

APPENDIX 3**The works that Beard sang for Handel between 1734 and 1747**

	ORATORIO	OPERA
1734		<i>Il Pastor Fido</i> (Silvio) <i>Ariadne in Creta</i> (Alceste)
1735	<i>Esther</i> (Habdonah) <i>Deborah</i> (Sisera) <i>Athaliah</i> (Mathan)	<i>Ariodante</i> (Lurcanio) <i>Alcina</i> (Oronte)
1736	<i>Alexander's Feast</i> (Tenor solos) <i>Acis and Galatea</i> (Acis) <i>Esther</i> (Habdonah) <i>Wedding Anthem</i> 'Sing unto God' HWV 263 (at Chapel Royal)	<i>Ariodante</i> (Lurcanio) <i>Atalanta</i> (Amintas) <i>Alcina</i> (Oronte) <i>Poro</i> (Alessandro)
1737	<i>Alexander's Feast</i> (Tenor solos) <i>Il Trionfo del Tempo e della Verita</i> (Piacere) <i>Esther</i> (Habdonah)	<i>Arminio</i> (Varo) <i>Partenope</i> (Emilio) <i>Giustino</i> (Vitaliano) <i>Berenice</i> (Fabio) <i>Alcina</i> (Oronte)
1738	'Oratorio' at King's Theatre Haymarket (excerpts from <i>Deborah</i>)	
1739	<i>Saul</i> (Jonathan) <i>Alexander's Feast</i> (Tenor solos) <i>Il Trionfo del Tempo e della Verita</i> (Piacere) <i>Israel in Egypt</i> (Tenor solos) <i>Alexander's Feast</i> + <i>St. Cecilia's Day Ode</i> (Tenor solos) <i>Acis and Galatea</i> (Acis) + <i>St. Cecilia's Day Ode</i> (Tenor solos) <i>Jupiter in Argos</i> (Arete ?)'Pasticcio'	
1740	<i>Acis and Galatea</i> (Acis) + <i>St. Cecilia's Day Ode</i> (Tenor solos) <i>L'Allegro, il Penseroso ed il Moderato</i> (Tenor solos) <i>Esther</i> (Ahasuerus) <i>Israel in Egypt</i> (Tenor solos) <i>Wedding Anthem</i> 'Pasticcio' of HWV 262 + HWV 263 (at Chapel Royal)	

- 1743 *Samson* (Samson)
L'Allegro ,il Penseroso + St. Cecilia's Day Ode (Tenor solos)
Messiah
- 1744 *Semele* (Jupiter)
Samson (Samson)
Joseph and his Brethren (Judah & Simeon)
- 1745 *Hercules* (Hyllus)
Samson (Samson)
Saul (Jonathan)
Joseph and his Brethren (Judah & Simeon)
Belshazzar (Belshazzar)
Messiah
- 1746 *Occasional Oratorio* (Tenor solos)
- 1747 *Occasional Oratorio* (Tenor solos)
Joseph and his Brethren (Judah & Simeon)
Judas Maccabaeus (Judas)

Handel works with no part for Beard between 1734 and 1747

- 1737 *Il Parnasso in Festa*
Didone Abbandonata ('Pasticcio')
Funeral Anthem 'The Ways of Zion' HWV 264 (Westminster Abbey)
Faramondo
Alessandro Severo ('Pasticcio')
Serse
- 1741 *Deidamia*

BEARD'S ABSENCE FROM HANDEL'S DUBLIN SEASON: 1741-2

Beard did not perform these works during Handel's Dublin season, although they were conceived with his voice in mind, and Jennens suggests that Handel was expecting him there:

- 1742 *Messiah* (1st version) *Imeneo* ('Hymen') now rewritten

BEARD'S ABSENCE FROM HANDEL'S ORATORIOS: 1748-50

It is curious that Beard should have been unavailable to Handel in these years. Handel always had a good relationship with theatre managers, and usually managed to obtain the singers he required: "... I think I can obtain Mr Rich's permission... since so obligingly he gave leave to Mr Beard and Mr Reinhold".¹ In 1748 Beard was on the roster at Covent Garden, so he had the night off whenever Handel had his oratorio performances on Wednesdays and Fridays. Here is a breakdown of his work schedule in Lent this year.

