

More than just the notes:
putting music collections in
context

Katharine Hogg
Gerald Coke Handel Collection
The Foundling Museum, London



Barbican Arts Centre



The Foundling Museum





Purple Hibiscus, by Ghanaian artist, Ibrahim Mahama in collaboration with craftspeople from Tamale, Ghana



Black British Dynasties in Music: A Family Affair

A Barbican Music Library Exhibition

This is a past event

Thu 27 Oct 2022 – Wed 25 Jan 2023, [Barbican Music Library](#)



View 1 image

[About](#) [Venue](#)

A celebration of the huge contribution made to music and culture by Black British musical families, curated by the Black Music Coalition.

This is a past event.
Subscribe to our newsletters to hear about upcoming events

The Black Music Coalition was formed in 2000 to challenge and raise awareness of racism against black artists and professionals in the UK music industry. This exhibition contains specially commissioned photographs taken by Nathaniel Bailey and Dennis Morris, best known for his images of Bob Marley and The Sex Pistols. It will be complemented by interviews with the subjects, conducted by Capital (Viv D), Robert Brook.



Launch of the Barbican Music Library exhibition “Black British Dynasties in Music: A Family Affair”

From the Caribbean to Coventry

Plotting the Rise of 2Tone

Fri 12 Jan—Sat 25 May 2024 [Barbican Library](#)

[Save for later](#)[Opening hours](#)[About](#) [Venue](#)

An exhibition for the fans by the fans going some way to explain not just what 2Tone is but why and how we got there.

[Save for later](#)[Opening hours](#)

Our Barbican exhibition is a journey that starts in France and Belgium at the time of the Great War and ends in 1980's Coventry. The exhibition will explore the hugely positive influences on British youth culture that Caribbean immigration has brought and continues to bring to the United Kingdom. Using music, games and fashion as the touch points the show will include architecture, art and literature as well as direct contributions from fans and local stars.

Share this:



This exhibition tends to be very busy on Saturday afternoons. If you would like to view the exhibition at a quieter time we recommend visiting on Saturday mornings or throughout the week, again particularly in the evenings.

Please note the Library closes at 4pm on Saturdays, and is closed on Sundays and bank holidays. (The Library is also closed on the Saturday of Easter



“From the Caribbean to Coventry: Plotting the rise of 2Tone” exhibition



Exhibits loaned by fans and performers for the exhibition "From the Caribbean to Coventry"



'Wall of favourites' at the 2Tone music exhibition, Barbican Music Library

THE SPECIAL AKA TOO MUCH TOO YOUNG

CATALOGUE NUMBER: CHS TT7 RELEASE DATE: 26/01/1980



MARTIN FREEMAN - Actor

This EP, when I was 9, was EVERYTHING. I loved the song, a sped up version of the album's more reggae feel. And the B-side? Before I knew Abbey Road, this was the best Long Medley I'd heard, and to this day is one of my favourite pieces of music. I was, and remain, a true believer.

BIFF
BANG
POW



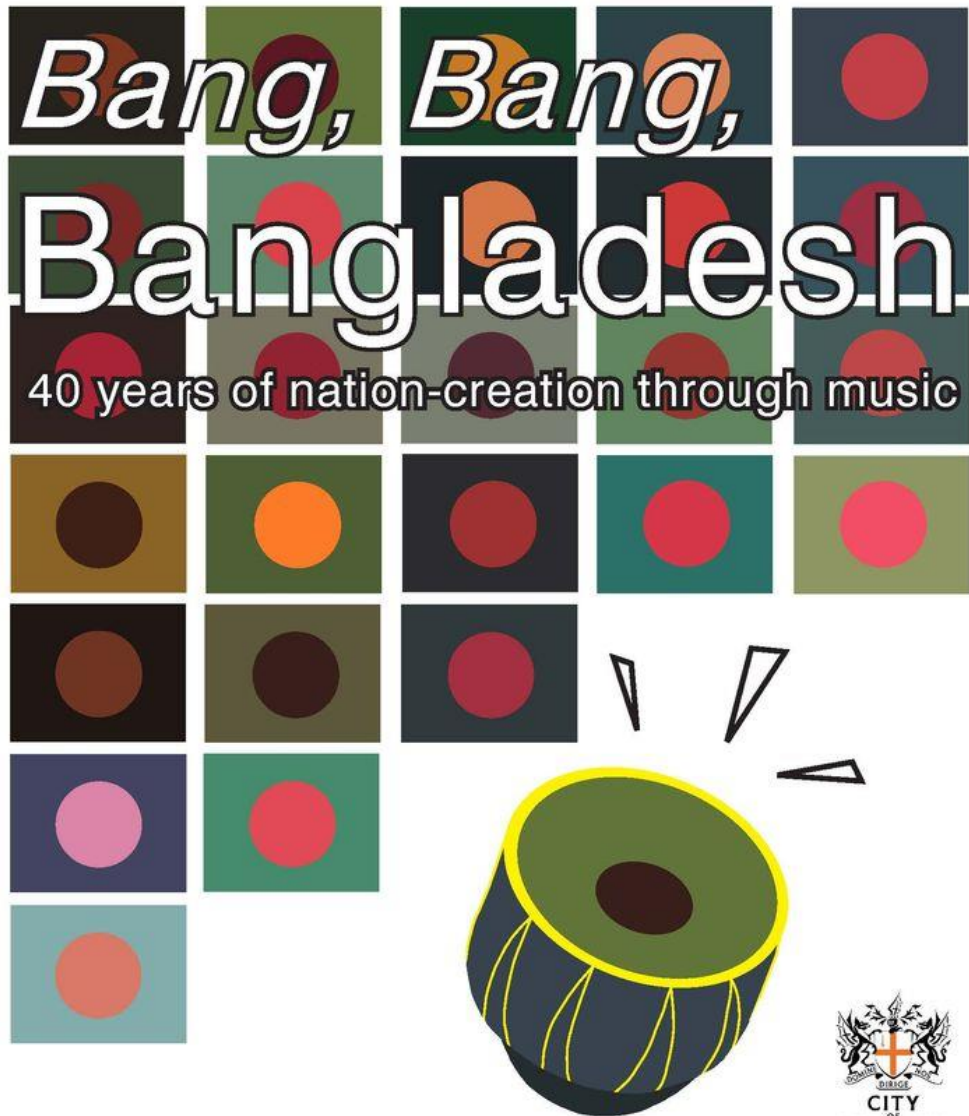
More Records



Mark 'Bedders' Bedford (Madness)



