performers are listed

Theatre Royal, Covent-Garden.
The Public is respectfully informed, that the
Sacred Performances
DURING LENT, will commence at this Theatre
On FRIDAY NEXT, Feb. 22, 1833,
When will be represented,
(For the First Time in this Country.)
AN ORATORIO,
Sacred Music, Scenery, & Personation,
The ISRAELITES
IN EGYPT;
OR, THE
Passage of the Red Sea.
The Music composed wholly by
HANDEL and ROSSINI.
(Adapted by M. ROPHINO LACY.)
Principal Vocal Performers:—
Mr. WOOD,
Mr. WILSON, Mr. SEGUIN,
Mr. RANSFORD, Mr. G. STANSBURY
Mr. H. PHILLIPS.
Miss SHIRREFF, Miss H. CAWSE,
Mrs. WOOD.
By whom the Characters will be represented as follows:
ISRAELITES. Mr. H. PHILLIPS, Mr. WILSON, Mr. G. STANSBURY.
Miss H. CAWSE, AND Mrs. WOOD.
EGYPTIANS. Mr. WOOD, Mr. SEGUIN, Mr. RANSFORD,
And Miss SHIRREFF.
Chorus of Israelites and Egyptians.
TREBLES.
Messrs. Appleton, Bowden, H. Bowden, Dalton, Deilha, E. Forster, Fortescue, Fuller, Goward,
Goodwin, G. Goodwin, Gresley, Horton, P. Horton, Irwin, Jackson, Mathews, Messrs. Melburne,
Norman, Novello, F. Parry, Perry, Stanfield, L. Stansbury, Thomas, Tuckwell, Wilmot, Winter, &c.
ALTOS.
Messrs. Bailland, Beale, Coad, Giffin, Lewis, May, Mears, Miller, S. Moore, Walsh, &c.
TENORS.
Messrs. Alexander, B. Alexander, H. Corri, Franks, Goodson, Henry, Irwin, Jones, Price, Tully,
Williams, &c.
BASSES.
Messrs. Atkins, Barclay, Bonediet, Bishop, Butler, Caro, Caulfield, Dowsing, Franklyn, F. Novello,
Russel, Shogog, Sherriff, &c.
The **BAND** will be numerous and complete,
Augmented from the Orchestras of the King's Theatre, the Ancient Concerts,
and the Philharmonic; including the following
Principal Instrumental Performers:
Messrs. MORI, LINDLEY, DRAGONETTI, NICHOLSON, FLÖRKE,
WILLMAN, HOPKINS, ROUSSELOT, VAUDROLAN,
HARPER, DENMAN, PLATT, &c.
Leader, - - **Mr. MORI.**
The Choruses will be under the Superintendence of Mr. G. STANSBURY,
THE WHOLE UNDER THE DIRECTION OF
Mr. ROPHINO LACY.
On this occasion, the Doors will be opened at Seven o'Clock;
The Sacred Performance will commence at Half past Seven, & terminate at Eleven
Boxes 7s. Pit 2s. 6d. Gallery 2s. Upper Gallery 1s.
The Dramatic Free-List does not extend to these Performances.
W. RAYNOLD, Printer, D, Exeter-street, Strand.

THEATRE ROYAL, COVENT GARDEN.
The Public is respectfully informed, that the
Sacred Performances
DURING LENT, will commence at this Theatre
This Evening, FRIDAY, Feb. 22, 1833,
When will be represented,
(For the First Time in this Country.) **AN ORATORIO,**
Sacred Music, Scenery, & Personation,
Israelites in Egypt
OR, THE
Passage of the Red Sea!
The Music composed wholly by
HANDEL and ROSSINI.
(Adapted by M. ROPHINO LACY.)
The Scenery entirely New, painted by the Mess. GRIEVES.
The Dramatic Action arranged by Mr. FARLEY.
The Costumes, Decorations, and general Appointments, have been prepared from
authentic Sources, and upon an unusually extensive Scale.
Principal Vocal Performers:—
Mr. WOOD,
Mr. WILSON, Mr. SEGUIN,
Mr. RANSFORD, Mr. G. STANSBURY,
Mr. H. PHILLIPS,
Miss SHIRREFF, Miss H. CAWSE,
Mrs. WOOD.
By whom the Characters will be represented as follows:
ISRAELITES. Mr. H. PHILLIPS, Mr. WILSON, Mr. G. STANSBURY.
Miss H. CAWSE, AND Mrs. WOOD.
EGYPTIANS. Mr. WOOD, Mr. SEGUIN, Mr. RANSFORD, Mr. G. STANSBURY.
And Miss SHIRREFF.
The Sacred Performance will be divided into **THREE PARTS.**
The Encampment of the Israelites,
Near the City of Memphis.
The Palace of the King of Memphis.
Temple of the Egyptian Idols.
The PASSING of the RED SEA!
Chorus of Israelites and Egyptians.
Trebles.—Messrs. Appleton, Bowden, H. Bowden, Dalton, Deilha, E. Forster, Fortescue, Fuller, Goward,
Goodwin, G. Goodwin, Gresley, Horton, P. Horton, Irwin, Jackson, Mathews, Mears, Melburne,
Norman, Novello, F. Parry, Perry, Stanfield, L. Stansbury, Thomas, Tuckwell, Wilmot, Winter, &c.
Altos.—Messrs. Bailland, Beale, Coad, Giffin, Lewis, May, Mears, Miller, S. Moore, Walsh, &c.
Tenors.—Messrs. Alexander, B. Alexander, H. Corri, Franks, Goodson, Henry, Irwin, Jones,
Price, R. S. Taylor, Tully, Williams, &c.
Basses.—Messrs. Atkins, Barclay, Bonediet, Bishop, Butler, Caro, Caulfield, Dowsing, Franklyn,
F. Novello, Shogog, Sherriff, &c.
Books of the Performance to be had in the Theatre, and at KENNETH'S Dramatic Repository, corner of
New-street, prior 1s. 6d.
The **BAND** will be numerous and complete,
Augmented from the Orchestras of the King's Theatre, the Ancient Concerts,
and the Philharmonic; including the following
Principal Instrumental Performers:
Messrs. MORI, LINDLEY, DRAGONETTI, NICHOLSON, FLÖRKE,
WILLMAN, HOPKINS, ROUSSELOT, VAUDROLAN,
HARPER, DISTIN, DENMAN, PLATT, &c.
Leader, - - **Mr. MORI.**
The Choruses will be under the Superintendence of Mr. G. STANSBURY,
THE WHOLE UNDER THE DIRECTION OF
Mr. ROPHINO LACY.
On this occasion, the Doors will be opened at Seven o'Clock;
The Sacred Performance will commence at Half past Seven, & terminate at Eleven
Boxes 7s. Pit 2s. Gallery 2s. Upper Gallery 1s.
Places, including Boxes to be had of Mr. NORTON, at the Box Office, Hart-street, from ten till four,
&c. The Dramatic Free-List does not extend to these Performances.
W. RAYNOLD, Printer, D, Exeter-street, Strand.

