

## Publications

Jun.-Prof. Dr. Matthew Gardner

### Books

(ed. with Christine Martin), *Schubert's Piano* (Cambridge: Cambridge University Press), forthcoming.

(ed. with Alison DeSimone), *Music and the Benefit Performance in Eighteenth-Century Britain* (Cambridge: Cambridge University Press, 2020; paperback edition 2022).

(ed. with Hanna Walsdorf), *Musik – Politik – Identität* (Göttingen: Universitätsverlag Göttingen, 2016); online open access edition: <http://resolver.sub.uni-goettingen.de/purl?univerlag-isbn-978-3-86395-258-7>

(with Sara Springfeld), *Musikwissenschaftliches Arbeiten: Eine Einführung* (Kassel: Bärenreiter, 2014; 2nd edition 2019; eBook 2016).

*Handel and Maurice Greene's Circle at the Apollo Academy: the Music and Intellectual Contexts of Oratorios, Odes and Masques* (Göttingen: V&R unipress, 2008).

### Special Issues

(with David Vickers), 'Handel', *Early Music*, (2021). [doi.org/10.1093/em/caab040](https://doi.org/10.1093/em/caab040)

### Articles and Book Chapters

'Beethoven's *Missa Solemnis* and Franz Schubert's Masses', in Hans Joachim Hinrichsen (ed.), *Beethovens Missa solennis: das „größte Werk, welches ich bisher geschrieben“* (Bonn: Verlag Beethoven-Haus), forthcoming.

'Schubert and the Viennese Piano', in Matthew Gardner and Christine Martin (eds.), *Schubert's Piano* (Cambridge: Cambridge University Press), forthcoming.

'Performers', in Helen Coffey and Annette Landgraf (eds.), *Handel in Context* (Cambridge, Cambridge University Press), forthcoming.

'Creative Process', in Helen Coffey and Annette Landgraf (eds.), *Handel in Context* (Cambridge, Cambridge University Press), forthcoming.

'Performing Handel', in Helen Coffey and Annette Landgraf (eds.), *Handel in Context* (Cambridge, Cambridge University Press), forthcoming.

'Singers and Creativity in *Orlando* and *Alcina*', *Händel-Jahrbuch*, 69 (2023), 173–87.

(with Manuel Becker, Christina Richter-Ibáñez and Sara Springfeld), 'Video-Tutorials zum musikwissenschaftlichen Arbeiten: Konzept, Produktion, Open Access, Einsatz in der Lehre', *Forum Musikbibliothek*, 43/2 (2022), 58–62.

'The London Revisions of Handel's First Roman Oratorio: *Il trionfo del Tempo e della Verità* (1737) and *The Triumph of Time and Truth* (1757)', in David Vickers (ed.), *New Perspectives on Handel's Music: Essays in Honour of Donald Burrows* (Woodbridge: Boydell and Brewer, 2022), 144–76.

'Sängerinnen und Sänger – Vermittlung und Vermarktung', *Göttinger Händel-Beiträge*, 23 (2022), 31–45.

'Puppets and Satire in Early Eighteenth-Century London', in Adrian Kuhl, Silke Leopold and Dorothea Redepenning (eds.), *Über das musikalische Marionettentheater (hinaus). Musik und Puppen* (Heidelberg: heiBOOKS, 2021), 19–34. <https://doi.org/10.11588/heibooks.870.c12946>

'Queen Caroline, Music and Handel Revisited', *Early Music*, 49/2 (2021), 211–225. [doi.org/10.1093/em/caab028](https://doi.org/10.1093/em/caab028)

'Music at Royal Country Residences in England During the Reigns of George I and George II', in Silke Leopold and Bärbel Pelker (eds.), *Fürstliches Arkadien: Sommerresidenzen im 18. Jahrhundert* (Heidelberg, Heidelberg University Publishing, 2021), 117–28. <https://doi.org/10.17885/heiup.778.c10452>

