

Chapter 16

Handel and the Voice Practitioner: Perspectives on Performance Practice and Higher Education Pedagogy

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Abstract This chapter addresses Baroque performance practice through the perspectives of higher education pedagogy and practical applications in the music of a seminal composer of the Baroque period, George Frideric Handel (1685–1759). The account of the data is motivated by the author’s dual role as a vocal pedagogue in tertiary education and professional singer regularly performing the solo tenor repertoire of the Baroque period.

The literature indicates structured pedagogy in historical performance practice within conservatoires and universities in the United Kingdom lags behind the academic methodology of institutional equivalents in North America. The empirical data within the current research supports this phenomenon, suggesting performers emerging from conservatoires and university music departments in the United Kingdom and Australia experience limited formalised academic training in the theoretical and practical constituents of Baroque performance practice.

Following a qualitative research paradigm, the research reports on findings from semi-structured interviews with a range of professional singers. The methodology also employs reflexive practice and draws upon related literature, offering a critical narrative grounded within dominant topics from the data.

The research findings present themes critical to higher education pedagogy. These matters include comparative analysis and discourse upon primary and secondary sources, and tuition in oratorical vocal practices inherent in the affective performance of Baroque vocal music. The study also suggests the function of the performer-teacher fulfils a significant pedagogic role in student: instructor dialogue, while evaluative listening in the context of recordings and experiential scenarios in choral singing present vigorous academic applications.

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16.1 Introduction

Drawing upon a larger study investigating the theoretical and applied aspects of performance practice (McMahon 2012), this chapter examines pedagogic perspectives upon Baroque performance practice within higher music education. It reflects upon the experiences of professional singers actively engaging the presentation of Baroque music, and comments on performance practice pedagogy in repertoire for the tenor voice by a seminal composer of the Baroque period, George Frideric Handel¹ (1685–1759).

In assessing the comprehensive perspectives offered by a gender-diverse sample of vocalists, basso continuo players and other instrumentalists, conductors, vocal coaches and singing teachers, McMahon (2013) establishes the broad vocal, musical, artistic and educative implications of research pertaining to period performance practice teaching. Contextualising a research sample encompassing all voice-types, the publication's scope of enquiry presents an illuminative backdrop to the current chapter. Furthermore, it permits the reader to move beyond the exemplar of the tenor voice within the study and pedagogical approaches in Baroque performance practice discussed below.

16.1.1 *Rationale and Motivation for the Study*

The popularity of vocal music written in the Baroque period, c. 1600–1760 remains unabated with audiences and performers of the twenty-first century (Jones 2006). Compositions by masters of the Italian, French and German Baroque are frequently performed in concert halls and opera theatres throughout the world. Ready access to digital technology makes the vast oeuvre of recorded music of the Baroque period instantly available to a mass consumer market. Through individual lessons, coaching, recitals, ensemble rehearsals and performances, the operatic, oratorio and solo vocal literatures of the Baroque period forms a core component of studies for singing students in conservatoires and universities (Wright and Kauders 1992).

The mid-twentieth-century saw the rise of scholarly research in the role of period instruments and historically informed, period-specific performing practices. Under the leadership of erudite directors influenced by this intellectual pursuit, period

¹ Baptised Georg Friederich Händel, the spelling of Handel's name that he adopted upon settling in England is applied throughout this chapter (Dean 1982; Hicks 2007).

performing ensembles emerging in Europe and the United Kingdom flourished, supplementing the burgeoning demand for historically informed recordings of Baroque music.

16.1.2 Performance Practice in Baroque Vocal Music, the Research Problem and the Aims of This Study

In respect of the chapter's title, it is pertinent to delineate the term *performance practice* as it pertains to vocal music of the Baroque period. Encompassing a range of components, performance practice comprises interaction between nuances of dynamics, rhythm and tempo, and the articulation of text. It addresses the delivery of *affekt*, or implicit emotive feeling within the music and text. Performance practice also embraces distinctions in the ornamentation and interpretation of repertoire (Cyr 1992; Donington 1973, 1982 et al.). It encompasses the declamation of recitative through the oratorical, speech-like inflections discussed within the vocal treatises of the eighteenth-century, such as Tosi (1723), Agricola (1757), Mancini (1774) and Hiller (1780). Baroque performance practice also encompasses study of other primary sources, including instrumental treatises, historical documents and compositional manuscripts.

Composers of the Baroque period commonly gave sparse written indication of their intentions regarding performance practices, as these conventions were considered requisite knowledge for performers of the time (Cyr 1992). Therefore, elements of phrasing, articulation and syllabic inflection, dynamics, vocal character and tempo were frequently left to the performers' discretion. As a skeletal outline of the score, the extensive extant collection of Handel's autograph manuscripts bear testament to this phenomenon (Burrows and Ronisch 1994; Dean 1976).

The author's dual occupational roles contextualise this research and establish the professional practitioner of solo tenor repertoire as the central phenomenon of the study. As a tenor soloist singing a broad range of Baroque repertory, interpretive discussions concerning performance practice are frequently encountered within the rehearsal process.

Duties as a singing teacher in higher education also necessitate regular dialogue with students grappling the interpretation of Baroque repertoire. With minimal access to structured, theoretical teaching in the components of performance practice, some pupils are baffled by the variance of editorial rigor in vocal scores. Others discover hurdles in the ornamentation of *da capo* arias, or struggle to master the speech-like declamation of recitative. Students may also comment on their perceptions of performance practice applied by singers within recordings produced under the banner of 'historically informed' performance.