Ticket for performance of Handel's *Messiah* at the Foundling Hospital, 1773.
Printed with manuscript additions for this particular performance



At the HOSPITAL

For the Maintenance and Education of exposed and deserted Young Children in Lambs Conduit Fields.

On Tuesday 6 day of April 1773 at 12 o'clock precisely there will be
Performed in the Chapel of the said Hospital, a Sacred Oratorio called *the Messiah*

Composed by George Frederick Handel Esq.
The Vocal parts by Miss Linley and others.
Concerto on the Organ by Mr. Stanley.

The Gentlemen are desired to come without Swords, and the Ladies without Hoop.

There will be no Collection. Tickets may be had of the Steward at the Hospital, at Arthur's Chocolate House in St. James's Street, at Watson's Coffee House in Cornhill, or at Tom's Coffee House in Dover Court at half a Guinea each.

Newspaper advertisement from the *London Chronicle*, 1758

*Hospital for the Maintenance and Education of exposed
and deserted young Children.*

THIS is to give Notice, that towards the Sup-
port of this Charity, the Sacred Oratorio, called,
M E S S I A H,

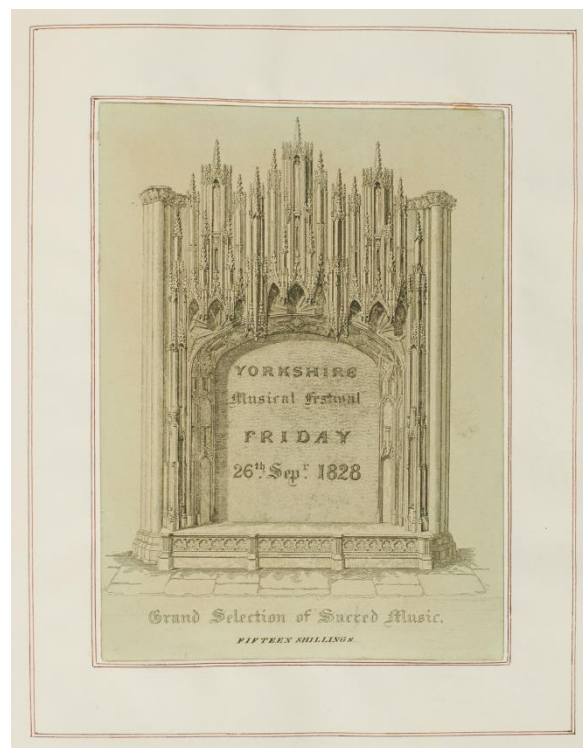
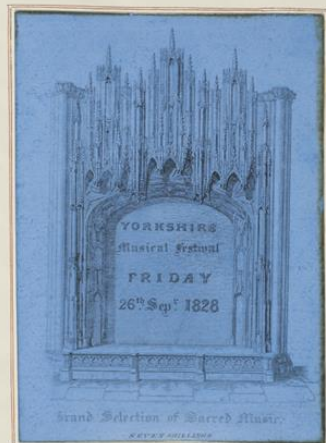
Will be performed in the Chapel of this Hospital,
under the Direction of George Frederick Handel, Esq;
on Thursday next, the 27th inst. at twelve o'clock at
Noon precisely; and, to prevent the Chapel being
crowded, no more Tickets will be delivered than it can
conveniently hold; which are ready to be had of the
Steward of the Hospital; at *Arthur's Chocolate-house*
in *St. James's Street*; at *Batson's Coffee-house* in *Corn
bill*; and at *Tom's Coffee-house* in *Devereux Court*, at Half
a Guinea each. T. COLLINGWOOD, Secretary.

Riot at Covent Garden Theatre in 1763 when the management stopped allowing reduced price admission to those attending only the last part of the opera



Riot at Covent Garden Theatre, in 1763, in consequence of the Managers refusing to admit half-price in the Opera of Artaxerxes.

Three differently priced tickets for a concert at the Yorkshire Musical Festival in 1828, and a supplement to the printed programme



THIRD Yorkshire Musical Festival.

SUPPLEMENT

TO THE SELECTION TO BE PERFORMED
ON FRIDAY, SEPTEMBER, 26, 1828.

In the First Part; after the CHORUS, Haydn, (in page 20.)

LUTHER'S HYMN.

Madame CATALANI.

(Trumpet Obligato.—Mr. HARPER.)

GREAT GOD! WHAT DO I SEE AND HEAR?

The end of things created!
The Judge of Mankind does appear,
On clouds of glory seated.
The trumpet sounds, the graves restore
The dead that they contained before;
Prepare my soul to meet him,

(Page 21.)—RECITATIVE, "And God said;" and AIR, "On mighty plumes."

Madame CARADORI.

(Page 23.)—RECITATIVE AND SONG.—*Judas Maccabeus.*—HANDEL.

Miss PATON.

RECITATIVE.

O let eternal honours crown his name;
Judas! first worthy in the rolls of fame,
Say, "He put on the breast-plate as a giant,
And girt his warlike harness about him.
In his acts he was like a lion,
And like a lion's whelp, roaring for his prey."