Neville Staple (The Specials)
©David Burke



6th March - 30th April 2013

An exhibition at Barbican Music Library, Barbican Centre. EC2

Featuring paintings and drawings by artist Saif Osmani

For further information and opening times visit our website: www.cityoflondon.gov.uk/barbicanlibrary



The Gerald Coke Handel Collection at the Foundling Museum



The Handel gallery at the Foundling Museum



In the Name of God Amen .
I George Frideric Handel considering the
Uncertainty of human Life doe make this my
Will in manner following .
VIZ .
I give and bequeath unto my servant
Peter le Blond, my clothes and Linnen, and
three hundred Pounds Sterl: and to my other
servants a Year Wages .
I give and bequeath to Mr Christopher Smith
my large Harpsicord, my little Houe Organ, my
Musick Books, and five hundred Pounds Sterl :
Item I give and bequeath to Mr James Hunter
~~the sum of five hundred Pounds Sterl :~~
five hundred Pounds Sterl :

The first page of Handel's will, on permanent display in the Handel gallery at the Foundling Museum



Map of 18th century London showing the homes of Handel and some friends mentioned in his will



Facsimiles of 18th century playbills as part of the exhibition “Two last nights: showbusiness in Georgian Britain”

Last Night but Five GRAND DRAMATIC ORATORIO.

In order to prevent disappointment, the Public is respectfully requested to observe that, as the representation of this Splendid Sacred Performance is necessarily confined to the Wednesdays and Fridays in Lent, there are after this Evening only FIVE NIGHTS remaining for its repetition.

This Evening, WEDNESDAY, March 13, 1833, will be represented.

(For the Sixth Time in this Country,) AN ORATORIO CONSISTING OF Sacred Music, Scenery, & Personation, ESTABLISHED BY

Israelites in Egypt

Passage of the Red Sea.

The Music composed wholly by HANDEL & ROSSINI. Adapted by M. ROPHINO LACY. The Scenery entirely New, painted by the Mess. GRIEVES. The Decorations by Mr. Bradwell. The Dresses by Mr. Head & Mrs. Balding. The Dramatic Action, and the whole of the Stage arrangement, by Mr. FARLEY.

The Costumes, Decorations, and general Appointments, have been prepared from authentic Sources, and upon an unusually extensive Scale.

Books of the Performance to be had in the Theatre, and at KENNEDY'S Dramatic Repository, corner of Bow-street, under 13, 3d

Principal Vocal Performers: ISRAELITES, Moses, Signor GIUBILEI, Aaron, Mr. WILSON, Elizene, Miss H. CAWSE And Anna, Mrs. WOOD.

EGYPTIANS, Pharaoh, Mr. E. SEGUIN, Amenophis (his Son) Mr. WOOD Mambre, Mr. G. STANSBURY, Ozirides, Mr. RANSFORD And Sinaide, Miss SHIRREFF.

The Sacred Performance will be divided into THREE PARTS.

The Encampment of the Israelites, Near the City of Memphis.

The Palace of the King of Memphis. Temple of the Egyptian Idols

The PASSING of the RED SEA!

The BAND will be numerous and complete, augmented from the Orchestras of the King's Theatre, the Ancient Concerts, and the Philharmonic; including the following Principal Instrumental Performers:—Mess. MORI, LINDLEY, FLORKE, DRAGONETTI, NICHOLSON, WILLMAN, HOPKINS, ROUSSELOT, VAUDROLAN, HARPER, DISTIN, DENMAN, PLATT, &c.

Leader, MR. MORI

The Choruses will be under the Superintendance of Mr. G. STANSBURY. The whole under the direction of Mr. ROPHINO LACY.

On this occasion, the Doors will be opened at Half past Seven o'Clock; the Sacred Performance will commence precisely at Eight, & terminate at Eleven o'Clock.

Places to be had in the Hall of Mr. STANLEY, at the Box Office, Harcourt-street, from Ten till Four.

On account of the great overflow of this Performance, ALL FREE ADMISSIONS (those of the Public Press excepted) must be SUSPENDED.

W. REYNOLDS, Printer, 9, Esplanade, Strand.

Last Night but Three Of the New GRAND DRAMATIC ORATORIO.

In order to prevent disappointment, the Public is respectfully requested to observe that, as the representation of this Splendid Sacred Performance is necessarily confined to the Wednesdays and Fridays in Lent, there are after this Evening only THREE NIGHTS remaining for its repetition.

This present WEDNESDAY, March 20, 1833, will be represented.

(For the Eighth Time in this Country,) AN ORATORIO CONSISTING OF Sacred Music, Scenery, & Personation, ESTABLISHED BY

Israelites in Egypt

Passage of the Red Sea.

The Music composed wholly by HANDEL & ROSSINI. Adapted by M. ROPHINO LACY. The Scenery entirely New, painted by the Mess. GRIEVES. The Decorations by Mr. Bradwell. The Dresses by Mr. Head & Mrs. Balding. The Dramatic Action, and the whole of the Stage arrangement, by Mr. FARLEY.

The Costumes, Decorations, and general Appointments, have been prepared from authentic Sources, and upon an unusually extensive Scale.

Books of the Performance to be had in the Theatre, and at KENNEDY'S Dramatic Repository, corner of Bow-street, under 13, 3d

Principal Vocal Performers: ISRAELITES, Moses, Signor GIUBILEI, Aaron, Mr. WILSON, Elizene, Miss H. CAWSE And Anna, Mrs. WOOD.

EGYPTIANS, Pharaoh, Mr. E. SEGUIN, Amenophis (his Son) Mr. WOOD Mambre, Mr. G. STANSBURY, Ozirides, Mr. RANSFORD And Sinaide, Miss SHIRREFF.

The Sacred Performance will be divided into THREE PARTS.

The Encampment of the Israelites, Near the City of Memphis.

The Palace of the King of Memphis. Temple of the Egyptian Idols

The PASSING of the RED SEA!