The paucity of indications within composers' manuscripts regarding aspects of performance practice is one of the motivating factors of this research. The existing vocal treatises of the eighteenth-century offer some guidance regarding the interpretation of performance practice. These sources suggest the primary purpose of

Baroque music was to move the passions or emotions of the listener. Tosi (1723) advises that it was the singers' obligation to transport the audiences' emotions through the conventions of affective delivery. In addition, Mancini (1774) counsels the singer to perform recitative in imitation of an orator's rhetorical delivery. That is, matching the rhythm of the text to declamatory speech, emphasising the affective meaning of the words through faster or slower tempos, ascending and descending graduations of dynamics and subtle variations of vocal tone. Tarling defines rhetoric as:

a particular way of speaking by an orator whose main aim is to persuade the listener. Persuasive speaking uses various techniques that influence the emotional response of the listener in order to bring him round to the speaker's opinion. (2004, i)

Furthermore, Tarling suggests:

the principal skill of the rhetorical performer lies in the identification of the emotional content represented by the musical text, and the communication of this to the audience. (2004, 104)

In some part, Tarling's commentary upon rhetorical presentation sums up the educator's task in relation to Baroque performance practice, as comprehensive pedagogy within higher education accepts a substantial role in the pre-professional development of both theoretical and practical skills. The literature evidences far-reaching musicological studies in Baroque performing practices (Cyr 1992; Donington 1973, 1982; Neumann 1993 et al.) and extensive advancements in vocal pedagogy research (Chapman 2006; Miller 1986, 1993; Sell 2005 et al.). Through emergent high-profile ensembles, the critical and commercial success of historically informed performance of Baroque music is also well documented.

However, some European conservatoires, including the Schola Cantorum in Basel (<http://www.scb-basel.ch/index/117099>) and the Royal Conservatoire in The Hague (<http://www.koncon.nl/en>) offer comprehensive, specialised pedagogy in period performance practices. The literature also implies structured pedagogy in performance practice within higher education in the United Kingdom lags behind the pedagogic approach of institutional counterparts in North America (Butt 2002; Taruskin 1982). Reinforcing this phenomenon, the empirical data analysed in this study indicates performers emerging from higher education institutions in the United Kingdom and Australia experience limited academic grounding in Baroque performance practice (Gilchrist 2010; Massingham 2007; Padmore 2010 et al.).

Despite the sustained investment in the presentation of operatic, oratorio and choral music of the Baroque period within the confines of higher education, empirical data in this research suggests systematised pedagogy combining theoretical and practical aspects of performance practice is scant (Gilchrist 2010 et al.). Where it exists, Baroque performance practice teaching is commonly devolved, in part, to the musicologist, or perhaps the choral director or specialist vocal coach (Tucker 2008). However, choral conductors may be ill equipped in terms of the requisite theoretical and practical knowledge of Baroque performance conventions (Partridge 2010). As government funding for higher education in Australia and England diminishes, the resultant contraction of labour resources places on tenuous footing the ongoing

role of the specialist Baroque vocal coach (Evans et al. 2011; Langlands et al. 2011; Lomax-Smith et al. 2011).

Given these contexts, students develop limited capacity to balance the technical skills absorbed in the singing teacher's studio with the declamatory vocal practices and theoretical deliberations espoused within the eighteenth-century treatises (Tosi 1723; Mancini 1774; Agricola 1757; Hiller 1780). These phenomena confirm the primary status of the literature and more significantly, the stimuli for this research.

This chapter addresses aspects of pedagogy and applied performance practice in the repertoire for tenor voice by Handel as a means of informing teaching methodologies in tertiary music education and identifying avenues of further research.

16.1.3 Ethics

The human research conducted within this project has research ethics approval under Griffith University Ethics Protocol QCM 2107HREC.

16.2 George Frideric Handel

The following paragraphs briefly introduce George Frideric Handel, one of the foremost composers of vocal music in the Baroque period. Setting in context the tenor voice as a fundamental element of this research, the discussion also considers several distinguished German, Italian and English tenors who performed under the composer's direction.

Handel's principal vocal genres include the *opera seria*, Italian cantata, English oratorio and English ode. These works serve as conduits for the transmission of affective elements of text and music, declamatory vocal practices and ornamentation comprising the gamut of performance practice. Handel's life is the subject of many biographers' studies, including the comprehensive publications by Burrows (1994, 1997), Burrows and Dunhill (2002), Hogwood (1984, revised 2007), Hicks (2007) and the documentary biography by Deutsch (1955). Grounded within the scholarship of these academics, the chronology in Table 16.1 briefly outlines some of the significant events in Handel's life pertaining to the current research. (For the sake of brevity, Handel's surname is abbreviated to 'H' within Table 16.1).

16.2.1 Handel's Tenors

Although the castrato and *prima donna* soprano voices frequently took significant roles in Handel's Italian *opera seria*, the composer featured roles for the tenor voice in 27 of his 42 Italian operas. The famous Italian tenor Francesco Borosini

Table 16.1 A brief timeline of Handel's life and some of his works for the tenor voice

Date	Biographical annotation
1685	H born in Halle on 23 February
1692	H begins music study with Zachow in Halle
1702	H enrolls as a law student at Halle University
1703	H moves to Hamburg; meets tenor Mattheson and joins the Hamburg opera orchestra
1704	H composes <i>Almira</i> , his first <i>opera seria</i> ^a
1705	Mattheson sings tenor roles in Handel's <i>Almira</i> and <i>Nero</i> in Hamburg ^a
1706	H leaves Hamburg, destined for Italy
1707	Opera <i>Rodrigo</i> premieres in Florence ^a
1708	Oratorio <i>La Resurrezione</i> premieres in Rome ^a
1710	H appointed Kapellmeister to the Elector of Hanover; makes his first visit to London
1711	<i>Rinaldo</i> presented at Queen's Theatre, Haymarket; H returns to Hanover
1712	H journeys to London; premieres several operas
1713	Queen Anne endows H an annual pension
1719–28	H appointed Music Director of the Royal Academy of Music. Operas staged by the Academy include <i>Radamisto</i> , <i>Flavio</i> , <i>Giulio Cesare</i> (revival), <i>Tamerlano</i> , <i>Rodelinda</i> , <i>Scipione</i> , <i>Alessandro</i> , <i>Admeto</i> (revival) ^a
1729	Royal Academy of Music closes; H journeys abroad to engage Italian singers for a new opera company
1729–34	H presents operas including <i>Lotario</i> , <i>Partenope</i> , <i>Poro</i> , <i>Tolomeo</i> (revival) at the King's Theatre, in partnership with John Heidegger ^a
1732	Performances in London include <i>Ezio</i> , <i>Sosarme</i> and the English oratorio <i>Esther</i> ^a
1733	H directs <i>Acis and Galatea</i> and <i>Esther</i> in Oxford ^a
1734	Operas in the Covent Garden season include <i>Arianna</i> (revival) and <i>Ariodante</i> ^a
1735	H includes oratorios in his opera subscriptions; <i>Alcina</i> premieres ^a
1736	<i>Alexander's Feast</i> and <i>Cecilia, volgi un sguardo</i> premiere ^a
1737	H presents <i>Arminio</i> , <i>Giustino</i> and <i>Berenice</i> at Covent Garden ^a . H's company subsequently closes in June
1739	H presents <i>Saul</i> and <i>Israel in Egypt</i> at Lincoln's Inn Fields Theatre, London. ^a Significant tenor roles in most of the oratorios composed 1739–52
1741	H presents his final season of <i>opera seria</i> in London; composes <i>Messiah</i> ^a
1742	<i>Messiah</i> premieres in Dublin ^a
1743	<i>Samson</i> premieres at Covent Garden ^b . <i>Messiah</i> first performed in London ^a
1751	Deteriorating eyesight interferes with the composition of <i>Jephtha</i> ^b
1753	Last newspaper report of H playing in a public performance
1759	14 April: H dies at his London home; 20 April: funeral at Westminster Abbey