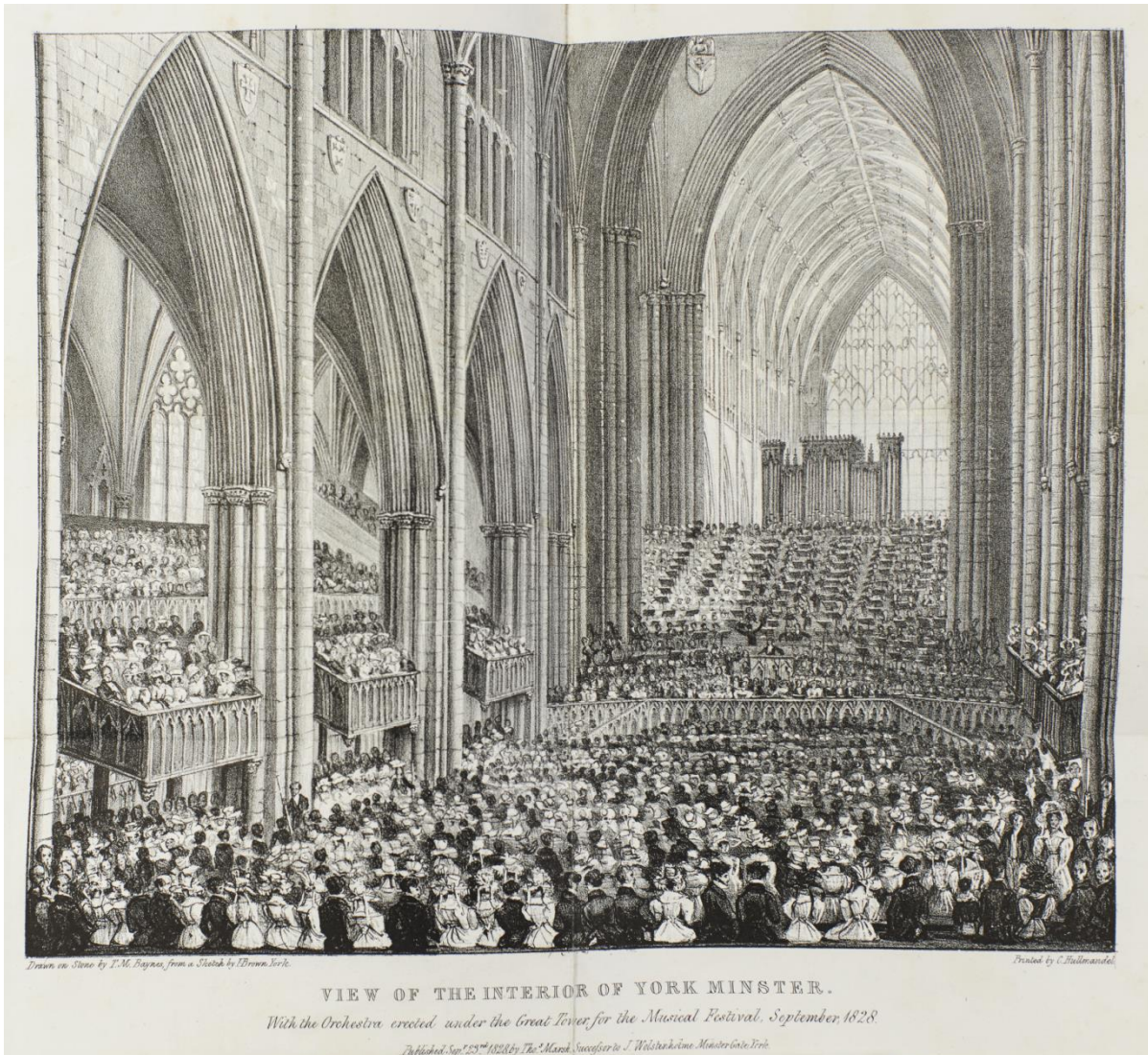
SONG.

From mighty kings he took the spoil,
And with his acts made Judah smile;
Judah rejoiceth in his name,
And triumphs in her hero's fame.

* * The Patrons and Public are respectfully informed, that to avoid delay and inconvenience in leaving the Church, no Collections are made at the doors, as is usual at Festivals held for charitable purposes; but that Donations will be thankfully received at the YORK BANKS, on the Festival Account for the Four Charities.

H. BLEDKIN, PRINTER, HIGH-GOSE-GATE, YORK.

Yorkshire Musical Festival 1828



**Handel Commemoration
1784, ticket for a
performance at
Westminster Abbey**



Ticket for a benefit concert for the Choral Fund, 1796, showing the remains of the stub which has been removed



Depiction of the Handel Festival at the Crystal Palace in 1859, published in the *Illustrated London News*

