

<b>Institution:</b> The Open University		
<b>Unit of Assessment:</b> D33 Music, Drama, Dance, Performing Arts, Film and Screen Studies		
<b>Title of case study:</b> Enhancing practices of performers, curators and librarians concerning Handel's life and music		
<b>Period when the underpinning research was undertaken:</b> 2002-2019		
<b>Details of staff conducting the underpinning research from the submitting unit:</b>		
<b>Name(s):</b>	<b>Role(s) (e.g. job title):</b>	<b>Period(s) employed by submitting HEI:</b>
Donald Burrows	Professor of Music	1982 to 2015
Helen Coffey	Senior Lecturer in Music	2007 to present
<b>Period when the claimed impact occurred:</b> August 2013 - December 2020		
<p><b>Is this case study continued from a case study submitted in 2014?</b> N</p> <p>Although some of the outputs listed below [O1, O3, O4, O5 vol.1] were included in a case study for REF 2014, a significant body of research has been completed since then [O5 vols. 2-4] resulting in new and more extensive impact.</p>		
<p><b>1. Summary of the impact</b></p> <p><b>Burrows' and Coffey's</b> research on the life and music of Handel has had significant impact on practitioners working in the cultural and heritage sectors, in the following ways:</p> <ul style="list-style-type: none"> <li>(i) Inspiring and informing the performance, recording and teaching of Handel's music in at least 14 countries across 3 continents.</li> <li>(ii) Transforming the exhibition, public engagement and teaching practices of librarians and curators in the UK and Germany by improving their knowledge of sources about Handel.</li> </ul>		
<p><b>2. Underpinning research</b></p> <p><b>Burrows' and Coffey's</b> extensive research has resulted in the production of the most authoritative and comprehensive editions of Handel's music and of documentary evidence concerning the composer. The music editions selected for this case study are four examples of a total of twelve editions of Handel's works prepared by <b>Burrows</b> since 2000 and are illustrative of the rigour, accuracy and impact of his broader research in this respect. The editions of <i>Imeneo</i> (2002; [O1]), <i>Samson</i> (2005; [O2], supported by British Academy Grant 37211, 2004: GBP4,497), <i>Ariodante</i> (2007; [O3], supported by British Academy Grant 40526, 2005–2006: GBP7,475) and the <i>Te Deum in A Major</i> (2011; [O4]) present meticulous and complete scores of these works, together with detailed critical commentaries, for the first time. The source history of most of Handel's major works is complex because the composer made many changes between composition, performance and revivals. Older Handel editions are often inaccurate, using outdated editorial conventions and arranging the various movements unsystematically or in an order only relevant to one particular performance of the work. As a result of forensic analysis of musical sources and the exploration of relevant contextual issues, <b>Burrows'</b> music editions enable scholars and performers to understand fully the context, different sources and, where relevant, the sometimes very different versions of a single work. The editions of <i>Imeneo</i> [O1] and <i>Ariodante</i> [O3] present the music of Handel's successive 'performing versions', rather than focusing on a single production. The volumes for <i>Samson</i> [O2] and the <i>Te Deum in A major</i> [O4] are the first editions of these works since the 19th century.</p> <p>The four volumes of <b>Burrows</b> and <b>Coffey's</b> <i>George Frideric Handel: Collected Documents</i> [O5] are the primary resource for anyone wishing to find accurate and detailed information about Handel's life and career. The volumes were published individually in 2013, 2015, 2018 and 2019 (volume 5 forthcoming), the research supported by an AHRC Research Grant (2007–2011, GBP383,967) and several Handel Institute research grants (2007–2020, GBP72,700 in total). The books offer a much-needed alternative to the single, outdated volume of O.E. Deutsch's <i>Handel: A Documentary Biography</i> (1955), by providing the most comprehensive and accurate collection of documentary evidence concerning Handel and his music from his lifetime. Each volume is approximately 350,000 words in length and presents material in chronological order. The preparation of the volumes has entailed the painstaking process of gathering and</p>		

transcribing all known sources about Handel (such as newspaper advertisements and reports, private papers, administrative records, contemporary publications and annotations on musical scores) from archives and libraries worldwide. Exact document transcripts are presented together with translations (where relevant) from German, Italian, French, Swedish, Dutch, Russian, Latin and Greek. Each document transcript is accompanied by a commentary, which, through further rigorous research, explains the broader context and specific details of each source.

