

**ATINER's Conference Paper Proceedings Series**

HUM2020-0172

Athens, 14 January 2020

**Georg Friedrich Handel's Music:  
From the Baroque Era to the Present**

Mingjie Fang and Tatiana Samsonova

Athens Institute for Education and Research

8 Valaoritou Street, Kolonaki, 10683 Athens, Greece

ATINER's conference paper proceedings series are circulated to promote dialogue among academic scholars. All papers of this series have been blind reviewed and accepted for presentation at one of ATINER's annual conferences according to its acceptance policies (<http://www.atiner.gr/acceptance>).

© All rights reserved by authors.

**ATINER's Conference Paper Proceedings Series**

HUM2020-0172

Athens, 14 January 2020

ISSN: 2529-167X

**Mingjie Fang**, Postgraduate Student, Herzen State Pedagogical University of Russia, Russia

**Tatiana Samsonova**, Head of Musical Disciplines Department, Faculty of Philosophy, Culture Studies and Fine Art, Professor, Pushkin Leningrad State University, Russia

**Georg Friedrich Handel's Music:  
From the Baroque Era to the Present**

**ABSTRACT**

Georg Friedrich Handel (1685-1759) is a German and English composer of the Baroque era, known for his operas, oratorios and concerts. Handel was born in Germany in the same year as Johann Sebastian Bach. After receiving a musical education in Germany and the experience of opera productions in, he moved to London, where he later became an English citizen. Handel's first opera was the production of —Rinaldo in 1711 in the theater of His Majesty. The opera Rinaldo was a resounding success. From 1720 to 1728, Handel was director of the Royal Academy of Music. Handel left behind 47 operas. For almost forty years, Handel reigned in the theaters of Germany, Italy and England. His scores, published for that time on an unprecedented scale, spread throughout Europe. He was the most paid composer of his time. As a recognition of his services to the musical culture of that era, he was buried at Westminster Abbey in London. Handel's operas had a certain high status in the Baroque musical style: it was the aesthetics and structure of theatrical performance, the typology of opera arias, and the instrumental composition of orchestral accompaniment. Handel's operas are diverse in genre and thematic designs. He wrote historical operas (Julius Caesar), opera tales (Alcina), operas based on stories from ancient mythology (Ariadne) or medieval knightly epics (Orlando).. But Handel's operas clearly show the main innovative tendency. The composer clearly gravitated towards significant stories and strong characters, his music was illuminated by the light of high ideas. As a rule, in Handel's operas in the emotional world of heroes, passions and cruel feelings often rage.. The arias of Handel's operas are an excellent example of Baroque musical style. They absorbed all the art of bel canto in all its manifestation: brilliant vocal technique, emotional intensity. Handel strove for the true embodiment of life, people, their passions and feelings in a variety of dynamic plans, and he perfectly succeeded. It is precisely on these parameters that Handel's operas turned out to be surprisingly consonant with many of the most important trends in musical art of the 20-21th centuries. In the twenties of the XX century, the phenomenon of the —Handel Opera Renaissance began in Gottingen, it reached an unprecedented scale after the Second World War. At present, almost all of Handel's operas after a two-hundred-year hiatus have found their new life in opera houses in Germany, Italy, England, the USA, Holland Sweden. Russia. Handel's music is currently being played all over the world. Chinese singers also master the bel canto technique on Handel's arias.

## Introduction

Georg Friedrich Handel was a German and English composer of the Baroque era. He made an impact on music history with numerous operas, oratorios, instrumental works and Concerto grosso. Handel was born in Germany in the same year as Johann Sebastian Bach was born. In many aspects Handel's biography (1685-1759) and creativity is the antipode of Bach's ones (1685-1750), but it is they who are considered the last composers of the Baroque musical style. What is the essence of musical Baroque? According to musical lexicons, the term "Baroque" is of Italian origin. Its meaning denotes quirkiness, pretentiousness, strangeness. Scientific thought determined the period of the Baroque era as one from the XVI century to the first half of the XVIII centuries. Architecture, painting and music most fully expressed essential stylistic features of this era. Modern Russian music science considers problems of Baroque music in the context of the broad historical discourse, which reflects the worldviews of the era in their objective relations with reality. Let us note the most significant features of the musical Baroque.

The Baroque as a direction in musical art is associated with establishment of the homophonic-harmonic style of the major-minor system in European music, which dramatically increased the dynamic, harmonic and semantic possibilities of music. As Professor L.N. Raaben noted, "... possibilities of the major-minor system allowed the Baroque masters to open new perspectives of building a musical form; it was life itself, full of anxieties and conflicts, that required establishment of this system. The worldview became more and more complex. Even the Church, religion, had to win repeatedly consciousness of people who were no longer satisfied with the old naive faith. This stimulated emergence of new Church genres, not only in vocal, but also in instrumental music; genres that had powerful impact on the spiritual world of man" [5, p. 8]. The life of Christ, his teaching and death appeared in the monumental "Passion" of J.S. Bach and in Handel's Oratorios ("Messiah", "Samson", "Judas Maccabee", "Judith") as a majestic synthesis of the arts of painting, architecture, music and biblical texts. Figuratively, we can say that magnificent architectural cathedrals of Gothic and Baroque are the frozen music of bygone eras. Music of J.S. Bach and G.F. Handel contains the magic formula of the human way through suffering and salvation, and the composers became symbols of European spiritual culture.