Key: ^acontains significant tenor role; ^btenor voice assigned title role

(c. 1690–after 1747) sang the dominant role of Bajazet in the 1724 premiere of Handel's *Tamerlano* (HWV 18). The English tenor John Beard (c. 1717–91) also created substantial operatic roles as Lurcanio in *Ariodante* (HWV 33), Oronte in *Alcina* (HWV 34) and Fabio in *Berenice* (HWV 38).

With the demise in popularity of *opera seria* in London, and the advent of the English oratorio form, the tenor voice began to take prominence in Handel's output. Beard sang the title roles in Handel's *Belshazzar* (HWV 61), *Samson* (HWV 57) *Judas*

Maccabaeus (HWV 63) and *Jephtha* (HWV 70), and took principal roles in every oratorio and ode by Handel, excluding *The Choice of Hercules* (HWV 69), which contains no music for the solo tenor voice (Dean 2007a). Consideration of the noteworthy tenors who performed under the composer's direction helps place the tenor voice in the context of pedagogic dialogue upon performance practice. The appendix contains biographical summaries of Beard, Borosini and other significant tenor soloists:

German

- Johann Mattheson (1681–1764)

Italian

- Carlo Arrigoni (c. 1697–1744)
- Francesco Borosini
- Annibale Pio Fabri (1697–1760)
- Giovanni Battista Pinacci (1694/5–1750)

British

- John Beard
- Alexander Gordon (c. 1692–1754/55)
- Thomas Lowe (d. 1783)

16.3 Methodology

16.3.1 Data Collection Procedures

Through use of qualitative research procedures (Creswell 2003, 2007; Denzin and Lincoln 2000), this chapter examines pedagogic methodologies and resources in the context of the professional practitioner. Accessing the insights of performers and reporting upon the tenor voice as a single phenomenon, this chapter contributes diverse perceptions of these singers' integration of theoretical and practical components of Baroque performance practice. By so doing, the chapter aims to identify effective processes for advanced pedagogy in higher music education.

The practitioner study combines elements of the biographical and the expert interview in a semi-structured format (Flick 2006; Robson 2002; Seidman 1991; Wengraf 2001). The practitioner interviews were designed to gather coherent data for coding, analysis and reporting within the study. The interviews with Gilchrist, Padmore, Partridge and Robson took place during a field trip to the United Kingdom in 2010. Langridge and Tucker were interviewed during visits to Australia, and Massingham was interviewed in Brisbane, Queensland.

The establishment of reflexive practices supplements the triangulation of data collection methods (Creswell 2003; Mertens 2003). Reflexivity, the researcher's 'reflection on their own data making role' (Richards 2005, 42), recognises the collaborative role of researcher and respondent in producing data, and acknowledges the investigator as being themselves part of the data field.

Reflexivity within this type of research adds rigour and depth to the study, as the researcher subjects their role in the enquiry to the same degree of scrutiny as the rest of the data (Mason 1996). The researcher's 'introspection and acknowledgement of biases, values, and interests' (Creswell 2003, 182) has assisted the integration of data within this analysis (Adler and Adler 1998). This type of reflexivity includes reflection upon the researcher's own university and conservatoire music training, his role as a teacher of singing and lecturer in music, and his experiences as a professional performer in the field of Baroque music. The manner of reflexivity acknowledges 'that the researcher is part and parcel of the setting, context, and culture they are trying to understand and analyse' (Liamputtong and Ezzy 2005, 43).

16.3.2 Analytical Process

Following the principles of qualitative research procedures, the audio recordings of the research interviews were transcribed, and the transcripts subsequently prepared for preliminary coding (Creswell 2003; Richards 2005). Critical reading and the generation of data codes produced generalised themes, which further assisted the analytical process (Creswell 2003; Strauss and Corbin 1990).

Coding of the interview transcripts, together with the researcher's reflection upon them developed concepts within the data (Creswell 2003; Richards 2005). The grouping of concepts into categories allowed the researcher to move up from the data through reflection and analytical questioning, forming the basis of an interpretation of the themes and the divergent perspectives which became apparent (Richards 2005). The analytical narrative that has been constructed offers rich descriptions of the data, and includes quotes from the practitioners and thematic categories couched in the language of the participants. These 'in vivo' terms (Creswell 2003, 192) further add to the depth and rigor of the analysis.

16.3.3 Research Sample

The eight British and Australian tenors involved in this study are a representative cross-section of practitioners who are generally considered eminent in their field. In accordance with well-established research methodology, this process is a purposive sampling that 'aims to select information-rich cases for an in-depth study' (Liamputtong and Ezzy 2005, 46).