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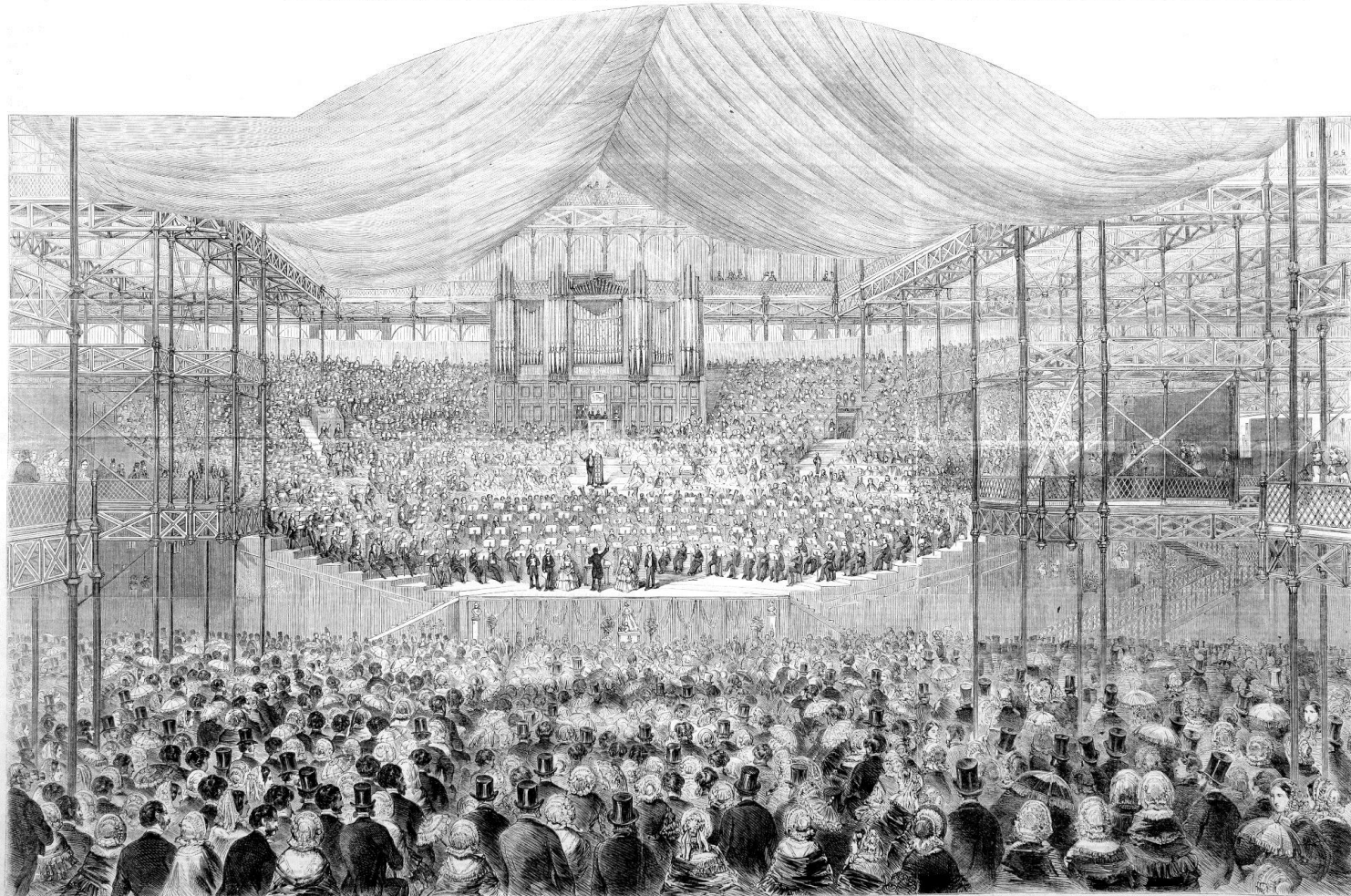
ILLUSTRATED TIMES.

JUNE 20, 1857.

JUNE 20, 1857.

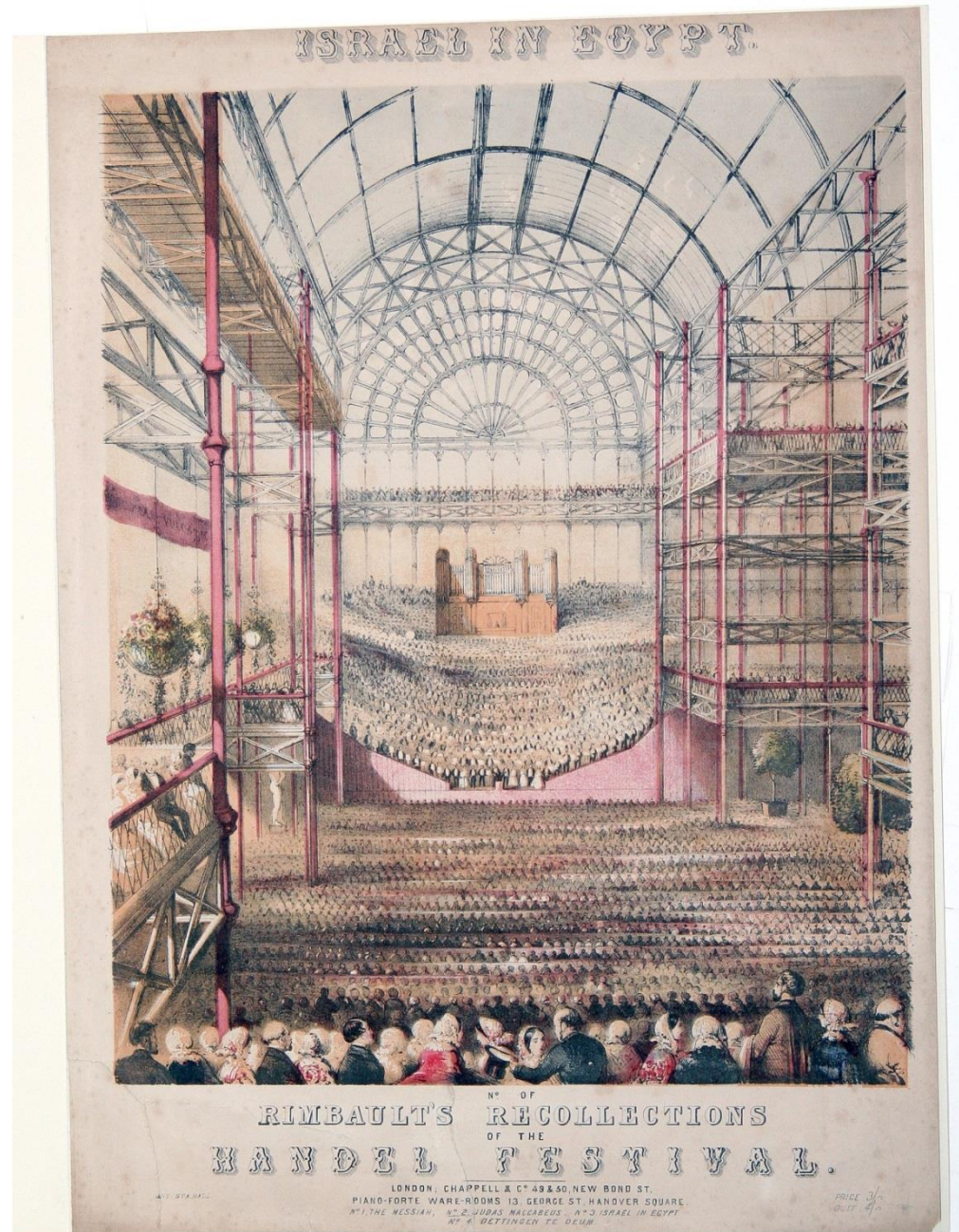
ILLUSTRATED TIMES.