- ‘Frieden und Sieg in London: Händel und die Dankgottesdienste von 1713, 1743 und 1749’, in Dominik Höink (ed.), *Religiöse Friedensmusik von der Antike bis zur Gegenwart* (Hildesheim: Olms, 2021), 139–56.
- ‘The Selection, Acquisition and Performance of Handel’s English Odes and Oratorios in Mid-Eighteenth-Century Durham’, in Stephanie Carter, Kirsten Gibson and Roz Southey (eds.), *Music in North-East England, 1500-1800: Networks, Circulation, Sources* (Woodbridge: Boydell and Brewer, 2020), 54–69.
- ‘Maurice Greene and the English Church Music Tradition’, in Delia Da Sousa Correa (ed.), *The Edinburgh Companion to Literature and Music* (Edinburgh: Edinburgh University Press, 2020), 311–317.
- ‘Female Virtue in Early English Oratorios: Handel’s *Deborah*’, *Händel-Jahrbuch*, 65 (2020), 87–101.
- ‘English Oratorio and Charity Benefits in Mid-Eighteenth-Century London’, in Alison DeSimone and Matthew Gardner (eds.), *Music and the Benefit Performance in Eighteenth-Century Britain* (Cambridge: Cambridge University Press, 2020), 202–19.
- ‘Italian Opera for the English Taste: Handel’s Early London Operas 1711–1715’, *Händel-Jahrbuch*, 64 (2019), 49–60.
- ‘Borrowing in *Deborah*: Convenience or Careful Selection?’, *Händel-Jahrbuch*, 63 (2018), 165–78.
- ‘Charles Avison, John Brown and English Oratorio’, in Eric Cross and Roz Southey (eds.), *Charles Avison in Context: National and International Musical Links in Eighteenth-Century North-East England* (Abingdon and New York: Routledge, 2018), 67–120.
- ‘Steffani’s Italian Opera Singers in Hanover: Recruitment and Vocal Style’, in Claudia Kaufold, Nicole K. Strohmann and Colin Timms (eds.) *Agostino Steffani: Europäischer Komponist und hannoverscher Diplomat der Leibniz-Zeit* (Göttingen: V&R unipress, 2017), 123–38.
- ‘Seventeenth-Century Literary Classics as Eighteenth-Century Libretto Sources: Congreve, Dryden and Milton in the 1730s and 1740s’, in Colin Timms and Bruce Wood (eds.), *Music in the London Theatre from Purcell to Handel* (Cambridge: Cambridge University Press, 2017), 157–74.
- ‘Zwischen Kunst und Markt: Händel und seine Sänger in London’ (trans. Sven Hiemke), in Stephan Mösch (ed.), *Komponieren für Stimme von Monteverdi bis Rihm: Ein Handbuch* (Kassel: Bärenreiter, 2017), 55–75.
- ‘Gioacchino Conti and Handel’, *Händel-Jahrbuch*, 62 (2016), 237–49.
- ‘Das Land ohne Musik? National Musical Identity in Victorian and Edwardian England’, in Matthew Gardner and Hanna Walsdorf (eds.), *Musik – Politik – Identität* (Göttingen: Universitätsverlag Göttingen, 2016), 131–48; online open access edition: <http://resolver.sub.uni-goettingen.de/purl?univerlag-isbn-978-3-86395-258-7>
- ‘The Preference of the Hanoverians for Handel, 1727–1821’, *Händel-Jahrbuch*, 61 (2015), 173–85.
- ‘*Alexander’s Feast* and Eighteenth-Century Perceptions of the Power of Music’, *Händel-Jahrbuch*, 60 (2014), 253–64.
- ‘*L’Allegro, Il Penseroso* und *Il Moderato*: Text und musikalische Bildersprache in Händels Arien’, in Thomas Seedorf (ed.), *Händels Arien. Form, Affekt, Kontext. Bericht über die Symposien 2008 bis 2010* (Laaber: Laaber-Verlag, 2013), 135–53.
- ‘The Great Mr Handel (1942): Handel’s first Biopic, its Sources and Wartime Allegory’, *Musicorum*, 14 (2013),
- ‘Haendel après Haendel: Construction, renommée, influence de Haendel et de la figure haendélienne’, 99–107.
- ‘Handel’s Wedding Anthems and Borrowing’, *Händel-Jahrbuch*, 59 (2013), 217–28.
- ‘Händel, seine englischen Zeitgenossen und die Corelli-Tradition in London – Traditionen und Kompositionsformen’, in Wolfgang Birtel (ed.), *Händels Weg von Rom nach London* (Mainz: Are Musik Verlag, 2012), 231–47.
- ‘Handel, his Contemporaries and Early English Oratorio’, *Muzikološki Zbornik / Musicological Annual*, 48/1 (2012), 37–48.
- ‘Handel on Screen 1942–2009’, *Händel-Jahrbuch*, 56 (2010), 507–27.
- ‘Öffentlichkeit als Veranstaltungsform. Werkgestalt, Primärrezeption und Umstände der Aufführungen von Händels englischen Oratorien’, in Michael Zywiets (eds.), *Händels Oratorien, Oden und Serenaten*, vol. 3 of Hans Joachim Marx (ed.), *Das Händel-Handbuch* (Laaber: Laaber-Verlag, 2010), 59–74.
- ‘Händel, die Kirche und “geistliche” Musik im Theater’, *Händel-Jahrbuch*, 55 (2009), 125–34.