Table 16.2 Presentation of the research sample practitioners and a timeline in higher music education

Practitioner	Years of higher education	
	Conservatoire	University
Partridge	1956–60	n/a
Langridge	1958–62	n/a
Robson	1973–75; 75–77	1970–73
Massingham	1972–74; 1975–77	n/a
Tucker	1980–82	1976–79
Padmore	n/a	1979–82
Gilchrist	n/a	1985–90
McMahon	1992; 2003–2005	1987–89; 91

These accomplished professional performers (see Table 16.2) evince diverse experiences in the pedagogical process of music training, although collectively they share a recognised expertise in the vocal music of Handel. All participants have agreed to their being identified in the research findings contained within this chapter. The age group of the sample ranges from 43 to 73, and significantly includes the late English tenor Philip Langridge (1939–2010). The researcher also reflects upon his own training and experience in Baroque performance practice, again according to well-established methodologies (Ellis 2004; Ellis and Bochner 2000; Spry 2001). The appendix includes brief biographical notes on these performers.

16.3.4 *Limitations of the Study*

In expressing a desire for reflection upon the verbal exchanges between investigator and participant within face-to-face interviews, one acknowledges the limitations of this study. Some prospective European and North-American performers withdrew, as logistical hurdles in co-ordinating freelance performers' schedules to coincide with a field trip from Australia proved insurmountable. Other factors, including the structure of the overriding study as an investigation of the tenor voice, means this research is non-representative of gender balance.

16.3.5 *Research Question*

Addressing academic and professional experiences, this chapter investigates pedagogical resources and techniques informing performance practice within Handel's output for solo tenor voice. The chapter outlines the researcher's perception of the concepts and themes within the data arising from the research question:

Were there specific pedagogy techniques employed during your tertiary training or resources encountered in your professional life that have contributed to your knowledge of performance practice in Handel's vocal music?

16.4 Findings

The research findings incorporate five principle themes, outlined below.

16.4.1 Choral Tradition

Handel's English oratorios and odes offer a wealth of suitable material for choral presentations. The interview data confirms that the tradition of choral singing is a significant influence upon the development of appropriate performance practice skills in this repertoire.

Padmore (2010) portrays the impact of the English choral tradition upon his first singing teacher's instructive approach to Handel, conventions 'that informed me, in some ways' (Padmore 2010). Langridge (2008), Partridge (2010) and Tucker (2008) describe the dominant force that the English choral tradition exerts upon singers' approach to Handelian repertory. In the absence of specialised classes in Baroque performance practice in their conservatoire training, Massingham (2007) and Robson (2010) explain participation in choirs as a decisive introductory component to performance protocols within Handel's vocal music.

Self-Reflection upon Choral Tradition

Singing in choirs during conservatoire and university training provided an introductory overview to Handel's English oratorios and odes. This activity also provided insights into the interpretative foundations of ornamentation and declamatory practices presented by solo singers in works such as *Messiah*, *Alexander's Feast* and *Samson*. The inspirational and motivational elements of choral participation proved to be an essential experiential stepping stone in the progression towards a solo singing career.

Analytical Reflection and Theoretical Conception of Choral Tradition

The sheer number and popular appeal of English oratorios and odes by Handel offer choral directors an extensive selection of works for concert presentation (Dean 1990). Through interaction with the music director within the rehearsal process, choral concerts offer singers experiential scenarios, particularly in the application of performance practice. Opportunities to learn, rehearse and present the solos within these works may also arise for undergraduate and postgraduate singers in the conservatoire and university environment (Padmore 2010; Robson 2010; Tucker 2008). Such opportunities allow students to engage in the application of performance

practice, both on a theoretical and practical level (Robson 2010). Reflection upon such events also presents valuable learning experiences for singers (Massingham 2007; Robson 2010).

The interview data confirms the role of choral singing as a pedagogical resource (Grant and Norris 1998) and also its function as an introductory apparatus to performance practices (Massingham 2007; Padmore 2010). As interviewees confirmed, participation in choral singing has long formed an active component of higher music education courses (Ellis 2005; Harker 2008; White 1982). Reflection upon the interview data confirms the educational value of such institutional ensembles as a vehicle of pedagogy in Handelian performance practice. This research recognises the instructional role of choral conductors and the desirability of ongoing professional development for conductors, given their prime role in the training of Baroque performance practice and in vocal pedagogy.

16.4.2 Recordings

The practitioner survey produced useful commentary upon the multifarious application of recordings. Recordings act as devices assisting professional singers formulate the interpretive foundations of Baroque performance practice within teaching and performing environs.

In reflecting upon his university music education, Padmore (2010) identifies recordings as a significant informative resource concerning Handelian performance. He posits the listener's reaction to singers is a meaningful phenomenon in this context, such as the reference to his own impressions regarding the singing of the late English tenor Anthony Rolfe-Johnson (1940–2010), who:

...made so much sense to me, ...he was such a naturally gifted singer, particularly in Bach and Handel, just the right quality of sound and interpretation... recordings make a huge difference to us now...you do respond to singers that you hear on disc and you respond to ways that they interpret performance practice, ornamentation, declamation.... (Padmore 2010)

In similar vein, Robson (2010) cites the impact of recordings throughout his university studies. He suggests the accumulative refinement of performance practice within recordings of Handel's music confirms the pedagogical significance of these media. The influence of historically informed research became apparent in recordings during the late 1960s and the 1970s, indicating the respect for performance practice engendered by certain ensembles. An earlier tradition of Handel recordings:

...which [Robson's teacher] Alexander Young [1920–2000] typified...that tradition came from a pre-war idea of Handel, but certainly after the war, there was a great change in the way people were looking at Handel...Alexander Young would say, 'well, we've moved on a bit from there. I wouldn't do that in that way anymore'. But that's the same as me having recorded Tamerlano...then 20 years later looking at it again in a new light and from a different perspective. (Robson 2010)

Self-Reflection upon Performance Practice and Handel Recordings

My undergraduate music degree during the late 1980s coincided with the production of a wealth of recordings emerging from the United Kingdom and Europe under the banner of historically informed performance (Butt 2002). Scholarship casts many recordings of Handel's music released during this time under the cloudy spectre of 'authenticity' within performance (Butt 2002; Dreyfus 1983; Taruskin 1982, 1995 et al.) However, the quality of musicianship, the technical standards, the use of copies of instruments of the period and gut strings, the lower performing pitch and the featuring of singers who generally employed a flexible, declamatory singing style made many of these recordings an enticing combination of attributes.