**The purpose of this article** is to consider G.F. Handel's operatic work in the historical perspective of musical art development from Baroque to modernity; to determine specific features of opera seria, its relationship with the philosophical and aesthetic theory of affects; to determine from this point of view the typology of G.F. Handel's opera arias; to consider as a hypothesis the study of Handel's arias as a possibility of comprehension of the Bel Canto style at the present stage.

## Literature Review

We based our study of this problem on well-known works of Russian scientists in History of Foreign Music, such as: “On Opera” by B.V. Asafyev, L.: 1976; “Selected works in 2 volumes” by A.A. Alshvang, M.: 1963; “Essays on History of Vocal Methodology” by V.A. Bagadurov, Parts 1-2, M.: 1929; “Etudes on Foreign Music” by V.D. Koonen, M.: Music, 1975; “Claudio Monteverdi”, M.: Music, 1971; “History of Western European Music until 1789 in 2 volumes” by T.N. Livanova, M.: 1987; “History of Vocal Pedagogy” by E.P. Perlov, SPb, 2007; “Historical Studies” by I.I. Sollertinskii, L.: 1963; “Violin Concertos of Baroque and Classicism” by L.N. Raaben, SPb: A.I. Herzen RGPU, 2000; “Musical Encyclopedia”, Ed. by Iu.V. Keldysh, vol. 1, Moscow: Soviet encyclopedia, 1973; “Musical and historical heritage” by R. Rolland, vol. 2, Opera in the XVII century in Italy, France, Germany and England. Handel», Moscow: Music, 1987; “G.F. Handel’s operas and the Royal Academy of music in London (1720-1728)” by I.S. Fedoseev, SPb: Sudarynya, 1996; Dictionnaire des Grands Musiciens references Larousse, v. 1, Librairie Larousse, 1987; Riemann, Musiklexicon. herausgegeben von Wilibald Gurlitt, Mainz, London, New York Paris, 1959, v. 1.

## Methodology

The article uses methods of historical, source studies, music-theoretical and comparative analysis. We also applied the methodology of hermeneutics, where the theory of text interpretation is closely related to the science of understanding the meaning.

**Main part.** We will give the main biographical data of G.F. Handel against the background of the historical situation, within which his life line was formed, steadily leading him to the heights of musical excellence. In the path of his life, he was formed as an exclusively *secular* composer, in contrast to his contemporary Johann Sebastian Bach. G.F. Handel was born on February 23, 1685, in the Saxon city of Halle, in the family of a barber and a surgeon. His musical talent manifested itself early, and he was apprenticed to the famous organist and composer Friedrich Wilhelm Zachow (1663-1712). He helped Handel to successfully master the basics of musical science in the form of counterpoint, and taught the boy to play the violin, organ, harpsichord, oboe. When he was 11 Handel began to compose music and replace his teacher during Church services. Zachow was a bright progressive musician. He introduced Handel to the latest achievements of Italian, French and German music, developed his artistic taste and creative initiative. At the age of 17, Handel accepted the post of organist in the city cathedral of Halle, which shows what authority the young musician enjoyed in the city. At the same time, Handel became a law student at the local University. However, he was little attracted by the career of a provincial organist, cantor, kapellmeister, lawyer. In the warehouse of his talent and character, he aspired to a wider activity, he was attracted by theater, and he rushed to Hamburg, where, at the end of the XVII century, the first

in Germany public Opera house was opened. As Romain Rolland notes, “in the Handel era, Hamburg, along with Leipzig, was the mental center of Germany. There was no other place in Germany where music enjoyed such respect. ... The first person he met in Hamburg was Johann Matteson (1681-1764)” [6, p. 207, p. 211]. This meeting was of great importance for Handel’s spiritual growth. The name of Matteson is associated with theoretical substantiation of the musical and aesthetic concept “Theory of Affects”, which was adopted by many European philosophers and musicians of that time period: A. Kircher, F.V. Marpurg, G.F. Telemann, I.I. Quantz, G.E. Lessing, J.J. Rousseau, D.A. Diderot, K.A. Helvetius. “According to this theory, the main content (or even the only one) of music is expression or “depiction” of human feelings or passions” [7, p. 259].