February / March / April 1748

	<u>HANDEL</u>	<u>BEARD</u>
Feb 24	<i>Ash Wednesday</i>	<i>LENT starts</i>
	"Lent now beginning, the House leaves off playing Wednesdays and Fridays". Powel ²	
25		Damon & Phillida
26	Judas Maccabaeus	
March 2	Judas Maccabaeus	
3		Apollo & Daphne
4	Judas Maccabaeus	
5		Apollo & Daphne
7		Apollo & Daphne
8		Singing: 4 th Cantata of John Stanley
9	Joshua	
10		Apollo & Daphne
11	Joshua	
12		Apollo & Daphne
14		The Muses' Looking Glass
15		Apollo & Daphne
17		Apollo & Daphne
18	Joshua	
19		Apollo & Daphne
21		Venus & Adonis. <i>His benefit night</i>
22		Apollo & Daphne
23	Alexander Balus	
24		Damon & Phillida
25	Alexander Balus	
26		Apollo & Daphne
28		Singing: 'Go lovely rose'
30	Alexander Balus	
31		Singing: Cantata 'Who'll buy a Heart', Stanley
April 1	Judas Maccabaeus	
2		Apollo & Daphne
4	Judas Maccabaeus	
6		Singing by Beard, Miss Faulkner & Mrs Storer
7	Judas Maccabaeus	

¹ Handel to Jennens, 9th June 1744: Deutsch, pp. 590-1

² The London Stage, Part 4, vol 1, p. 32

In 1749 Beard moved houses to Drury Lane, but as the theatre went 'dark' on Wednesdays and Fridays in Lent he would have been automatically free on Handel's oratorio nights. There are no known clashes this season that would have prevented him singing for Handel. He must have failed to make it clear to the management (Garrick being a notorious philistine in musical matters) that it had been his custom to join Handel in the Lent Oratorio season when Fleetwood had been the manager at Drury Lane (1738-43). Or else he kept the dates (Wednesdays and Fridays) free, but Handel failed to book him. The new music that Handel wrote for Lowe's voice in *Susanna*, *Hercules* and *Solomon* is altogether lighter than that written previously for Beard; and there are no new title roles for the tenor voice.

February / March 1749

	<u>HANDEL</u>	<u>BEARD</u>
Feb 8	<i>Ash Wednesday</i>	<i>LENT starts</i>
10	Susanna	
11		Drury Lane plays Dr Johnson's <i>Irene</i> on February 6, 7, 9, 11, 13, 14, 16, 18. Beard has no role in it. There is no afterpiece until 20 th .
17	Susanna	
20		The Virgin Unmasked
21		The Triumph of Peace
22	Susanna	
23		The Triumph of Peace
24	The Choice of Hercules	
25		The Triumph of Peace
27		The Triumph of Peace
28		Much Ado about Nothing / Triumph of Peace
March 2		The Triumph of Peace
3	Samson	
4		The Triumph of Peace
6		The Triumph of Peace
8	Samson	
9		The Devil to Pay
10	Samson	
11		The Lottery
14		The Provok'd Wife
15	Samson	
17	Solomon	
20	Solomon	
22	Solomon	
23	Messiah	
27		The Triumph of Peace

A similar situation subsists in 1750, so Handel was obviously still satisfied with Lowe as his tenor soloist. There is only one new oratorio this season, *Theodora*, in which the tenor role is the subsidiary character of Septimius. The other music had all been written for Beard.

March / April 1750

	<u>HANDEL</u>		<u>BEARD</u>
Feb 28	<i>Ash Wednesday</i>		<i>LENT starts</i>
			Drury Lane plays William Whitehouse's <i>The Roman Father</i> in March. Beard has a 'Vocal Part' in it with Miss Norris & Miss Cole.
March 1			The Roman Father
2	Saul		
3			The Roman Father
5			The Roman Father
6			The Roman Father
7	Saul		
8			The Roman Father
9	Judas Maccabaeus		
12			The Roman Father
13			The Chaplet
14	Judas Maccabaeus		
15			The Rehearsal
16	Theodora		
20			The Chaplet
21	Theodora		
23	Theodora		
24			The Chaplet. <i>His benefit night</i>
28	Judas Maccabaeus	=	<i>Solomon</i> (Boyce) + Galli & Miss Arne
29			Lethe
30	Judas Maccabaeus		
31			The Chaplet
April 3			The Rehearsal
4	Samson		
5			Comus
6	Samson		
7			The Roman Father
11			<i>Concert Spiritual</i> for Geminiani
12	Messiah		

It can be seen from the above that again there were no clashes with the Drury Lane theatrical repertoire. Because Handel performed on Wednesdays and Fridays there was never going to be a clash since Drury Lane went 'dark' on those nights in Lent. At a late stage Beard accepted to sing in two programmes of sacred music that took place in Drury Lane on the 'dark' nights. These were both Benefit performances: one a performance of Boyce's *Serenata 'Solomon'* for the cellist Jones; the other a miscellaneous programme for the violinist Geminiani. Handel moved his *Messiah* to the next day, a Thursday, so that there would not be two sacred concerts competing for the same audience. Only on the 28th March do we see a clash between Beard's diary and Handel's oratorios; and that can easily be explained as a late booking. There seems no reason why Beard could not have made himself available to Handel for any of these three seasons.