### 3. References to the research

All publications listed below were enabled by external funding (British Academy, AHRC and Handel Institute) and have been subject to rigorous peer review.

- O1. Burrows, D.** (ed.), *Imeneo*, Hallische Händel-Ausgabe, Serie II, Band 40, HHA/Bärenreiter, Kassel, 2002 (lxviii + 338 pp.) ISMN M-006-49787-4; Vocal Score (Bärenreiter BA 4072a, xiii + 234 pp.) ISMN M-006-52064-0. [Physical copy available on request.]
- O2. Burrows, D.** (ed.), *Samson*, Novello Handel Edition, Novello & Co. Ltd, London, 2005 (vocal score c. 300 pp., plus full score and performing material) ISBN 978-1-84609-187-2. [Physical copy available on request.]
- O3. Burrows, D.** (ed.), *Ariodante*, Hallische Händel-Ausgabe, Serie II, Band 32, HHA/Bärenreiter, Kassel, 2007 (lxviii + 429 pp.) ISMN M-006-49779-9; also Preface to Vocal Score ISMN M-006-53285-8. [Physical copy available on request.]
- O4. Burrows, D.** (ed.), *Te Deum in A Major*, Novello Handel Edition, Novello & Co. Ltd, London, 2011 (vocal score ix + 32 pp.) ISBN: 978-1-78038-356-9. [Physical copy available on request.]
- O5. Burrows, D., Coffey, H., Greenacombe, J., and Hicks, A.** *George Frideric Handel: Collected Documents. Volume 1: 1609-1725; Volume 2: 1725-1734; Volume 3: 1734-1742; Volume 4: 1742-1750*, Cambridge University Press, Cambridge, 2013-2019 (average of 900 pp. per volume) ISBNs: 978-1107-01953-9, 978-1-107-01954-6, 978-1-107-01955-3, 978-1-107-08021-8.

### 4. Details of the impact

#### Inspiring and informing musicians' performances, recordings and teaching of Handel's music

All outputs **[O1-O5]** have had a significant impact on the work of musicians worldwide, informing their decisions about the design and presentation of historically appropriate performances, recordings and teaching of Handel's works. **Burrows'** editions of Handel's music have provided both professional and amateur musicians with the tools to develop authoritative performances in line with Handel's practices, for the first time since the 18<sup>th</sup> century. Between 1 August 2013 and the end of 2020, his editions of *Imeneo* **[O1]** and *Ariodante* **[O3]** were used for more than 30 productions by leading opera companies in 14 countries across 3 continents. These included the Freiburger Barockorchester/English Voices under Andrea Marcon (July 2014), the Apollo Opera Collective/Sydney Baroque Music Festival Orchestra under Keiren Brandt-Sawdy (February 2018), Chicago Lyric Opera under Harry Bicket (March 2019) and the Vienna Staatsoper under Christophe Rousset (November 2019). Furthermore, **Burrows'** edition of *Imeneo* **[O1]** enabled the first recording, by Fabio Biondi/Europa Galante (2016, Glossa GCD 923405), of the concert version of the opera prepared by Handel for his performances in Dublin. The edition of *Samson* **[O2]** has been used by amateur ensembles across the UK, including the East Sussex Bach Choir (April 2015), Dartington International Summer School (August 2017) and Newbury Choral Society (December 2018) **[C1]**.