While not implying that they hold to the term 'authentic' or should be labelled as definitive, the Handel recordings by the late English tenor Anthony Rolfe-Johnson were influential during my tertiary education. When combined with a cross-section of other secondary and primary sources, recordings remain valuable devices in the preparation of Baroque performance practice.

Analytical and Theoretical Reflection upon Performance Practice and Handel Recordings

Practitioners' commentary upon recordings as key experiences and assets in the context of education and the professional career confirm the far-reaching role of such resources. The function of recordings is such that it places listening practices within a dialogue. Furthermore, the research literature endorses listening as a vital module of communication, scholarship and musical expression (Bogdan 2001; Caverner and Gould 2003; Duker 1964).

The literature also points to the role of music recordings in the process of collaboration and assessment that occurs within learning protocols (Abril 2006; Bogdan 2001). Within the perspective of education, recordings assist in stimulation of the imagination (Cobbs 2005). The practitioner responses in the data reinforce the phenomenon of recordings as an integral aspect of instruction, in terms of how they cultivate a sense of performance practice associated with Handel.

Theoretical conceptions also incorporate recordings as a vital aspect of a vibrant conservatoire and university pedagogy. Instruction promoting evaluative listening links academic concepts and the practical application of Baroque performance practice in various phases of musical preparation. Scholarly guidance within higher education also promotes a discourse whereby recordings and practical music making are both employed as a means of instruction and research.

16.4.3 Text-Music Interaction

Relationships between the intrinsic functions of text and music contribute to one's understanding of performance practice. Besides his experience singing Handel's

English oratorios, Tucker (2008) describes his preparatory procedures and working relationship with the tenor roles in Handel's *opera seria* oeuvre:

...through the traditional Italian operatic angle...there were aspects of declamation and recitative in Italian which were very helpful to me concerning the performance of Handel... the logic of the phrasing and the building of the aria as an extension of the recitative and an awareness of Italian metric structure. (Tucker 2008)

Massingham (2007) alludes to declamatory vocal practices as a constituent element of performance practice. In discussing the philosophy of his teacher, Sir Peter Pears (1910–1986), Massingham suggests that a deep-seated connection with the emotive content of the text lies at the heart of successful interpretive practice. Driven by the affective sentiment of the musical and dramatic language, Pears' sense of character informed his interpretation of Handel's music, and indeed, all his performing. When he was singing:

...he was totally in character, and to me, it's that sense of character, which actually informs the way it is performed. He would emphasise accented syllables in the text, usually with an appoggiatura, and then release the stress by giving less weight to the following syllable... Those types of linguistic choices are important, especially in recitatives, as they reflect the declamatory principles at the heart of Baroque performance practice. (Massingham 2007)

Analytical Reflection and Theoretical Conception of Text-Music Interaction

Considering the central concepts within the statements by Tucker (2008) and Massingham (2007), the following characteristics align as unifying principles: declamation, phrasing, metric structure, emotive content, *affekt* and character. When presented in a complementary manner, these features give the interpretation of Baroque vocal music a sense of cohesion and accord.

While it might be inferred that the components indicated by the practitioners exist as individual entities, the data as a whole suggests that a well-rounded and informed interpretation of Handel's vocal music brings these foundations into accord. The role of declamation is closely tied to a well-defined concept of the musical phrasing (Ransome 1978). Declamatory singing intensifies an oratorical delivery, as the singer heightens the speech rhythm and accentuation of the text through melodic and rhythmic inflection (Tosi 1723; Mancini 1774 et al.). From this grounding in text-music structures grows the emotive connection with affective meaning (Powers 1980). Such practices enable the development of character as a through-line within a work, the portrayal of affective words and phrases and the dramatic representation of recitatives and arias (Webb 1983).

Further analytical reflection confirms the significance of various pedagogical elements in higher education, including the interpretive principles of text and music as equal partners. Educating singers in the art of foreign languages enhances the appreciation of textual nuance and meaning, while enriching an affective and expressive portrayal of the words (Parr 2006). Analysis of the survey data also supports the pedagogical role of the specialist vocal coach. On both a theoretical

and practical level, these practitioners ideally assist the singing student to refine the elements of declamation, affective representation and characterisation of the text and music.

16.4.4 Discourse Between Performer-Teacher and Student

Several practitioners interviewed discussed the function of a constructive dialogue with their teacher in relation to aspects of Handelian performance practice. Partridge (2010) and Robson (2010) refer to dialogue in their study of Handel's tenor repertoire with the English tenor Alexander Young; likewise Massingham (2007) with his teacher, Peter Pears.

Self-Reflection upon Discourse Between Performer-Teacher and Student

The occasion of my first professional engagement to perform the tenor solos in Handel's *Messiah* coincided with a period of postgraduate study. As an experienced oratorio soloist well versed in Handelian performance practice, my then teacher offered suggestions on the many aspects of performance practice in *Messiah*. His instruction in the declamatory presentation of recitatives and the expression of affective text was particularly enlightening. The erudite perspective of an adept performer was a prominent and effective component of his teaching practice. This mode of instruction establishes the significant role that informed vocal teachers play in the pedagogy of Baroque performance practice, and it accentuates the benefit of complementary skill sets and proficiencies among conservatoire and university academic staff (Kreber 2003).

Analytical Reflection and Theoretical Conception of Performer-Teacher: Student Discourse

The literature deliberates upon the phenomenon of dialogue within related aspects of teaching and learning, and in professional practice. Further consideration of this literature suggests that a perceptible interchange of viewpoints within dialogue develops understandings between the parties in the learning environment (Tacelosky 2008). Waghid (2006) also suggests dialogue within teaching and learning practices incites creativeness, through analytical consideration of existing conventions and paradigms.