‘Musik als Allegorie bei Händel und seinen Zeitgenossen: Oden für St. Cäcilia’, *Händel-Jahrbuch*, 54 (2008), 103–20.

‘*The Choice of Hercules: A Survey of Politics, Literature and Music 1700–1751*’, in Mark Humphreys and Michael Burden (eds.), *A Handbook for Studies in Eighteenth-Century English Music XVII* (2007), 1–20.

### Encyclopedia and Handbook Entries

Panja Mücke (ed.), *Handbuch der Musik des Barock*, Bd. I.1, *Weltliche Vokalmusik* (Laaber: Laaber-Verlag), forthcoming entry on ‘Aufführungsräume, Besetzung und Performanz’.

Silke Leopold (ed.), *Lexikon Oper* (Kassel: Bärenreiter), forthcoming, entries on ‘Beard, John’; ‘Blow, John’; ‘Boschi, Giuseppe’; ‘Carestini, Giovanni Maria’; ‘Cuzzoni, Francesca’; ‘Durastanti, Margherita’; ‘Eccles, John’; ‘Graun, Carl Heinrich’; ‘Händel, Georg Friedrich’; ‘Leveridge, Richard’; and ‘Purcell, Henry’.

Michael Zywiets and Günther Massenkeil (eds.), *Lexikon der Kirchenmusik*, (Laaber: Laaber-Verlag, 2013), entries on ‘Corelli, Arcangelo’ and ‘London’.

Hans Joachim Marx, Manuel Gervink and Steffen Voss (eds.), *Das Händel-Lexikon*, vol. 6 of Hans Joachim Marx (ed.), *Das Händel-Handbuch* (Laaber: Laaber-Verlag, 2011), entries on ‘*Amadigi di Gaula*’; ‘Arne-Young, Cecilia’; ‘Arne, Thomas Augustine’; ‘Boyce William’; ‘*Deborah*’; ‘Festing, Michael Christian’; ‘*Flavio, Re de’ Longobardi*’; ‘Frederick, Prince of Wales’; ‘Greene, Maurice’; ‘Hayes, William’; ‘*Il Parnasso in Festa*’; ‘*Jephtha*’; ‘*Joseph and his Brethren*’; ‘Stanley, John’; ‘*Occasional Oratorio*’; ‘*Tamerlano*’; and ‘Händelfilme’.

Annette Kreutziger-Herr and Melanie Unseld (eds.), *Lexikon Musik und Gender* (Kassel: Bärenreiter, 2010), entries on ‘Cibber, Suzanna’; ‘Kirkby, Emma’; and ‘Filmmusik’.

Michael Zywiets (ed.), *Händels Oratorien, Oden und Serenaten*, vol. 3 of Hans Joachim Marx (ed.), *Das Händel-Handbuch* (Laaber: Laaber-Verlag, 2010), entries on ‘*Joseph and his Brethren*’; ‘*Jephtha*’; and ‘*Ode for St. Cecilia’s Day*’.