The BAND will be numerous and complete, augmented from the Orchestras of the King's Theatre, the Ancient Concerts, and the Philharmonic; including the following Principal Instrumental Performers:—Mess. MORI, LINDLEY, FLORKE, DRAGONETTI, NICHOLSON, WILLMAN, HOPKINS, ROUSSELOT, VAUDROLAN, HARPER, DISTIN, DENMAN, PLATT, &c.

Leader, MR. MORI

The Choruses will be under the Superintendance of Mr. G. STANSBURY. The whole under the direction of Mr. ROPHINO LACY.

On this occasion, the Doors will be opened at Half past Seven o'Clock; the Sacred Performance will commence precisely at Eight, & terminate at Eleven o'Clock.

Places to be had in the Hall of Mr. STANLEY, at the Box Office, Harcourt-street, from Ten till Four.

On account of the great overflow of this Performance, ALL FREE ADMISSIONS (those of the Public Press excepted) must be SUSPENDED.

W. REYNOLDS, Printer, 9, Esplanade, Strand.

Positively The Last Night but One. 436

Mr. LAPORTE understanding it is generally supposed, from the great attraction of the NEW GRAND DRAMATIC ORATORIO, that it will be performed in Passion Week, takes this opportunity most respectfully of assuring the Public, that the arrangements respecting its representation are so imperative, that the

TWO LAST NIGHTS will positively be on Wednesday & Friday next.

On WEDNESDAY next, March 27, 1833, will be represented.

(For the Sixth Time in this Country,) AN ORATORIO CONSISTING OF Sacred Music, Scenery, & Personation, ESTABLISHED BY

Israelites in Egypt

Passage of the Red Sea.

The Music composed wholly by HANDEL & ROSSINI. Adapted by M. ROPHINO LACY. The Scenery entirely New, painted by the Mess. GRIEVES. The Decorations by Mr. Bradwell. The Dresses by Mr. Head & Mrs. Balding. The Dramatic Action, and the whole of the Stage arrangement, by Mr. FARLEY.

The Costumes, Decorations, and general Appointments, have been prepared from authentic Sources, and upon an unusually extensive Scale.

Books of the Performance to be had in the Theatre, and at KENNEDY'S Dramatic Repository, corner of Bow-street, under 13, 3d

Principal Vocal Performers: ISRAELITES, Moses, Signor GIUBILEI, Aaron, Mr. WILSON, Elizene, Miss H. CAWSE And Anna, Mrs. WOOD.

EGYPTIANS, Pharaoh, Mr. E. SEGUIN, Amenophis (his Son) Mr. WOOD Mambre, Mr. G. STANSBURY, Ozirides, Mr. RANSFORD And Sinaide, Miss SHIRREFF.

The Sacred Performance will be divided into THREE PARTS.

The Encampment of the Israelites, Near the City of Memphis.

The Palace of the King of Memphis. Temple of the Egyptian Idols

The PASSING of the RED SEA!

The BAND will be numerous and complete, augmented from the Orchestras of the King's Theatre, the Ancient Concerts, and the Philharmonic; including the following Principal Instrumental Performers:—Mess. MORI, LINDLEY, FLORKE, DRAGONETTI, NICHOLSON, WILLMAN, HOPKINS, ROUSSELOT, VAUDROLAN, HARPER, DISTIN, DENMAN, PLATT, &c.

Leader, MR. MORI

The Choruses will be under the Superintendance of Mr. G. STANSBURY. The whole under the direction of Mr. ROPHINO LACY.

On this occasion, the Doors will be opened at Half past Seven o'Clock; the Sacred Performance will commence precisely at Eight, & terminate at Eleven o'Clock.

Places to be had in the Hall of Mr. STANLEY, at the Box Office, Harcourt-street, from Ten till Four.

On account of the great overflow of this Performance, ALL FREE ADMISSIONS (those of the Public Press excepted) must be SUSPENDED.

W. REYNOLDS, Printer, 9, Esplanade, Strand.

Last Night but Four 41

In order to prevent disappointment, the Public is respectfully requested to observe that, as the representation of this Splendid Sacred Performance is necessarily confined to the Wednesdays and Fridays in Lent, there are after To-morrow Evening only FOUR NIGHTS remaining for its repetition.

To-morrow Evening, FRIDAY, March 15, 1833, will be represented.

(For the Seventh Time in this Country,) AN ORATORIO CONSISTING OF Sacred Music, Scenery, & Personation, ESTABLISHED BY

Israelites in Egypt

Passage of the Red Sea.

The Music composed wholly by HANDEL & ROSSINI. Adapted by M. ROPHINO LACY. The Scenery entirely New, painted by the Mess. GRIEVES. The Decorations by Mr. Bradwell. The Dresses by Mr. Head & Mrs. Balding. The Dramatic Action, and the whole of the Stage arrangement, by Mr. FARLEY.

The Costumes, Decorations, and general Appointments, have been prepared from authentic Sources, and upon an unusually extensive Scale.

Books of the Performance to be had in the Theatre, and at KENNEDY'S Dramatic Repository, corner of Bow-street, under 13, 3d

Principal Vocal Performers: ISRAELITES, Moses, Mr. H. PHILLIPS, Aaron, Mr. WILSON, Elizene, Miss H. CAWSE And Anna, Mrs. WOOD.

EGYPTIANS, Pharaoh, Mr. E. SEGUIN, Amenophis (his Son) Mr. WOOD Mambre, Mr. G. STANSBURY, Ozirides, Mr. RANSFORD And Sinaide, Miss SHIRREFF.

The Sacred Performance will be divided into THREE PARTS.

The Encampment of the Israelites, Near the City of Memphis.

The Palace of the King of Memphis. Temple of the Egyptian Idols

The PASSING of the RED SEA!

The BAND will be numerous and complete, augmented from the Orchestras of the King's Theatre, the Ancient Concerts, and the Philharmonic; including the following Principal Instrumental Performers:—Mess. MORI, LINDLEY, FLORKE, DRAGONETTI, NICHOLSON, WILLMAN, HOPKINS, ROUSSELOT, VAUDROLAN, HARPER, DISTIN, DENMAN, PLATT, &c.