Musical directors have remarked on the clarity and authority of **Burrows'** editions, which have enabled decisions about performances to be made quickly and confidently. For example, the Artistic Director of London Early Opera (performances include the *Te Deum in A Major* **[O4]**, Tours des Châteaux, 2016) notes that: "*I favour **Burrows'** editions which take bolder editorial decisions gearing towards truer performances. These editions are easy to read, well laid-out,*

*correct and legible [...] which affects our rehearsal time. If scores of music [...] contain errors, we waste a lot of time in rehearsals debating the actual meaning and authenticity of the parts” [C2]. Directors of amateur groups have also benefitted from the clarity and accuracy of Burrows’ editions. The Musical Director of Harpenden Choral Society (Samson, Harpenden Methodist Church, March 2019) explains how the edition [O2] allowed him “to make informed decisions about how to present [Samson] practically and effectively, which movements to perform and what options I had in terms of allocating solos” [C3]. Likewise, the Director of Music at Latymer Upper School, London (Samson, St John’s Church, Waterloo, April 2019), describes how the edition [O2] “is the only one that gives an extremely clear and lucid description of the various different versions that would have been performed in Handel’s day [...] Performing from this edition also made rehearsals much more straightforward [...] as any questions concerning anomalies could be dispensed with quickly” [C4].*

**Burrows’** editions have also given musicians the confidence to apply their own interpretations to Handel’s music. The Musical Director of the London Handel Festival (performances of *Ariodante* (2016), *Imeneo* (2016) and *Samson* (2017)) remarks: “The editions are the peak of the pyramid of performance practice. Knowing that all the performers have the best source material at their fingertips allows me to trust them to make the roles their own without deviating from Handel’s true text” [C5]. Likewise, the Musical Director of Lübeck Theatre (*Ariodante* 2016-17) describes how **Burrows’** edition [O3] offered him “a clear view of this masterpiece and gives me the freedom and safety to develop an appropriate interpretation of Händel’s music” [C6]. He gives the example of the performance of triplets in the aria ‘Vezzi, lusinghe e brio...’, noting how **Burrows’** clarification of performance markings enabled him to develop his own interpretation, while still adhering to Handel’s practices.

Musicians have also made use of the *Handel: Collected Documents* volumes (henceforth *HCD* [O5]) to design the content of their concert programmes. As the Deputy Director of the Handel & Hendrix in London museum (the site of Handel’s London home) explains, many of their musicians consult the *HCD* for this purpose. For example, in autumn 2017, musicians on the Handel House Talent scheme (an annual programme that supports the career development of young performers of Baroque music) used the *HCD* to select repertoire for a series of concerts linked with the Kensington Palace exhibition ‘Enlightened Princesses’, presenting music associated with the princesses of the royal court [C7(i)]. Similarly, the Artistic Director of London Early Opera (LEO) has used the *HCD* to put together programmes for concerts and recordings, as well as any related talks. She comments on how “these volumes bring high quality research to a new level giving a fuller understanding and access to historical information” and notes that “it is important to go straight to this wonderful resource, the *Handel Collected Documents*, to collate ideas whilst choosing repertoire and themes for concerts, operas and recordings” [C2]. Along with several recent LEO concerts (such as ‘Handel’s Search for a Superstar’, London Handel Festival, April 2019), the LEO Director describes her use of the *HCD* when designing the series of Handel recordings for Signum Records, *Handel in Italy* (2015-16), *Vauxhall* (2016-17) and *Ireland* (2017), as well as *Handel’s Queens* (2019).