Listening underpins musical expression; it is a formal component of dialogue and a fundamental module of interaction and scholarship (Bogdan 2001; Caverner and Gould 2003; Duker 1964). Developing core listening skills and an underlying sense of trust between the performer-teacher and student, dialogue is a fundamental principle in the pedagogic and musical process that develops singers' interpretive skills in performance practice.

The interview data in this study also highlights the significance and diversity of the performer-teachers' role in higher education. Analysis of the data suggests that singers' skills in listening and constructive discourse develop within the educational environment. Generalisations emerging from the data also suggest the fostering of mutual respect and the promotion of constructive dialogue in scholarly educational contexts assists learning constructs within performance practice. It can also be inferred that professional development for academic staff is desirable in maintaining resilient links between the realms of professional performance and educational institutions.

16.4.5 Sources and Editions

The assemblage of extant primary source material pertaining to Handel's works offers editors a tangible basis for the preparation of editions (Burrows 1983; Burrows and Ronisch 1994; Dean 1976). However, the extensive variation of editorial interpretation in relation to performance practice questions the validity of some publications. This portent is also one of the problems motivating the current research.

Self-Reflection upon Editions of Handel's Works as Sources in Performance Practice

Reflecting upon the training and resources I have experienced in relation to performance practice in Handel's music, exposure to the great diversity of editions has been a constant feature. As an undergraduate student, I studied the recitative 'Comfort Ye' and aria 'Ev'ry Valley' from Handel's *Messiah*. The only locally available edition was by Ebenezer Prout (1902). My initial conception of performance practice was based upon this romanticised nineteenth-century edition. My then teacher possessed a more recent edition of *Messiah* (Watkins Shaw 1959). Although Burrows' (1987) edition emerged around that time, Watkins Shaw's publication was promoted as one of the most reliable editions of *Messiah*.

Perceptions of Baroque performance practice during my university training were coloured by editions, such as the *Messiah* scores edited by Prout and Watkins Shaw. Through these two distinct secondary sources, I began to question, at least superficially, the different ornamentation practices indicated by each editor. At that stage of my education, the enquiry went only as far as stimulating dialogue with my singing teacher. In turn reflecting upon his own experiences of performing *Messiah*, these discussions included some brief comments on editorial practice regarding *appoggiaturas*.

I soon purchased the Watkins Shaw edition; principally as the typeface was more legible than the Prout edition. In the teaching context, some fleeting references were made to several 1950s LP recordings of *Messiah* and a recording conducted by Sir Charles Mackerras (1925–2010) (Handel 1967). These resources formed the principal sources of interpretive assistance on performance practice in Handel's music during my undergraduate training.

Reflecting upon that phase, it is evident that my interpretive process involved a rigid, sometimes unquestioning approach to issues of performance practice. This viewpoint was formulated partly by inexperience and a paucity of resources, and perhaps more fundamentally, the instructed belief that the indications within a published edition were above reproach. With the benefit of further education, dialogue with professional performing colleagues and perusal of primary sources including treatises and composers' manuscripts, this scenario changed. Furthermore, critical analysis of recordings and access to recent scholarly editions of *Messiah* by Burrows (1987) and Bartlett (1998) now provide a more broadly informed palette, which assists the interpretation of performance practice.

Analytical Reflection and Theoretical Conception of Editions as Informative Resources in Handel Performance Practice

Interrogation of the survey data underscores the impact that editorial decisions can have upon inexperienced singers. While editorial practice plays a role in the comparative and analytic process within pedagogy, editions themselves usually offer a singular viewpoint in terms of performance practice. It is suggested that editions are most effective when viewed in conjunction with a variety of materials. These complementary sources may include critical analyses of recordings, perusal of autograph and conducting manuscripts and aspects of person-to-person dialogue.

Handel's works as edited by third parties offer avenues in performance practice training in higher education. Building perspectives upon performance practice, systematised instruction in this environment offers a means of engagement with the interpretive issues confronting the editor; not the least of which is the chaotic, and at times illegible state of Handel's autograph manuscripts (Burrows and Ronisch 1994).

Examined in conjunction with primary source materials, including composers' manuscripts, conducting scores, instrumental parts and wordbooks, comparative analysis and discourse regarding edited scores builds a robust and informative strand in academic procedures. Such practices allow students to construct informed interpretations of performance practice through erudite perspectives upon editorial sources. These scholarly methods promote a consultative environment that assists students to contend with the complexities of performance practice.

16.5 Summary and Conclusions

Assessment of the data reveals five conceptual resources encountered within practitioners' educative and professional experience contributing to expertise in the performance practice of Handel's vocal music. Practitioners describe experiential aspects of choral singing as an introduction to concepts within performance practice and the pedagogical influence of choral singing in Handel's music. Institutional ensembles have a key role to play in the ongoing development of these skills.

Practitioners refer to recordings and the influential role that singers and recorded music play in forming students' perceptions of performance practice in Handel's music. Recordings are associated with the development of listening, collaborative and dialogic techniques within pedagogy, and potentially assist students to link theoretical concepts in performance practice.

A balance between declamatory vocal practices, textual nuance and musical interpretation emerge as complementary elements in Handel's vocal music. Oratorical delivery intensifies the musical phrasing, and allows vivid characterisation through the portrayal of affective text. In turn, these procedures underline the importance of foreign language training in higher education.

Constructive dialogue between the performer-teacher and the student emerges as a strong element of performance practice pedagogy. Instruction in declamatory practices and the expression of affective text, and the interaction between performer-teacher and student reinforces listening as a scholarly pursuit in performance practice pedagogy. Comparison of Handel's autograph manuscripts with secondary sources underlines the interpretive range and variance of editorial quality in respect of performance practices. The phenomenon of editorial variation forms a contextual motivation for comparative and analytical pedagogy in higher education. Furthermore, this resource suggests that critical, scholarly editions of Baroque music contribute to a rich selection of secondary sources in performance practice pedagogy.