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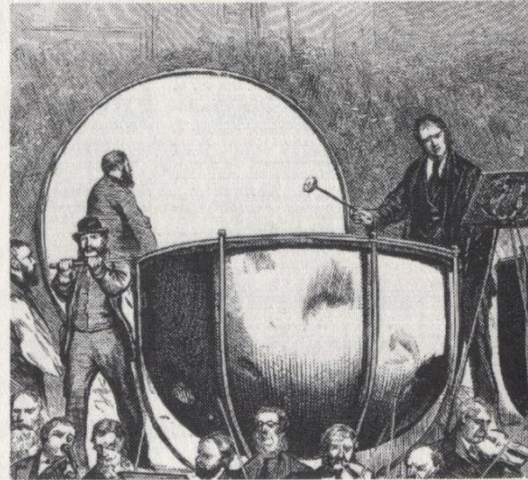


THE HANDEL FESTIVAL AT THE CRYSTAL PALACE. (FROM A PHOTOGRAPH BY MRS. M. M. M. AND S. M. M.)

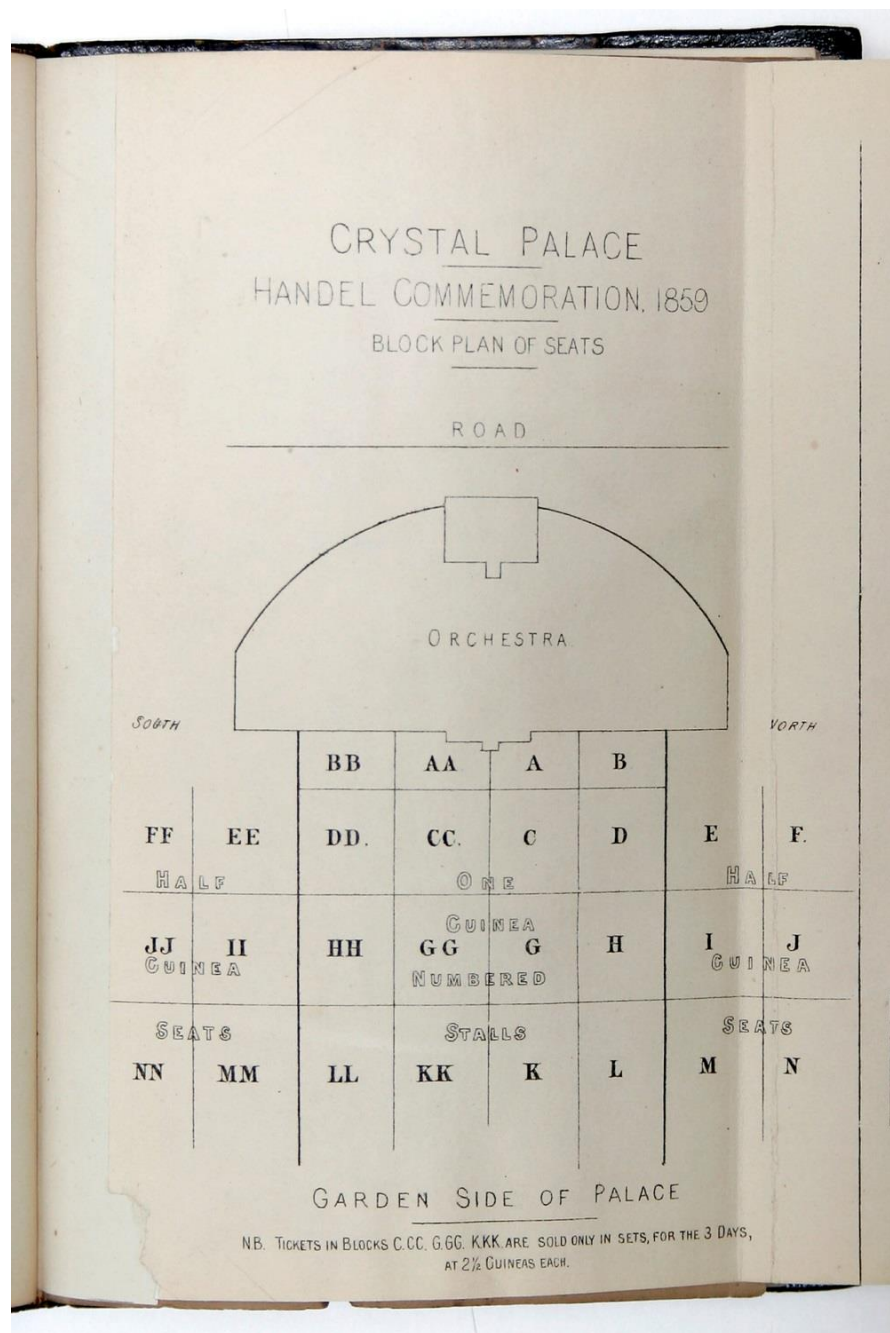
Sheet music cover for a piano score of music from Handel's oratorio *Israel in Egypt*, showing a view of the Handel Festival at the Crystal Palace in 1859