Leader, MR. MORI

The Choruses will be under the Superintendance of Mr. G. STANSBURY. The whole under the direction of Mr. ROPHINO LACY.

On this occasion, the Doors will be opened at Half past Seven o'Clock; the Sacred Performance will commence precisely at Eight, & terminate at Eleven o'Clock.

Places to be had in the Hall of Mr. STANLEY, at the Box Office, Harcourt-street, from Ten till Four.

On account of the great overflow of this Performance, ALL FREE ADMISSIONS (those of the Public Press excepted) must be SUSPENDED.

W. REYNOLDS, Printer, 9, Esplanade, Strand.

Positively The Last Night but Two. 429

Mr. LAPORTE understanding it is generally supposed, from the great attraction of the NEW GRAND DRAMATIC ORATORIO, that it will be performed in Passion Week, takes this opportunity most respectfully of assuring the Public, that the arrangements respecting its representation are so imperative, that the

THREE LAST NIGHTS will positively be Tomorrow, and on Wednesday and Friday in the ensuing week.

To-morrow, FRIDAY, March 22, 1833, will be represented.

(For the Seventh Time in this Country,) AN ORATORIO CONSISTING OF Sacred Music, Scenery, & Personation, ESTABLISHED BY

Israelites in Egypt

Passage of the Red Sea.

The Music composed wholly by HANDEL & ROSSINI. Adapted by M. ROPHINO LACY. The Scenery entirely New, painted by the Mess. GRIEVES. The Decorations by Mr. Bradwell. The Dresses by Mr. Head & Mrs. Balding. The Dramatic Action, and the whole of the Stage arrangement, by Mr. FARLEY.

The Costumes, Decorations, and general Appointments, have been prepared from authentic Sources, and upon an unusually extensive Scale.

Books of the Performance to be had in the Theatre, and at KENNEDY'S Dramatic Repository, corner of Bow-street, under 13, 3d

Principal Vocal Performers: ISRAELITES, Moses, Mr. H. PHILLIPS, Aaron, Mr. WILSON, Elizene, Miss H. CAWSE And Anna, Mrs. WOOD.

EGYPTIANS, Pharaoh, Mr. E. SEGUIN, Amenophis (his Son) Mr. WOOD Mambre, Mr. G. STANSBURY, Ozirides, Mr. RANSFORD And Sinaide, Miss SHIRREFF.

The Sacred Performance will be divided into THREE PARTS.

The Encampment of the Israelites, Near the City of Memphis.

The Palace of the King of Memphis. Temple of the Egyptian Idols

The PASSING of the RED SEA!

The BAND will be numerous and complete, augmented from the Orchestras of the King's Theatre, the Ancient Concerts, and the Philharmonic; including the following Principal Instrumental Performers:—Mess. MORI, LINDLEY, FLORKE, DRAGONETTI, NICHOLSON, WILLMAN, HOPKINS, ROUSSELOT, VAUDROLAN, HARPER, DISTIN, DENMAN, PLATT, &c.

Leader, MR. MORI

The Choruses will be under the Superintendance of Mr. G. STANSBURY. The whole under the direction of Mr. ROPHINO LACY.

On this occasion, the Doors will be opened at Half past Seven o'Clock; the Sacred Performance will commence precisely at Eight, & terminate at Eleven o'Clock.

Places to be had in the Hall of Mr. STANLEY, at the Box Office, Harcourt-street, from Ten till Four.

On account of the great overflow of this Performance, ALL FREE ADMISSIONS (those of the Public Press excepted) must be SUSPENDED.

W. REYNOLDS, Printer, 9, Esplanade, Strand.

Positively The Last Night but Two. 429

Mr. LAPORTE understanding it is generally supposed, from the great attraction of the NEW GRAND DRAMATIC ORATORIO, that it will be performed in Passion Week, takes this opportunity most respectfully of assuring the Public, that the arrangements respecting its representation are so imperative, that the

THREE LAST NIGHTS will positively be Tomorrow, and on Wednesday and Friday in the ensuing week.

To-morrow, FRIDAY, March 22, 1833, will be represented.

(For the Seventh Time in this Country,) AN ORATORIO CONSISTING OF Sacred Music, Scenery, & Personation, ESTABLISHED BY

Israelites in Egypt

Passage of the Red Sea.

The Music composed wholly by HANDEL & ROSSINI. Adapted by M. ROPHINO LACY. The Scenery entirely New, painted by the Mess. GRIEVES. The Decorations by Mr. Bradwell. The Dresses by Mr. Head & Mrs. Balding. The Dramatic Action, and the whole of the Stage arrangement, by Mr. FARLEY.

The Costumes, Decorations, and general Appointments, have been prepared from authentic Sources, and upon an unusually extensive Scale.

Books of the Performance to be had in the Theatre, and at KENNEDY'S Dramatic Repository, corner of Bow-street, under 13, 3d

Principal Vocal Performers: ISRAELITES, Moses, Mr. H. PHILLIPS, Aaron, Mr. WILSON, Elizene, Miss H. CAWSE And Anna, Mrs. WOOD.

EGYPTIANS, Pharaoh, Mr. E. SEGUIN, Amenophis (his Son) Mr. WOOD Mambre, Mr. G. STANSBURY, Ozirides, Mr. RANSFORD And Sinaide, Miss SHIRREFF.

The Sacred Performance will be divided into THREE PARTS.

The Encampment of the Israelites, Near the City of Memphis.

The Palace of the King of Memphis. Temple of the Egyptian Idols

The PASSING of the RED SEA!

The BAND will be numerous and complete, augmented from the Orchestras of the King's Theatre, the Ancient Concerts, and the Philharmonic; including the following Principal Instrumental Performers:—Mess. MORI, LINDLEY, FLORKE, DRAGONETTI, NICHOLSON, WILLMAN, HOPKINS, ROUSSELOT, VAUDROLAN, HARPER, DISTIN, DENMAN, PLATT, &c.

Leader, MR. MORI

The Choruses will be under the Superintendance of Mr. G. STANSBURY. The whole under the direction of Mr. ROPHINO LACY.

On this occasion, the Doors will be opened at Half past Seven o'Clock; the Sacred Performance will commence precisely at Eight, & terminate at Eleven o'Clock.

