

Publications

Prof. Dr. Matthew Gardner

Books

(ed. with Christine Martin), *Schubert's Piano* (Cambridge: Cambridge University Press, 2024).

(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*, 49/2 (2021). 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 solemnis: das „größte Werk, welches ich bisher geschrieben“* (Bonn: Verlag Beethoven-Haus), 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.

(with Angelika Zirker and Stefan Morent), "'Sing unto the Lord a new song": Reworkings of the Psalms and their Musical Settings in Early Modern England', in Mathias Bauer, Jan Stievermann and Angelika Zirker (eds.), *Reworking the Sacred through Music and Poetry: The De/Sacralisation of Texts* (Münster: LIT Verlag, 2025), 117–47.

'What was Chrysander Thinking? Observations on His Edition of *Deborah* (1869)', in Ulrike Harnisch, Annette Landgraf, Tomi Mäkelä, Ute Poetzsch and Teresa Ramer-Wünsche (eds.), *'Und all Sphären klingen' Musikgeschichtliche Entdeckungen und Reflexionen. Wolfgang Hirschmann zum 65. Geburtstag* (Kassel: Bärenreiter, 2025), 190–98.

'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), 211–25. 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), 311–17.
- ‘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 Zywietz (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 and Elisabeth Schmierer (ed.), *Handbuch der Musik des Barock*, Bd. I.1, *Weltliche Vokalmusik* (Laaber: Laaber-Verlag), forthcoming entries on ‘Aufführungsräume, Besetzung und Performanz im 17. und 18. Jahrhundert’ and ‘Zwischen Hofoper und kommerzieller Oper. Opernunternehmen in Italien, Deutschland, Frankreich und England’.

Michael Zywietz 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 Zywietz (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’.

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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), with Christina Richter-Ibáñez, Sara Springfeld and Manuel Becker.

- Die MGG – Geschichte und Konzeption der Enzyklopädie: <https://youtu.be/-8607AYwKkE>
- MGG Online: <https://youtu.be/eVbco3pvAi8>
- Bibliographien zur Musik (RILM): <https://youtu.be/hKVXfFZu3n0>

- 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), 34–36. doi:0.1353/fam.2018.0006

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

Conference report: (with Katherina Lindekens, Roseen Giles, James Hume, Ester Lebedinski, Théodora Psychoyou and Nigel Springthorpe), 'Baroque and roll in Canterbury', *Early Music*, 44/4 (2016), 666–9. doi:10.1093/em/caw097

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

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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

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