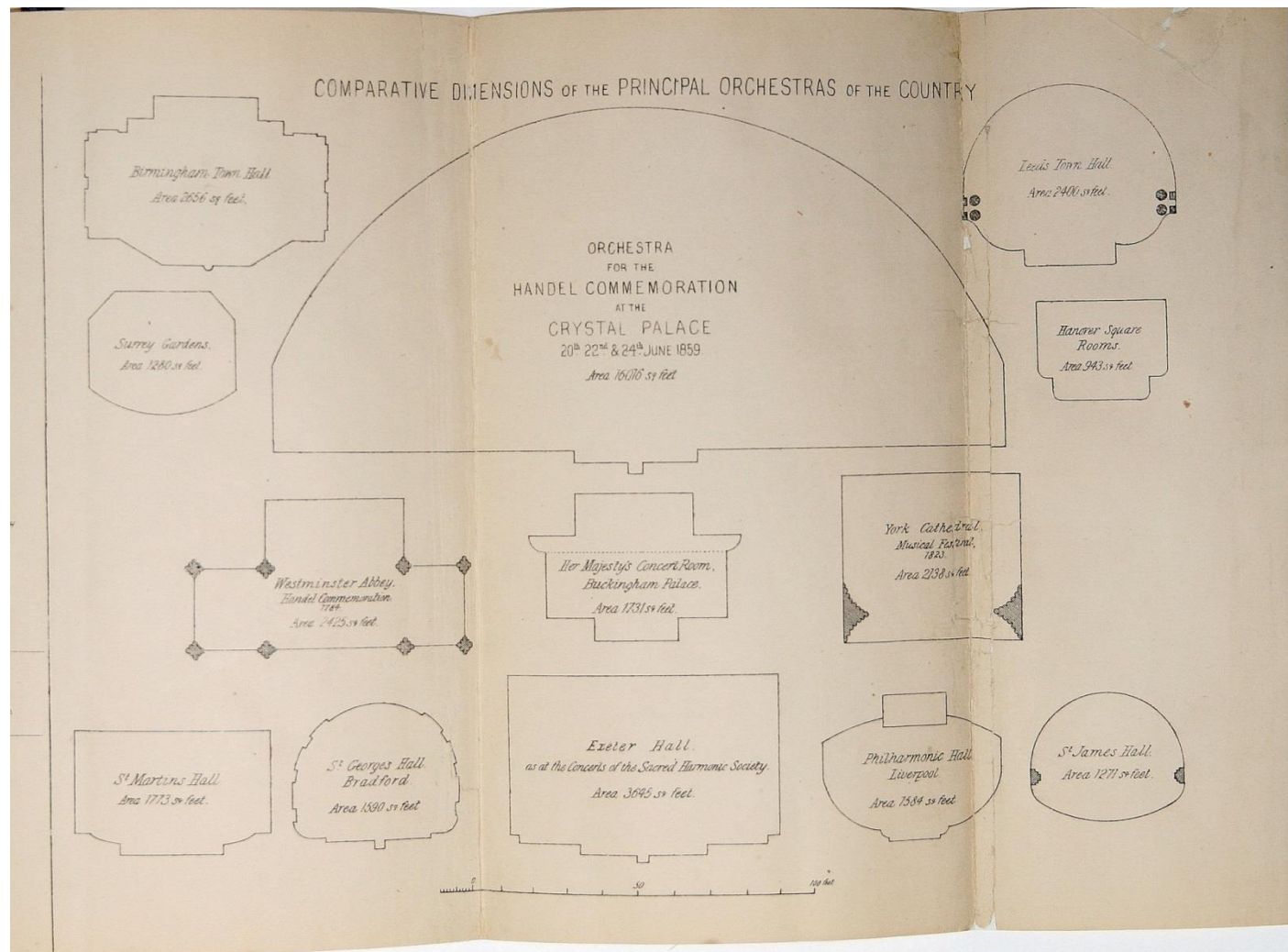
Caricatures of the audience and performers at the Handel Commemoration Festival in 1859



Seating plan for the audience at the Handel Festival at the Crystal Palace in 1859, noting the different prices for the side seats



Plan of the stage for the Handel Festival at the Crystal Palace in 1859, comparing the size with other performance venues of the time



**Commemorative medal
issued to every performer
at the Handel Festival in
1859.**

**Each medal has the
individual's name
engraved around the rim.**



Crystal Palace concert at the Festival of Empire, 1911



Performers gathered from across the country to sing in the Handel Festivals at the Crystal Palace, including this group from Yorkshire in 1909.

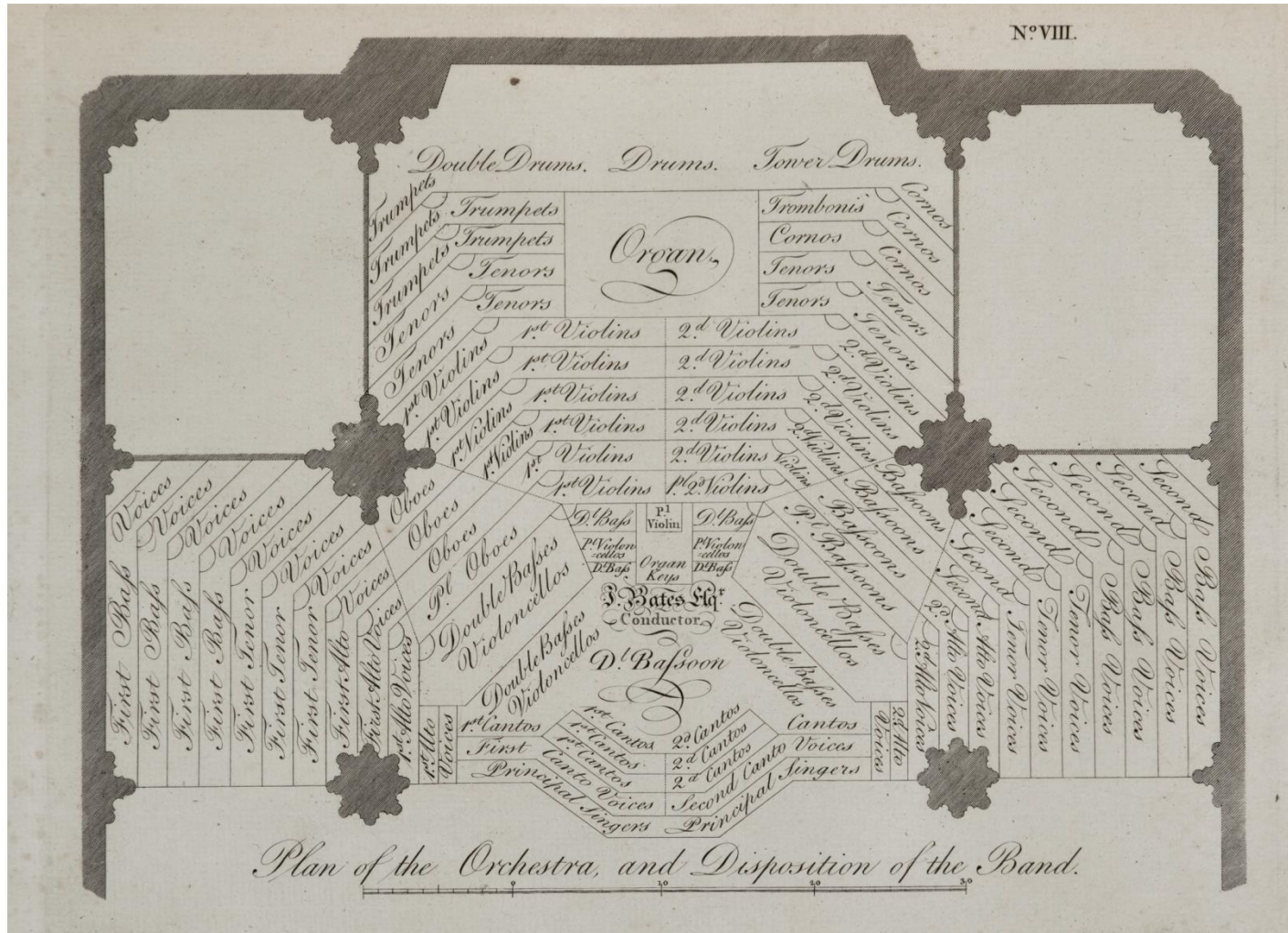


Payment list for the singers at Handel's *Messiah* at the Foundling Hospital in 1760 (the orchestra listed on the reverse); evidence of the number of performers and the cost of the event