Places to be had in the Hall of Mr. STANLEY, at the Box Office, Harcourt-street, from Ten till Four.

On account of the great overflow of this Performance, ALL FREE ADMISSIONS (those of the Public Press excepted) must be SUSPENDED.

W. REYNOLDS, Printer, 9, Esplanade, Strand.

Positively The Last Night but Two. 429

Mr. LAPORTE understanding it is generally supposed, from the great attraction of the NEW GRAND DRAMATIC ORATORIO, that it will be performed in Passion Week, takes this opportunity most respectfully of assuring the Public, that the arrangements respecting its representation are so imperative, that the

THREE LAST NIGHTS will positively be Tomorrow, and on Wednesday and Friday in the ensuing week.

To-morrow, FRIDAY, March 22, 1833, will be represented.

(For the Seventh Time in this Country,) AN ORATORIO CONSISTING OF Sacred Music, Scenery, & Personation, ESTABLISHED BY

Israelites in Egypt

Passage of the Red Sea.

The Music composed wholly by HANDEL & ROSSINI. Adapted by M. ROPHINO LACY. The Scenery entirely New, painted by the Mess. GRIEVES. The Decorations by Mr. Bradwell. The Dresses by Mr. Head & Mrs. Balding. The Dramatic Action, and the whole of the Stage arrangement, by Mr. FARLEY.

The Costumes, Decorations, and general Appointments, have been prepared from authentic Sources, and upon an unusually extensive Scale.

Books of the Performance to be had in the Theatre, and at KENNEDY'S Dramatic Repository, corner of Bow-street, under 13, 3d

Principal Vocal Performers: ISRAELITES, Moses, Mr. H. PHILLIPS, Aaron, Mr. WILSON, Elizene, Miss H. CAWSE And Anna, Mrs. WOOD.

EGYPTIANS, Pharaoh, Mr. E. SEGUIN, Amenophis (his Son) Mr. WOOD Mambre, Mr. G. STANSBURY, Ozirides, Mr. RANSFORD And Sinaide, Miss SHIRREFF.

The Sacred Performance will be divided into THREE PARTS.

The Encampment of the Israelites, Near the City of Memphis.

The Palace of the King of Memphis. Temple of the Egyptian Idols

The PASSING of the RED SEA!

The BAND will be numerous and complete, augmented from the Orchestras of the King's Theatre, the Ancient Concerts, and the Philharmonic; including the following Principal Instrumental Performers:—Mess. MORI, LINDLEY, FLORKE, DRAGONETTI, NICHOLSON, WILLMAN, HOPKINS, ROUSSELOT, VAUDROLAN, HARPER, DISTIN, DENMAN, PLATT, &c.

Leader, MR. MORI

The Choruses will be under the Superintendance of Mr. G. STANSBURY. The whole under the direction of Mr. ROPHINO LACY.

On this occasion, the Doors will be opened at Half past Seven o'Clock; the Sacred Performance will commence precisely at Eight, & terminate at Eleven o'Clock.

Places to be had in the Hall of Mr. STANLEY, at the Box Office, Harcourt-street, from Ten till Four.

On account of the great overflow of this Performance, ALL FREE ADMISSIONS (those of the Public Press excepted) must be SUSPENDED.

W. REYNOLDS, Printer, 9, Esplanade, Strand.

241
THEATRE ROYAL, COVENT-GARDEN

**Positively
The LAST NIGHT.**

Mr. LAPORTE understanding it is generally supposed, from the great attraction of the **NEW GRAND DRAMATIC ORATORIO**, that it will be performed in *Passion Week*, takes this opportunity most respectfully of assuring the Public, that the arrangements respecting its representation are so imperative, that the

LAST NIGHT

will positively be This evening.

This present **FRIDAY, March 29, 1833,**

An **ORATORIO**, CONSISTING OF
Sacred Music, Scenery, & Personation,

ENTITLED THE
Israelites in Egypt

OR, THE
Passage of the Red Sea.

The Music composed wholly by **HANDEL & ROSSINI.**

(Adapted by **M. ROPHINO LACY.**)

The Scenery entirely New, painted by the Mess. **GRIEVE.**
The Decorations by Mr. Bradwell.—The Dresses by Mr. Head & Mrs. Balding.
The Dramatic Action, and the whole of the Stage arrangement,
by Mr. **FARLEY.**

The Costumes, Decorations, and general Appointments, have been prepared from authentic Sources, and upon an unusually extensive Scale.

Books of the Performance to be had in the Theatre, and at **KENNETH'S Dramatic Repository**, corner of Bow-street, price 1s. 3d

ISRAELITES.

Moses, **Mr. H. PHILLIPS,**
Aaron, **Mr. WILSON,** Elizene, **Miss H. CAWSE**
And Annai, **Mrs. WOOD.**
EGYPTIANS.

Pharaoh, **Mr. F. SEGUIN,** Amenophis (his Son) **Mr. WOOD**
Mambre, **Mr. G. STANSBURY,** Ozirides, **Mr. RANSFORD**
And Sinaide, **Miss SHIRREFF.**

The Sacred Performance will be divided into **THREE PARTS.**

IN PART I.

The Encampment of the Israelites,

Near the City of Memphis.

IN PART II.

The Palace of the King of Memphis.
Temple of the Egyptian Idols.

PART III.

The PASSING of the RED SEA!

The **BAND** will be numerous and complete, augmented from the Orchestras of the *King's Theatre*, the *Ancient Concerts*, and the *Philharmonic*; including the following

Principal Instrumental Performers :—Mess. **MORI, LINDLEY, FLORKE, DRAGONETTI, NICHOLSON, WILLMAN, HOPKINS, ROUSSELOT, VAUDROLAN, HARPER, DISTIN, DENMAN, PLATT,** &c.