The works that Beard sang for Handel between 1751 and 1759

1751

? *Esther* (Ahasuerus) March 15 [*Winton Dean can't decide between Beard & Lowe*] ³

? *Judas Maccabaeus* (Judas) March 20 [*No evidence - Winton Dean can't decide*] ⁴

Messiah (tenor solo) April 18; May 16 (at Foundling Hospital) ⁵

1752

Joshua (Joshua) Feb 14, 19

Hercules (Hyllus) Feb 21

Jephtha (Jephtha) Feb 26, 28, March 4

Samson (Samson) March 6, 11, 13, 18, 20

Messiah (tenor solo) March 25, 26; April 9 (at Foundling Hospital)

1753

Alexander's Feast (tenor solo) + *The Choice of Hercules* (Attendant on Pleasure) March 9, 14

Jephtha (Jephtha) March 16, 21

Judas Maccabaeus (Judas) March 23, 30

Samson (Samson) April 4, 6, 11,

Messiah (tenor solo) April 13; May 1 (at Foundling Hospital)

Foundling Hospital Anthem (tenor solo) April 16 (at Foundling Hospital)

1754

Alexander Balus (Jonathan) March 1, 6

Deborah (Sisera) March 8, 13

Saul (Jonathan) March 15, 20

Joshua (Joshua) March 22

Judas Maccabaeus (Judas) March 27, April 3

Samson (Samson) March 29

Messiah (tenor solo) April 5; May 15 (at Foundling Hospital)

1755

Alexander's Feast (tenor solo) + *The Choice of Hercules* (Attendant on Pleasure) Feb 14, 19

L'Allegro ed Il Penseroso + *Song for St Cecilia's Day* (tenor solo) Feb 21

Samson (Samson) Feb 26, March 7

Joseph and his Brethren (Simeon and Judah) Feb 28

Theodora (Septimius) March 5

Judas Maccabaeus (Judas) March 12, 14

Messiah (tenor solo) March 19, 21; May 1 (at Foundling Hospital)

1756

Athaliah (Mathan) March 5, 10, 12

Israel in Egypt (tenor solo) March 17, 24

³ "The new part was adapted for Lowe, but there is some doubt whether he sang it: one of the airs ('Tune your harps') was sung by Beard in public a month later, and another ('Jehovah crowned') was attributed to Beard in Walsh's contemporary edition of the songs." Dean *Handel's Dramatic Oratorios and Masques*, p. 213

⁴ "It is not possible to distinguish all the casts..." Dean *Handel's Dramatic Oratorios and Masques*, p. 472

⁵ "... for the Benefit of the Charity two guineas [were] returned by Mr Beard"

Deborah (Sisera) March 19
Judas Maccabaeus (Judas) March 26, 31
Jephtha (Jephtha) April 2
Messiah (tenor solo) April 7, 9; May 19 (at Foundling Hospital)

1757

Esther (Ahasuerus) Feb 25, March 2
Israel in Egypt (tenor solo) March 4
Joseph and his Brethren (Simeon and Judah) March 9
The Triumph of Time and Truth (Pleasure) March 11, 16, 18, 23
Judas Maccabaeus (Judas) March 25
Messiah (tenor solo) March 30, April 1; May 5 (at Foundling Hospital)

1758

The Triumph of Time and Truth (Pleasure) Feb 10, 15
Belshazzar (Belshazzar) Feb 22
Israel in Egypt (tenor solo) Feb 24
Jephtha (Jephtha) March 1
Judas Maccabaeus (Judas) March 3, 8
Messiah (tenor solo) March 10, 15, 17; April 27 (at Foundling Hospital)

1759

Solomon (Zadok) March 2, 7
Susanna (First Elder) March 9
Samson (Samson) March 14, 16, 21
Judas Maccabaeus (Judas) March 23, 28
Messiah (tenor solo) March 30, April 4, 6

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Messiah (tenor solo) May 3 (at Foundling Hospital – after Handel’s death)
Foundling Hospital Anthem (tenor solo) May 24 (at Foundling Hospital – in memory of Handel)