Considered in light of the broad literature (McMahon 2012) and gender-diverse studies (McMahon 2013), the research processes and genesis of this chapter suggest the findings are applicable to all voice-types, as practitioners incorporate the emergent pedagogic principles and cross-genre perspectives in music by Handel and other composers of the Baroque period. While the outcomes of this research guide educational methods, consideration of the research sample and the emergent empirical data suggests paradigms exploring pedagogical practices in European and North American institutions of higher education will effectively serve ongoing enquiry. Exploration of performance practice pedagogy in such organisations may offer additional insights to the performance of Handel's vocal music, while enriching institutional teaching methodologies in Baroque performance practice.

Appendices

Biographical Summaries of Handel's Principal Tenors

German

Johann Mattheson

Mattheson became acquainted with Handel in 1703 and is one of the first tenors whose work with the composer is documented (Dean and Knapp 1995). As his voice matured, Mattheson began to take principal tenor roles with the Hamburg Opera, among them Fernando in Handel's *Almira* (HWV 1) and the title role in *Nero* (HWV 2) (Buelow 2007).

At the Hamburg Opera, Handel conducted Mattheson's opera *Cleopatra*, with the composer singing the role of Antonius. Mattheson became director of music at Hamburg Cathedral between 1715 and 1728, eventually being appointed secretary and diplomatic assistant to the English ambassador to Hamburg (Buelow 2007).

Mattheson's skills encompassed the composition of philosophical and critical reports on many aspects of music. His treatise *Der vollkommene Capellmeister* (Harriss 1981) is a theoretical and philosophical epistle written for musicians employed by the church, or those engaged by secular establishments, such as the court or town council. It includes a comprehensive discussion of the relationships between music and *affekt* (Buelow 2007).

Italian

Carlo Arrigoni

A Florentine lutenist, singer and composer, Arrigoni was active in London between 1731 and 1736 (Hill 2007). Burney documents some of the Italian's activity with Handel's rival opera company, the Opera of the Nobility, which staged Arrigoni's opera *Fernando* in 1734 (Mercer 1957). Arrigoni played the lute in the premiere of Handel's *Alexander's Feast* at Covent Garden in 1736. In the same concert series, he performed as lutenist in Handel's concerto, Opus 4, Number 6 (HWV 294). Ever the practical composer, Handel took advantage of Arrigoni's native tongue and his evidently fine voice, engaging the Italian to perform as tenor soloist in the cantata *Cecilia, volgi un sguardo* (HWV 89) (Dean 1977).

Francesco Borosini

The Italian tenor Borosini came to prominence during his tenure at the Viennese imperial court from 1712 to 31 in operas and oratorios by Caldara and Fux. He appeared in various operatic roles throughout Italy and debuted in London as Bajazet in Handel's *Tamerlano* in 1724. Other operatic roles for Handel included Grimoaldo in *Rodelinda* (1725) and Sesto in a revival of *Giulio Cesare* (Dean 2007a).

Handel dated the completed *Tamerlano* manuscript on 23 July 1724. The pivotal role of Bajazet was extensively revised upon Borosini's arrival in London, with the *tessitura* lowered in several of the arias. Dean and Knapp (1995) suggest that Handel may have had an intermediate working score that is no longer extant, as the autograph manuscript does not contain all the significant changes that occurred before and after the copyist completed the performing score (Hamburg MA/1056). A notable example is Bajazet's aria 'Ciel e terra', composed in E major in the autograph, yet adjusted in the performing score to D major.

Borosini was also responsible for more significant structural change within Handel's conception of *Tamerlano*. Best (2001) suggests Borosini brought with him the libretto and score of Gasparini's *Il Bajazet, Dramma per musica*. These documents inspired Handel to incorporate an extensive onstage death scene for Bajazet, serving to concentrate the drama within the opera's conclusion (Dean and Knapp 1995).

Annibale Pio Fabri

A prominent Italian tenor and composer, Fabri's debut at Modena in 1714 launched a singing career that saw him sing principal roles in all major Italian operatic centres, with performances also in Vienna, Madrid and Lisbon. Accademia Filharmonica, the music education institution established in Bologna in 1666, commissioned Fabri to compose several oratorios in 1719–20 (Dean 2007b).

Burney notes Handel's journey to Italy in 1728 to audition singers for his forthcoming London season. Recording the singers who returned to London with Handel, Burney reports 'Signor Annibale Pio Fabri, a most excellent tenor' (Mercer 1957, 760). Fabri created Berengario in *Lotario*, Emilio in *Partenope* and Alessandro in *Poro*, and he sang in revivals of several other works by Handel.

Giovanni Battista Pinacci

Florentine tenor Pinacci appeared in the principal centres of Italian operatic activity throughout his career. He performed in operas by noted composers, including Bononcini (1670–1747), Hasse (1699–1783) and Pergolesi (1710–36). Handel engaged Pinacci for the London seasons in 1731–2, in which the Italian created Massimo in *Ezio* and Haliata in *Sosarme* (Dean 2007d). In describing the aria 'La turba' from Handel's *Sosarme*, Burney noted:

...the tenor singer, Pinacci, is excellent in the present theatrical style;...the agitation and passion of the singer is painted by the instruments in iterated notes, which neither incommode the performer, nor distract the attention of the hearer by complication (Mercer 1957, 773).

British

John Beard

English tenor Beard began his vocal training as a treble in the choir of the Chapel Royal. His Covent Garden debut in 1734 as Silvio in *Il pastor fido* (HWV 8) marked the dawn of a distinguished singing career and an intensive association with Handel's music. Beard took principal roles in every oratorio and ode by Handel, excluding *The Choice of Hercules* (HWV 69, 1751), which contains no music for the solo tenor voice (Dean 2007c).

Beard created the operatic roles as Lurcanio in *Ariodante* (HWV 33), Oronte in *Alcina* (HWV 34) and Fabio in *Berenice* (HWV 38). He therefore gave more premiere performances of Handel's work under the composer's direction than any other male singer (Dean 2007c).