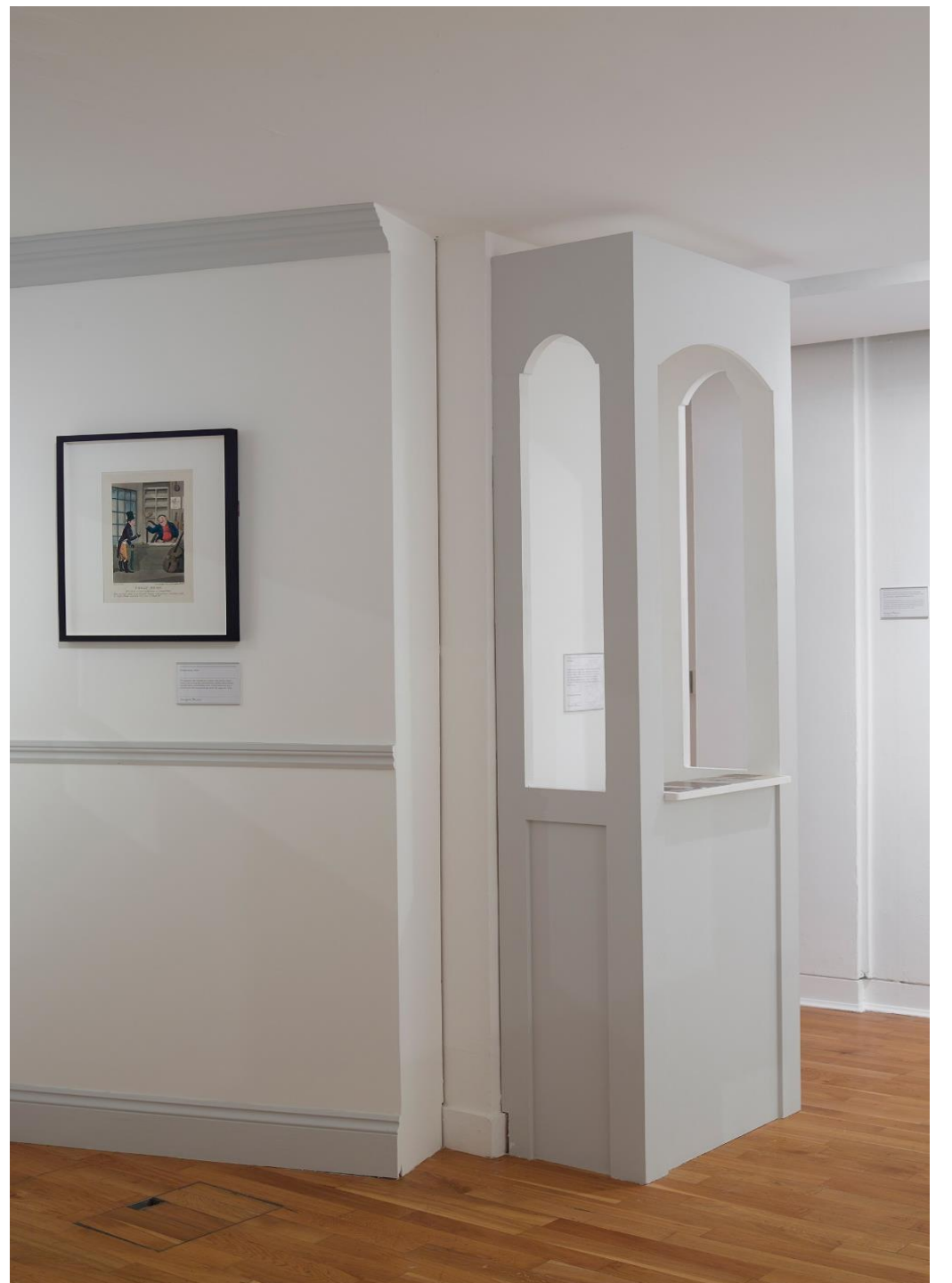
Leader, — **Mr. MORI.**

The **CHORUSES** will be under the Superintendance of **Mr. G. STANSBURY,**
The whole under the direction of **Mr. ROPHINO LACY.**

On this occasion, the Doors will be opened at Half past Seven o'Clock;
The Sacred Performance will commence precisely at Eight, & terminate at Eleven

Boxes 7s. Pit 3s. 6d. Gallery 2s. Upper Gallery 1s.
Places for the Boxes to be had of Mr. NOTTER, at the Box Office, Hart-street, from Ten till Four.

On account of the great overflows to this Performance, **ALL FREE ADMISSIONS** (those of the Public Press excepted)







Drawn by Joe Kidd.

Pubd 1830. by S. Cars, Southampton Street.

CHEAP MUSIC.

"Mr. Catgut I want to purchase a Cheap Fiddle."

"Then you had better go to the next Chemist and purchase four Penny-worth
of Duff's Elixir and he'll give you a VLALIN."



At the Particular Desire of several Persons of Quality.

AT THE
THEATRE ROYAL
 In COVENT-GARDEN,

This present *Thursday*, being the 23d of *May*, 1757

WILL BE PERFORM'D

L'Allegro ed il Penferoso
 of *MILTON*.

To which will be added

An ODE on St. Cecilia's Day.

The **MUSICK** of both compos'd
 By Mr. *HANDELL*.

The First **VIOLIN** with a **CONCERTO**
 By Signor *GIARDINI*.

PIT and **BOXES** to be laid together, at *Half-a-Guinea*.

FIRST GALLERY 5s. **SECOND GALLERY** 3s. 6d.

GALLERIES to be open'd at Half an Hour after Four.

PIT and **BOXES** at Five o'Clock.

To begin at Half an Hour after Six.

Vivat REX.





THE BOXES
OPERA HOUSE



J. Rowlandson del.

music therapy and mental health

"I have enjoyed doing my music therapy. It has given me hope and made me feel positive for my future."

Female service user, low secure psychiatric hospital



Music therapy can be effective in the care of children and adults with mental illness, particularly those who have difficulty expressing themselves verbally. It can play a valuable role in helping to manage the anxiety and depression often associated with mental health problems.

Working together with a music therapist or in a music therapy group allows someone to share with other people and to receive support and encouragement. Music therapy can also help to improve self-esteem and confidence, and to develop social skills and communication skills.

For some people, the benefits from music therapy can be enhanced by the use of instruments, such as drums, and by using music to help with memory, learning and to help with the management of symptoms. Music therapy can also help to improve self-esteem and confidence, and to develop social skills and communication skills.

Kyle's story

Kyle, a 16-year-old boy with a history of significant trauma, was referred to a music therapist after concerns about his lack of verbal communication and severely disruptive behaviour towards younger boys. He was also involved in street crime.