David Vickers and Annette Landgraf (eds.), *The Cambridge Handel Encyclopedia* (Cambridge: Cambridge University Press, 2009), entries on ‘Anthems, viii Wedding’; ‘Blow, John’; ‘Carey, Henry’; ‘De Fesch, Willem’; ‘*Dragon of Wantley, The*’; ‘Eccles, John’; ‘Festing, Michael Christian’; ‘Fitzwilliam, Richard, 7th Viscount Fitzwilliam, of Merrion’; ‘Fitzwilliam Museum’; ‘Handel Films’; ‘Lampe, John Frederick’; ‘Lowth, Robert’; ‘Pepusch, Johann Christoph’; ‘Stanley, John’; and ‘Thibaut, Anton Friedrich Justus’.

Arnold Jacobshagen and Panja Mücke (eds.), *Händels Opern*, vol. 2 of Hans Joachim Marx (ed.), *Das Händel-Handbuch* (Laaber: Laaber-Verlag, 2009), entries on ‘*Amadigi di Gaula*’; ‘*Flavio, Re de’ Longobardi*’; and ‘*Tamerlano*’.

### Critical Editions

Isaac Bickerstaff and Edward Toms (Arr.), *Love in a Village: A Comic Opera*, edited by Berta Joncus, Žak Ozmo and Vanessa Rogers; supervising editors Janine Droese, Tina Köth-Kley; former supervisor Matthew Gardner; digital implementation Nikolaos Beer, OPERA – Spektrum des europäischen Musiktheaters in Einzelditionen, Historisch-kritische Hybrid Ausgaben, vol. 4 (Kassel: Bärenreiter, 2020).

Handel, Wedding Anthems, *This is the day which the Lord has made* (HWV 262) and *Sing unto God, ye kingdoms of the earth* (HWV 263), Hallische Händel-Ausgabe III/11 (Kassel: Bärenreiter, 2013).

### Tutorial Videos

*Tübinger Tutorials zur Musikwissenschaft: Lehrvideos zur Einführung in das musikwissenschaftliche Arbeiten* (2020)

- Die MGG – Geschichte und Konzeption der Enzyklopädie: <https://youtu.be/-8607AYwKkE>
- MGG Online: <https://youtu.be/eVbco3pvAi8>
- Bibliographien zur Musik (RILM): <https://youtu.be/hKVXfZu3n0>
- RISM – Internationales Quellenlexikon der Musik: <https://youtu.be/K34u716Uwmk>

## Review Articles and Conference Reports

Book review: Margaret Seares, *Johann Mattheson's Pièces de clavecin and Das neu-eröffnete Orchestre: Mattheson's Universal Style in Theory and Practice*, Royal Musical Association Monographs 25 (Farnham: Ashgate 2014), *Fontes Artis Musicae*, 68/1 (2021), 40–42.

Book review: Hans Joachim Marx and Steffen Voss, *The Compositions Attributed to G. F. Handel, 1700–1800* (Hildesheim: Olms, 2017), *Early Music*, 48/4 (2020), 577–9. <https://doi.org/10.1093/em/caaa066>

Book review: Tim Eggington, *Benjamin Cooke and the Academy of Ancient Music* (Woodbridge: Boydell and Brewer, 2014), *Fontes Artis Musicae*, 65/2 (2018), 111–13.

Book review: David Kimbell, *Handel on the Stage* (Cambridge: Cambridge University Press 2016), *Early Music*, 46/2 (2018), 336–8. doi:10.1093/em/cay035

Book review: Matthias Range, *British Royal and State Funerals: Music and Ceremonial since Elizabeth I* (Woodbridge: Boydell and Brewer, 2016), *Fontes Artis Musicae*, 65/1 (2018).

Conference report: (with Katherina Lindekens, Roseen Giles, James Hume, Ester Lebedinski, Théodora Psychoyoy and Nigel Springthorpe), 'Baroque and roll in Canterbury', *Early Music*, 44/4, 666–9. doi:10.1093/em/caw097

Book review: Jürgen Schaarwächter, *Two Centuries of British Symphonism: From the beginnings to 1945* (Hildesheim: Olms, 2015), *Die Musikforschung*, 70/1 (2017), 85–6.