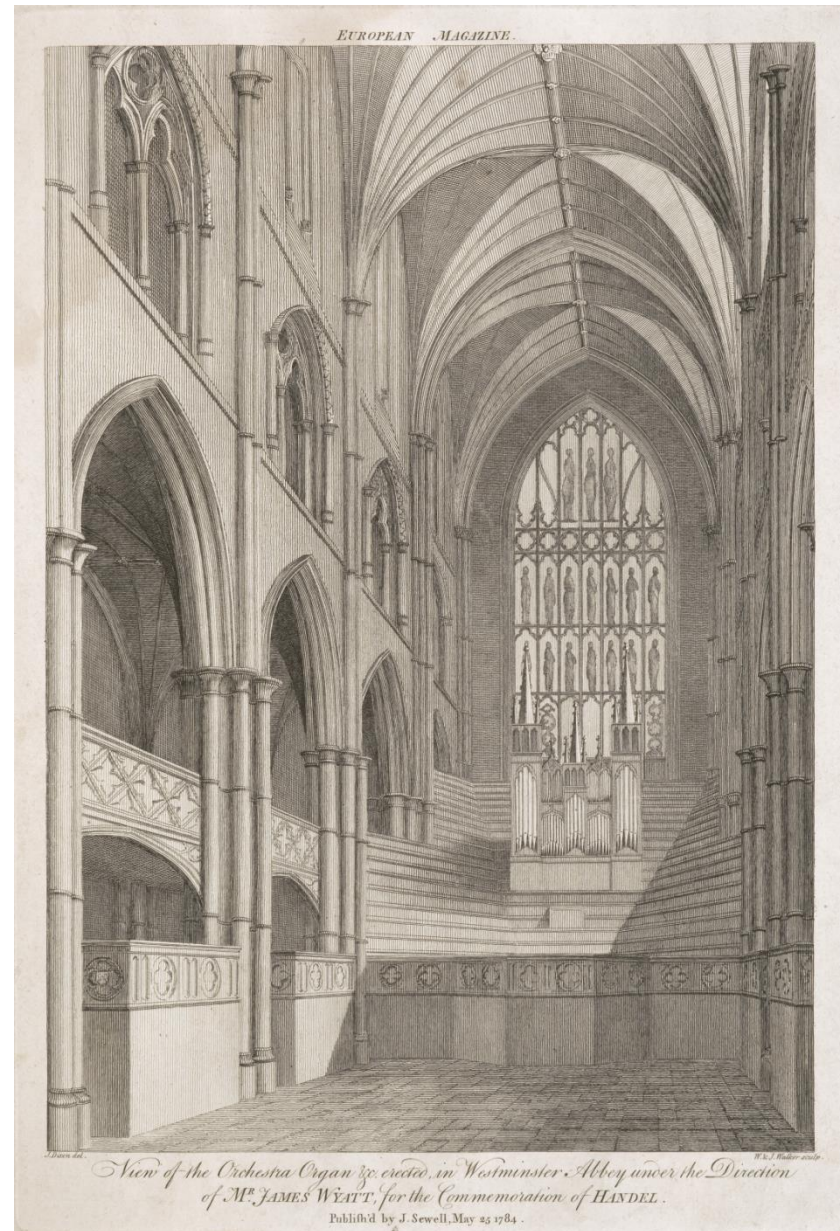
Singers
 Sign Trasi £ 63.6.
 Mrs Scot - 3.3.
 Mr Beard - 2.2.
 Mr Champney - 2.2.
 6 Boys - 4.14.6
 Mrs. Giddens 1.1.1.
 Barrow 1.1.1.
 Handel - 10.6
 Champney - 10.6
 Vandermere - 10.6
 Reinholdson - 10.6
 Crunk - 10.6
 Warren - 10.6
 Halgood - 10.6
 Only - 10.6
 Kutz - 10.6
 Courtney - 10.6
 £ 29.12.1

Servants
 Evans £ 10.6
 Condel - 10.6
 Craddock - 10.6
 Green - 10.6
 Musick notes 1.11.6
 £ 3.13.6
 Singers 23.12.
 Orchestra 17.
 £ 44.5.6
 May £ 31.17.6.
 Rec^d the full contents
 of this bill all demand
 by me
 Christopher Smith

Plan of the orchestra and singers at the 1784 Handel Commemoration Concerts in Westminster Abbey