Initially Kyle would sit hunched, holding his mobile phone and looking at the therapist and Kyle's mobile. Together they worked to focus on Kyle's phone and talked about what they meant for him. This gradually led to Kyle opening up and talking about his hopes for the future, school and his family.

As his trust in the therapist developed, he began performing his own rap and writing about the love and pain he had experienced in his life, including his father's suicide. He became able to discuss his feelings with his father's suicide, which helped him understand the connection between these experiences and his current difficulties.

As the sessions developed, Kyle talked and rapped about wanting to break free from the cycle of violence and began sharing feelings of grief for some of his actions. He began performing on musical instruments with his actions - something he had rejected previously - and discovered new ways of communicating within the music. He expressed his feelings, finding new feelings of love and became increasingly more confident and able to share his feelings with others.

After two years of therapy, Kyle's sessions ended because he had moved home. Over that time, his mood had improved and he had become more optimistic about his future and started to develop a connection about the impact his actions had on others. One year later, he was voluntarily engaged in a group music and had been elected as a student representative.

Paul's story

Paul was diagnosed in a South East music therapy group for whom he had been a member for a long time. He had a long history of psychosis, severe depression and a long history of self-harm. He had many difficulties forming relationships and many failed attempts at work/college.

When he first came to the group he lived at home with his parents, was unemployed and unable to use public transport. Music therapy had actually been identified for Paul as an interest need by his care team - since there had been no music therapy for people with mental health needs in the area before Soundwell formed.

When he first attended the group, Paul was extremely anxious and found talking very difficult. His sense of his own worth was very low. Whereas Paul found talking to people very hard, he found communicating through music was much easier and over many months using the instruments with the group, he started to form relationships with other members and began to feel part of the group - that he belonged. At the same time he began to feel better about himself and less anxious in the group, which made communicating with others easier.

After a year, Paul found work and the group supported him through the difficult transition of getting to know new work colleagues. After his first few months in the job he felt ready to leave the music therapy group. Paul has stayed in work now for three years. He has also received two job offers.

Paul's case study has been kindly provided by Soundwell Music Therapy Trust, which has been delivering community-based music therapy for adults with severe mental health needs and for their carers since 2005. Soundwell works across Wiltshire, Bath & North East Somerset and North Somerset. It is a registered charity, funded by the Big Lottery Fund, Wiltshire NHS, BANES Council and charitable trusts.

"The brain that engages a change by engaging in..."
Michael Thaut, Professor of Music of Neuroscience at Colorado State

Become music is processed by so many therapy is uniquely placed to help people with brain injury or a neuro-degenerative disease. Working with music therapists, clients and coordination. Playing and listening to tempo and rhythm - can improve attention skills. Singing can help restore pronunciation. By developing a relationship with people who have suffered a brain injury or neuro-degenerative disease such as Parkinson's disease, can help them adjust emotionally and psychologically to their condition, to express emotions.

Acquired or traumatic brain injury, stroke or injury, varies greatly from person to person. Music therapy can be a complex and can help to meet an individual's needs.

The Royal Hospital for Neuro-disability, the complex end of the brain injury often severely disabled as a result of affected their cognitive, physical and emotional health.

As a clinical intervention, music therapy alongside other disciplines such as occupational therapy and speech therapy.



PEOPLE'S PIANOS

AT BARBICAN MUSIC LIBRARY



Would you like 10 free piano lessons with a talented Guildhall music student?

If you are aged 60+ and a City resident, you are eligible to enter the draw to get a place on the People's Pianos Project 2023.

The scheme matches up Guildhall students, whose courses require them to teach, with retired City residents as their pupils. Lessons are held on the electronic pianos at Barbican Library, and there is an assessment of the Guildhall student at the end of the scheme.

The scheme is always popular so this year we are entering names into a draw. To enter, please fill in this form:

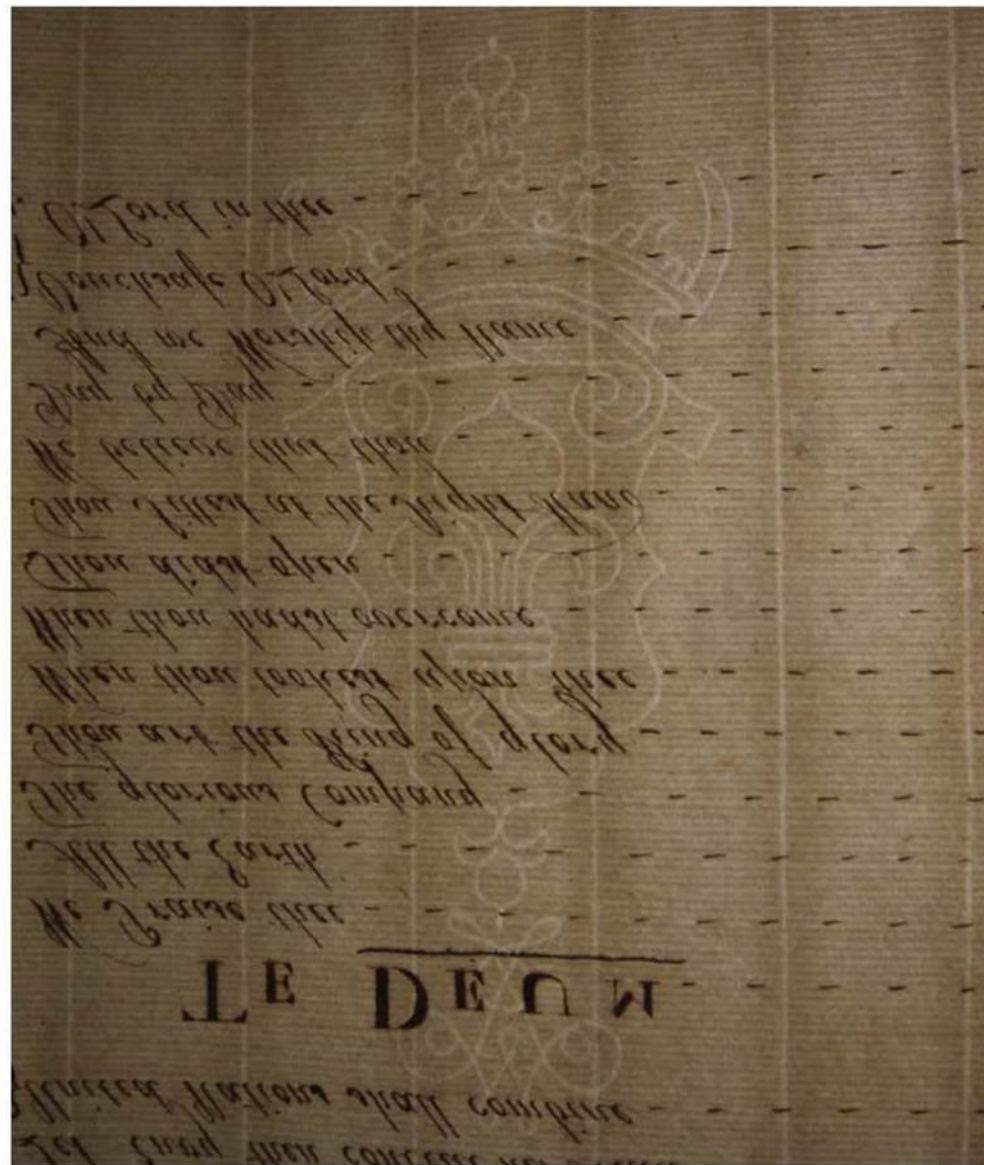
<https://forms.office.com/e/HyaDnAHMVT>

Alternatively email or call Barbican Music Library and tell us your name and contact details.

Please also confirm you live in the City and are aged 60+. We regret we cannot accept anyone who has already taken part in the scheme before.

**barbicanmusic@cityoflondon.gov.uk
020 7638 0672**

Barbican &
Community
LIBRARIES





(11)

P A R T III.

SONG. Madame MARA. *Exactly as when I last heard it at the Abbey. Innumerable faults till now is all risen from the conclusion she was charming & quite fine cadence.*

I KNOW that my Redeemer liveth, and that he shall stand at the latter day upon the earth; and though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep.

SEMI-CHORUS. PRINCIPAL SINGERS. *in the character of the song.*

Maria finely heard SINCE by man came death,

FULL CHORUS.

By man came also the resurrection of the dead:

SEMI-CHORUS. PRINCIPAL SINGERS. *here*

FOR as in Adam all die,

FULL CHORUS.

EVEN so in Christ shall all be made alive.

RECIT. accompanied. Mr. MEREDITH. *Well sung, but it has lost its power over me. It did not strike me as solemn or sublime.*

BEHOLD! I tell you a mystery; we shall not all sleep, but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet!

SONG.

THE trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed!



MUSIC IN 18TH-CENTURY BRITAIN STUDY DAY

VIDEOS FROM PAST STUDY DAYS



THE 40TH ANNUAL CONFERENCE ON MUSIC IN 18TH-CENTURY BRITAIN

29/11/2024

THE 39TH ANNUAL CONFERENCE ON MUSIC IN 18TH-CENTURY BRITAIN

24/11/2023

Please find [HERE](#) the link for booking.

Registration fee, including lunch, refreshments and admission to the Foundling Museum between 10am and 5pm, payable in advance, £18 (£22 on the day)

PROGRAMME

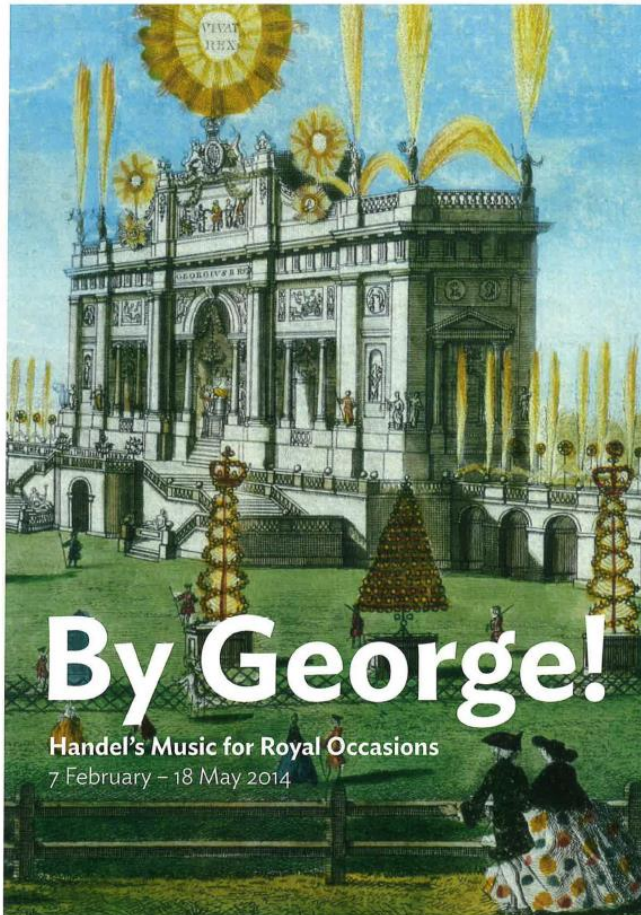
10.30 *Registration / Coffee*



**NATIONAL
JAZZ
ARCHIVE**

To inspire
and share
the story of
jazz
in the UK!

www.nationaljazzarchive.co.uk

By George!

Handel's Music for Royal Occasions
7 February – 18 May 2014



Celebrating Seven Decades of Quo

Thu 16 Feb – Mon 22 May 2023, Barbican Library

This is a past event

Opening hours



Photo © Jill Furze for FTMO via iStockphoto.com

About Venue

A celebration of one of the UK's most enduring rock bands. Curated by FTMO (the Official Status Quo Fan Club) and Status Quo fan and record collector, Andy Campbell.

This is a past event. [Subscribe to our newsletters](#) to hear about upcoming events

Further questions, comment and ideas?

Contact the Gerald Coke Handel Collection at the Foundling Museum:

handel@foundlingmuseum.org.uk

www.foundlingmuseum.org.uk

Contact the Barbican Music Library:

barbicanmusic@cityoflondon.gov.uk

www.cityoflondon.gov.uk/services/libraries/barbican-music-library