Book review: David Hunter, *The Lives of George Frideric Handel* (Woodbridge: Boydell and Brewer, 2015), *Music and Letters*, 97/4 (2016), 507–9. doi:10.1093/ml/gcw079

Conference report: Joint Meeting of the American Handel Society and The Society for Seventeenth-Century Music, Iowa City, 23–26 April 2015, *The Handel Institute Newsletter*, 26/2 (2015).

Book review: Michael Burden, *Regina Mingotti: Diva and Impresario at the King's Theatre London*, Royal Musical Association Monographs 22 (Farnham: Ashgate, 2013), *Journal for Eighteenth-Century Studies*, 38/3 (2015), 467–8.

Book review: Neil Jenkins, John Beard: *Handel and Garrick's Favourite Tenor* (Bramber: Bramber Press, 2012); Patricia Howard, *The Modern Castrato: Gaetano Guadagni and the Coming of a New Operatic Age* (New York: Oxford University Press, 2014); and Sarah McCleave, *Dance in Handel's London Operas* (Rochester, NY: University of Rochester Press, 2013), *Early Music*, 63/2 (2015), 333–6 doi: 10.1093/em/cav022

Conference report: 'Handel after Handel': The Making, Lasting Fame and Influence of Handel and the Handelian Figure, Université de Tours, 18–20 October 2012, *Eighteenth-Century Music*, 10/2 (2013), 321–3. doi: 10.1017/S1478570613000237

Conference report: American Handel Society Conference, Princeton, 21–24 February 2013, *The Handel Institute Newsletter*, 24/1 (2013).

Concert review: 'An Arcadian Conversazione: Handel in Rome', Foundling Museum London, November 2012, for the British Society of Eighteenth-Century Studies Online (2012).

<http://www.bsecs.org.uk/criticks/reviewdetails.aspx?id=78&type=1#sthash.CshFK7bf.dpuf>

Concert review: 'Haendel à Rome: Cantates, Duetti et Sonate', Temple de Tours, Tours, October 2012, for the British Society of Eighteenth-Century Studies Online (2012).

<http://www.bsecs.org.uk/criticks/reviewdetails.aspx?id=69&type=1#sthash.0TN6RCeE.dpuf>

Conference report: American Handel Society Conference, Seattle, 24–27 March 2011, *The Handel Institute Newsletter*, 22/2 (2011).

Music edition review: Henry Purcell, Purcell Society Edition, *The Works of Henry Purcell*, vol. 1, *Three Occasional Odes*, Bruce Wood (ed.) (London: Stainer & Bell, 2008); John Blow, *Venus and Adonis*, Bruce Wood (ed.) (London: Stainer & Bell, 2008) (Purcell Society Edition. Companion Series. Volume 2.); and William Croft, *Complete Chamber Music*, H. Diack Johnstone (ed.) (London: Stainer & Bell 2009) (*Musica Britannica* 88), *Die Musikforschung*, 64/3 (2011), 295–7.

Conference report: 'Purcell, Handel & Literature', London, 19–21 November 2009, *Die Musikforschung*, 63/2 (2010), 171–2.

Music edition review: Georg Friedrich Händel, *Hallsche Händel-Ausgabe*. Serie I: Oratorien und große Kantaten, vol. 29: *Theodora. Oratorio in three parts* HWV 68, Colin Timms (ed.) (Kassel: Bärenreiter, 2008); Georg Friedrich Händel, *Hallsche Händel-Ausgabe*. Serie I: Oratorien und große Kantaten, vol. 23: *Occasional Oratorio. Oratorio in three parts* HWV 62, Merlin Channon (ed.) (Kassel: Bärenreiter, 2009); and Georg Friedrich Händel, *Hallsche Händel-Ausgabe*. Serie I: Oratorien und große Kantaten, vol. 30, *Jephtha. Oratorio in three acts*, Kenneth Nott (ed.) (Kassel: Bärenreiter, 2009), *Die Musikforschung*, 63/4 (2010), 458–61.