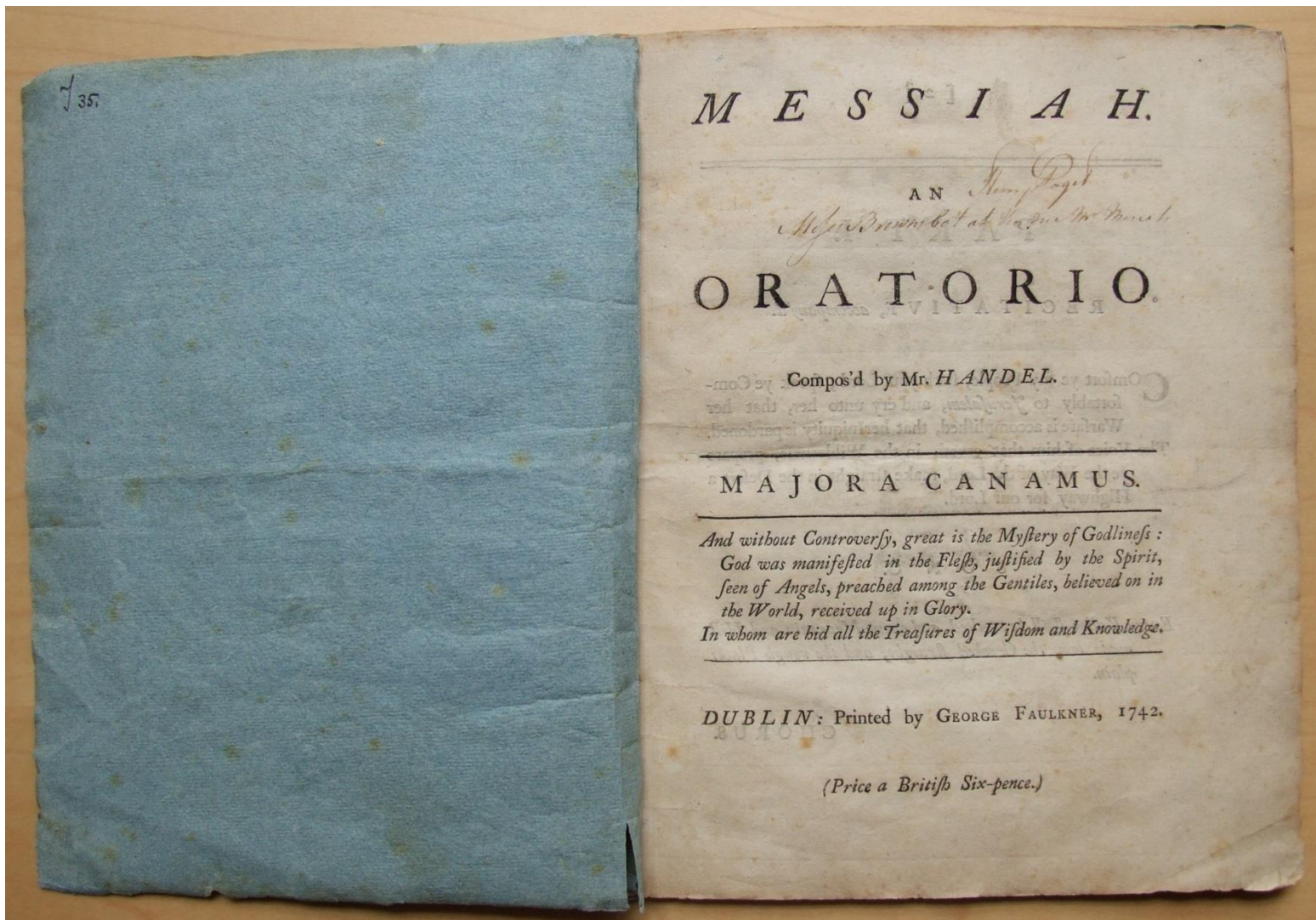
**View of the organ and
seating installed for the
Handel Commemoration
in Westminster Abbey in
1784**



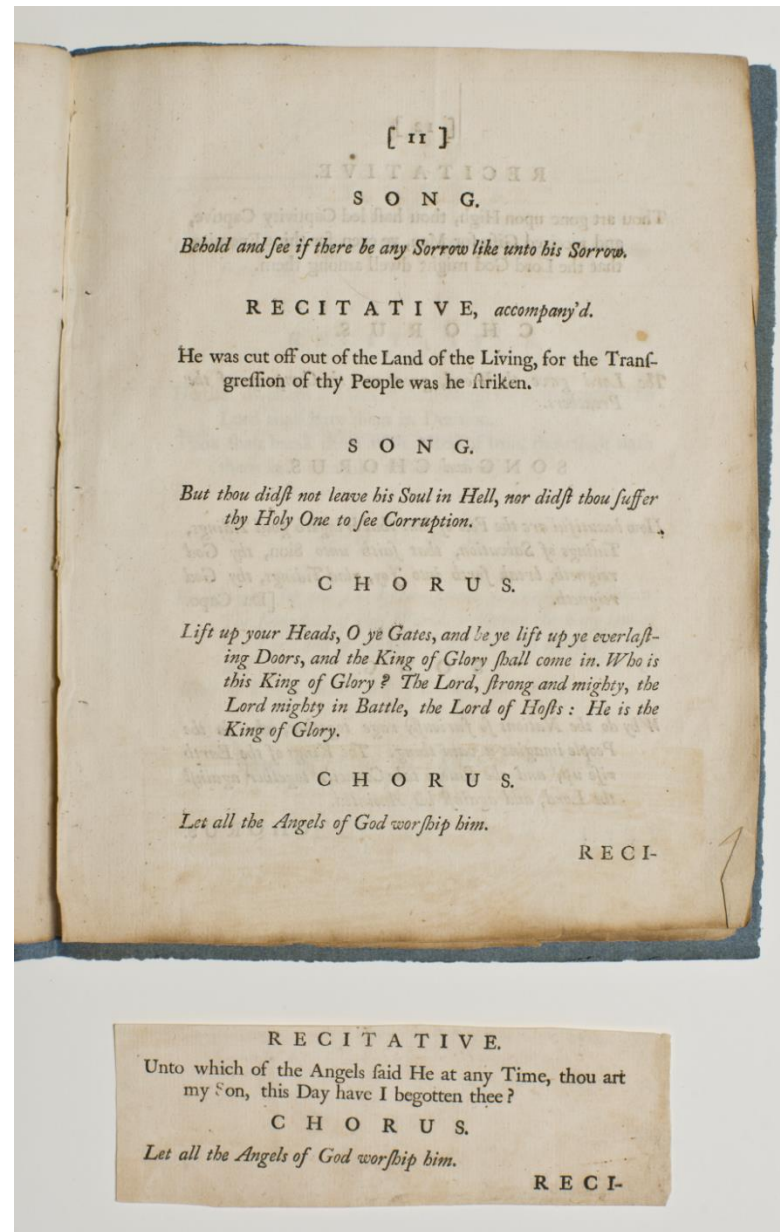
Westminster Abbey at the Handel Commemoration ca. 1790, showing the performers with the sopranos arranged 'decoratively' at the front



Wordbook for the first performance of Handel's *Messiah* in Dublin in 1742,
in its original wrappers



**Wordbook for the first
performance of Handel's
Messiah, 1742.
With an errata slip
inserted, indicating that a
recitative had been
missed out in the original
printing**



Katharine Hogg

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