Music practitioners have also relied on the *HCD* for the planning and implementation of education programmes. For example, *HCD* materials on Handel’s *Acis and Galatea* were central to the teachers’ pack for the Academy of Ancient Music’s Cambridgeshire Music Education Hub, a series of workshops for 1,500 pupils and teachers across 5 schools, planned for spring 2020. Although the workshops were postponed due to the coronavirus pandemic, the Education and Outreach Adviser of the AAM has described how the *HCD* noticeably enhanced the resources prepared for the project (in line with the history, arts and English key stage 2 curriculum), which would have enabled children to create posters and news items based on *HCD* sources: “These historical documents are of vital importance in enhancing our project and provide much needed historical context for children and teachers” [C8]. London Early Opera (LEO) have used both **Burrows’** editions and the *HCD* for their education programme *The Handelians*, which coaches young musicians from UK conservatoires and music hubs on historical practices and repertoire. LEO’s Musical Director describes how the scheme has benefitted from the information provided in the *HCD* [O5] about Handel’s singers, noting that: “Handel wrote so carefully for each

*individual voice it is vital for us to look at 18<sup>th</sup>-century vocal style, techniques, repertoire and press reports of the day” [C2].*

### **Transforming the practices of librarians and curators**

The research presented in the *HCD* volumes has demonstrably transformed librarian and curatorial practices at the Foundling Museum, London, Handel & Hendrix in London, Boughton House, Northamptonshire, and the Händel-Haus, Halle. By enhancing librarians’ and curators’ knowledge of sources about Handel, the books have shaped exhibitions and education programmes while also enabling more accurate communications with members of the public and other museum and library professionals.

Librarians at the award-winning Gerald Coke Handel Collection (Foundling Museum, London; approximately 50,000 visitors each year) have relied on the *HCD* volumes for the creation of permanent and temporary (around 8 per year) displays in the upper floor of the museum (which has Handel as its focus), and of major museum exhibitions such as *By George!* (2014) and *Two Last Nights* (2019-20). The Librarian of the Coke Collection explains how the *HCD* volumes have informed both the acquisition of items for exhibitions and the information presented to the public about each item, on exhibition panels and in related talks. Giving the example of the exhibition *By George!*, she notes that “*The section relating to Handel’s life in Hanover and his arrival and relationship with George I were heavily reliant on [HCD] material, which was not otherwise available as it used recent research*” [C9].

Similarly, the Handel & Hendrix in London museum (approximately 21,000 visitors each year) has relied on the *HCD* for the research and preparation of all its permanent and temporary exhibitions. The previous Deputy Director of the Museum (until May 2016) notes how the *HCD* are a vast improvement on O.E. Deutsch’s *Documentary Biography* (1955), which the museum had used for previous exhibitions. He describes how “*In the past, tracking down these sources had often proved difficult and time-consuming, but the [HCD] publications led us directly to the institutions and individuals that owned the originals. Exhibitions were demonstrably enhanced by the information made available in the volumes*” [C10]. The current Deputy Director (since 2016) adds that the books are “*vital for a small organisation like us to remain knowledgeable, respectable and relevant*”. Most recently the Museum has begun working towards the opening of the ground floor and basement of Handel’s home (‘The Hallelujah Project’, launched in February 2018 [C7(ii)]), and in doing so has had to rethink the display of the whole house, moving away from museum displays. The museum’s Deputy Director notes how the *HCD* have “*underpinned every decision made*” about how Handel’s home should be newly presented to the public through the Hallelujah Project [C7(i)].

Outside London, research for volume 4 of the *HCD* was used by the curator of The Montagu Music Collection at Boughton House (Buccleuch Living Heritage Trust; approximately 3,500-4,000 visitors per year) for their 2016 Handel exhibition. The curator describes how, from *HCD* research, he “*gained more detailed knowledge of the Fireworks Music, which [he] was able to incorporate into the appropriate [...] exhibition storyboards and associated talks*” [C11]. Likewise, the Librarian at the Händel-Haus, Halle (Handel’s birthplace and family home in Germany) has confirmed the museum’s reliance on the *HCD* when selecting items for exhibitions and preparing information panels, noting that the books are “*far more complete than Deutsch*”. He gives examples of four exhibitions since 2017, which, along with related public guided tours, have been informed by the *HCD*: ‘Echt oder Fake? Bei uns ist alles original’ (2017-2018), ‘So fremd, so nah’ (2018-2019), ‘Ladies first’ (2019-2020) and ‘Runter vom Sockel. Von Helden und Erlösern’ (scheduled for 2021-2022) [C12].