Alexander Gordon

Following his valediction from the University of Aberdeen, the Scottish tenor Gordon began his career teaching languages and music. He lived in Italy for some years, where documentary evidence suggests he performed in Messina in 1716 and in Naples in 1717–18 (Dean 2007e).

Returning to Britain in 1719, Gordon became a member of the Royal Academy in 1720, where he sang Tiridate in Handel's *Radamisto*. After performing Ugone in Handel's *Flavio*, Gordon retired from the stage to commence a career researching the Roman artefacts unearthed in Scotland and northern England (Dean 2007e).

Gordon became secretary for the Society of Antiquities (1736–41). Emigrating to the American colonies where he lived for the remainder of his life, Gordon became secretary to the Governor of South Carolina (Dean and Knapp 1995; Dean 2007e).

Thomas Lowe

An English tenor and actor, Lowe became well known at Vauxhall Pleasure Gardens as a singer in light entertainments and ballads. He frequently interchanged with John Beard as Macheath in *The Beggar's Opera* and performed many of the vocal works of his friend Thomas Arne (1710–78). Lowe appeared at Covent Garden in oratorios by Handel in 1743 and 1748–51 (Dean 2007f).

Between 1763 and 1769, Lowe leased Marylebone Gardens, mounting concerts and light entertainments. In comparing Lowe with John Beard, Burney described Lowe's voice as:

...the finest tenor voice I ever heard in my life, for want of diligence and cultivation, he never could safely be trusted with anything better than a ballad, which he constantly learned by his ear; whereas Mr Beard, with an inferior voice, constantly possessed the favour of the public by his superior conduct, knowledge of Music, and intelligence as an actor. (Mercer 1957, 1010)

Biographical Summaries of Tenor Voice Practitioners Interviewed Within the Research

James Gilchrist

Gilchrist read medicine as a choral scholar at King's College, Cambridge and practised in the medical profession before turning to a fulltime career in music in the mid-1990s. He appears regularly as a soloist in Baroque repertoire with many major European early music ensembles. His recent performances include Damon in Handel's *Acis and Galatea* with the Academy of Ancient Music; the title role in Handel's *Judas Maccabeus* with The King's Consort; Handel's *Messiah* with The Sixteen directed by Harry Christophers; the Bach cantata pilgrimage with Sir John Eliot Gardiner and the English Baroque Soloists and regular engagements as the Evangelist in the Bach *Passions* with the Orchestra of the Age of Enlightenment, the Gabrieli Consort and the English Baroque Soloists. (<http://www.jamesgilchrist.co.uk>)

Philip Langridge, CBE (1939–2010)

Langridge studied the violin at the Royal Academy of Music, commencing his working life as an orchestral violinist before singing began to dominate his career in his 20s. Noted for his consummate performances of English opera and oratorio, his vast repertoire spanned the music of major Baroque composers including Handel, Monteverdi and Purcell to music of the twentieth-century, particularly the vocal works of Benjamin Britten (Loppert 2007).

Gregory Massingham

The Australian tenor Gregory Massingham is Head of Opera and Senior Lecturer in Voice at the Queensland Conservatorium Griffith University. Massingham

combines his academic commitments with a busy performing schedule in Australia and New Zealand. He is a regular guest artist with orchestras and choral groups including Sydney Philharmonia Choirs, for whom he has appeared as soloist in Handel's *Samson*, *Solomon* and *Israel in Egypt*, as well as the Evangelist role in Bach's St Matthew and St John Passion. (<http://www.griffith.edu.au>)

Mark Padmore

Padmore studied music as a choral scholar at King's College, Cambridge before undertaking major collaborations with prominent European early music practitioners, including leading roles in the French Baroque repertoire of Charpentier and Rameau with William Christie and Les Arts Florissants. Padmore also developed a lasting association with Philippe Herreweghe and the Collegium Vocale, Ghent, with whom he regularly performs the music of Bach, particularly the Evangelist in the *Passions*. His performances and recordings of the music of Handel in partnership with the English Concert, directed by Andrew Manze, the English Baroque Soloists under Sir John Eliot Gardiner and the Gabrieli Consort with Paul McCreesh are critically acclaimed. (<http://www.markpadmore.com>)

Ian Partridge CBE

One of England's most versatile lyric tenors, Ian Partridge studied at the Royal College of Music and the Guildhall School of Music and Drama. He is highly respected for his interpretations of the works of Monteverdi, Schütz, Handel and Bach, as well as Schoenberg, Weill and Britten. A broad discography discloses his proficiency in the vocal works of Handel, with recordings of *Alexander's Feast*, *Chandos Anthems*, *Dixit Dominus* and *Nisi Dominus* under Christophers, *Esther* and *La Resurrezione* under Hogwood and *Israel in Egypt* and the *Ode for St Cecilia's Day* under Willcocks. A Professor at the Royal Academy of Music, Partridge regularly gives master classes in song and early music performance throughout the United Kingdom and abroad and was awarded a CBE in 1992 for his services to music. (<http://www.ianpartridge.pwp.blueyonder.co.uk>)

Nigel Robson

One of Great Britain's leading lyric tenors, Robson studied music at the University of York and the Royal Northern College of Music. His performance repertory ranges from the music of Monteverdi and Handel to acclaimed performances of the operatic and concerted music of Benjamin Britten. Robson's performances and recordings of Handel's music include *Alexander's Feast*, *Jephtha* and *Tamerlano* under Sir John Eliot Gardiner with the English Baroque Soloists. (<http://www.ingpen.co.uk>)

Mark Tucker

Internationally recognised as an exponent of Baroque music, Mark Tucker is a graduate of the University of Cambridge and the Guildhall School of Music and Drama, London. His career includes operatic and concert performances and recordings with some of the world's leading interpreters of Baroque music, including Sir John Eliot Gardiner, Nikolaus Harnoncourt, Rene Jacobs, Emmanuelle Haïm, Ton Koopman and Sir Roger Norrington. (<http://www.harrisonparrott.com/artist/mark-tucker>)

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