The *HCD* have also helped institutions that are regarded as authorities on Handel to answer enquiries from the public, scholars and other library/museum professionals. The former Deputy Director of the Handel & Hendrix museum remarks that, thanks to the *HCD* books, “*we were able [...] to answer these enquiries swiftly and accurately, having absolute confidence in the reliability of the books as a definitive resource*” [C10]. Likewise, the Librarian of the Gerald Coke Collection at London’s Foundling Museum notes her use of the books to respond to enquiries



about Handel from around the world. She describes how the *HCD* enabled her to advise curators of the V&A Museum exhibition 'Opera: Passion, Power and Politics' (2017-2018) about the staging and performance of Handel's opera *Rinaldo*: "*our first resource was the [HCD], which include several accounts [...] of relevance to [the V&A curators] [...] and which they did not know about as they are not Handel specialists. The contextual footnotes [of the HCD] clarify the content which would otherwise not be clear or necessarily easy to understand*" [C9].

Finally, museum professionals have also made use of the *HCD* in the preparation and implementation of education programmes for schools. Between 2015 and 2018 the Handel & Hendrix museum ran the primary school project 'Baroque Central' which provided three workshops over the course of a year, all informed by *HCD* materials, to 12 classes of 30 students each, from 12 different London schools (1,080 pupils in total). The Deputy Director of the museum notes that "*Using the direct sources [in the HCD] [...] allows me to tailor our interpretation and our learning schemes with more focus and authenticity*" [C7(i)]. For example, in one workshop, by scrutinising contemporary descriptions of the first performance of Handel's *Water Music* in *HCD* vol. 1, pupils assessed the reliability of historical sources, and thereby engaged with requirements for both the arts and history primary school curriculum.

## 5. Sources to corroborate the impact

**C1.** Evidence regarding performances of *Ariodante*, *Imeneo* and *Samson*:

- (i) Bärenreiter spreadsheet recording the hire of *Ariodante* and *Imeneo* editions.
- (ii) Novello spreadsheet recording the hire of *Samson* edition.
- (iii) Review by Graham Lock of Fabio Biondi/Europa Galante's recording of *Imeneo*, *Early Music Today*, September 2016: <http://agoraclassica.com/reviews/absolute/4/3583>

**C2.** Testimonial. November 2020. Director of London Early Opera.

**C3.** Correspondence. December 2020. Director of Harpenden Choral Society.

**C4.** Testimonial. September 2020. Director of Music at Latymer Upper School, London.

**C5.** Correspondence. October 2020. Musical Director of the London Handel Festival.

**C6.** Testimonial. November 2020. Generalmusikdirektor of Theater Lübeck.

**C7.** Evidence for the use of the *HCD* at Handel & Hendrix in London:

- (i) Correspondence. January 2019, November 2020, December 2020. Deputy Director of Handel & Hendrix in London (since May 2016).
- (ii) Website, 'The Hallelujah Project': <https://thehallelujahproject.org/about-the-project/>

**C8.** Testimonial. November 2020. Education and Outreach Adviser, Academy of Ancient Music.

**C9.** Testimonial. December 2020. Librarian of the Gerald Coke Handel Collection, Foundling Museum.

**C10.** Testimonial. September 2017. Previous Deputy Director of the Handel House museum (now Handel & Hendrix in London), until May 2016.

**C11.** Evidence for the use of the *HCD* at Boughton House:

- (i) Correspondence. September 2017. Curator of The Montagu Music Collection, Boughton House.
- (ii) Correspondence. September 2017. Property Manager, Boughton House.

**C12.** Correspondence. July 2017, November 2020, December 2020. Librarian of the Händel-Haus, Halle, Germany.