Many theoretical works of that time classified and explained the affects themselves. So, in his work “Musurgia universalis” (1650), A. Kircher describes 8 affects, F.M. Marpurg in 1758 – already 27 [7, p. 259]. “For nearly half a century, Matteson was a tribune of German music, the brain in which its ideas were concentrated, flowing from all parts of the country, whence they spread everywhere then again [6, p. 213]. Matteson led the struggle against scholasticism, routine and abstract science, advocated music, “which speaks to the heart and, through hearing, excites and strengthens the soul of an intelligent person with the help of beautiful thoughts and melodies” [6, p. 213]. Matteson brought Handel into the musical circles of Hamburg, and introduced him to musical theater and opera. Progressive ideas about musical expressiveness, about the theatricality of a dramatic musical performance were perceived by Handel from Matteson, and did not pass without a trace for the composer. On January 8, 1705, in Hamburg, Handel’s first opera “Almira” saw the light of the footlights. It remained popular in Germany for a long time, and even J.S. Bach himself, according to the custom of his era, carefully studied this work and used some themes for his cantatas and “Passions”. But the Hamburg Opera soon failed, and the composer went to Italy, the birthplace of opera, where the genre has been extremely popular and in demand since 1600. In Italy, Handel stayed three years and studied tirelessly. Years spent in Italy, unusually expanded his musical horizons. He mastered the most advanced achievements of those years: Venetian and Neapolitan operas and the concert virtuoso style of such violinists-virtuosos as Torelli, Corelli, Vivaldi.

In 1709, the premiere of Handel’s opera “Agrippina” took place in Venice, which was a resounding success. After the premiere of “Agrippina”, Italian critics gave Handel the title of “modern Orpheus”. It was an evidence of public recognition that Italy rarely granted to foreigners. Having received musical education in Germany and experience of opera productions in Italy, twenty-five-year-old Handel moved to London, where he found his second homeland and subsequently became an English citizen. After the death of the first English composer **Henry Purcell** (1659-1695), English music was in complete decline. In that era in Europe, an indicator of the splendor of any royal court was the court opera house. To add lustre to its palace life, the English royal court began to “import” a large number of Italian musicians, and Italian opera took a leading place at the court of Charles I. Handel, as an opera composer, became extremely popular in London. Handel’s first opera in England was “Rinaldo”, based on a

story by Tasso. The premiere was a great success in 1711, at His Majesty's theatre. Up to date, the aria "Lascia ch'io piango" from this opera has been sung by vocalists around the world. From 1719 to 1737, Handel was not only a composer, but also an opera entrepreneur, a shareholder in two successive "Royal academies of music" in London. He recruited singers, invested his own funds in the enterprise, and twice, with the collapse of the Academy, suffered financial ruin. Nevertheless, fierce competition, the need to constantly keep abreast of public opinion played a positive role in Handel's life: they stimulated his indomitable creative spirit to new creative pursuits. For nearly forty years, Handel reigned in the theatres of Germany, Italy and England. His scores, published on a scale unprecedented for that time, spread throughout Europe. He was the best-paid composer of his time. Handel left behind 47 operas. All of them are written in the tradition of opera seria, "serious opera". Let us dwell on this phenomenon [9], very characteristic of the Baroque era.

**Opera seria**, "serious opera", is a type of musical drama of the late XVII century and the XVIII century on a mythological or historical-legendary plot, in contrast to the opera "buffa" – "comic opera". The creators of the opera seria were Italian composers of the Neapolitan school of the XVII century: A. Scarlatti, L. Leo, L. Vinci, N. Porpora, and the plot of the libretto received a complete expression according to the rationalistic concept of "three unities" (unity of time, place and action) in the works of Metastasio. The structure of an opera seria was strictly regulated in many of its details. "Mythological or historical and legendary plot revolved around such themes as love, duty, sense, friendship and generosity; each of the scenes of the three-act drama represented a narrative of this or that character about the events... Rules of genre also regulated the number of actors: primo uomo (castrato), primo donna and still 1-2 characters (supporting characters). The librettist was to provide singers with the necessary number of diverse arias (4-5 areas for the leading performers, 1-2 areas for minor ones), and distribute them so that the solos of a character or arias of the same affect type were not in the immediate vicinity. Means of musical imagery were also differentiated no less strictly: a certain layer of musical vocabulary corresponded to each type of arias (bravura, agitate, cantabile, etc.); the semantics of tonalities (bravura D-dur, pathetic Es-dur, lamenting g-moll, pastoral G-dur, amorous A-dur) was regulated, as well as the emblems in interpretation of solo instruments (flute – in lamenting arias, oboe – in scenes of suffering, French horn – in pastoral episodes) were defined. As in the classic tragedy, tradition dictated certain gestures and poses of the characters, the order of their placement on the stage and other details of stage setting and scenographic decisions" [9, pp. 285-293].

Singers' ability to improvise was given great attention. There was a whole list of virtuoso cadences to be memorized by vocalists during training. Establishment in the opera performance of the expanded three-part aria da capo (a+b+a) allowed the castrati singers and prima donnas to freely improvise the final part of the aria exclusively in a virtuoso key, far departing from the composer's text. This possibility eventually proved to be very detrimental to the opera performance as a whole, as the unrestrained fascination with the technical side of the vocal art led to a change in the inner essence of the music performed.

It is impossible not to mention one more important musical factor of the era. The peculiarity of Baroque composers' creative method was development of standards and typical formulas in the melodic line of a musical work. The found musical phrase, intonation "formula", singing, motive were picked up and passed from one composer to another. The most successful expressive musical phrases were protractedly "processed", and improved. Thus, a whole set of rhetorical techniques, the so-called *rhetorical figures*, was created. They were necessarily included in the vocal and instrumental melos of the opera performance. In the music of the time, the figures *anabasis* and *catabasis* were especially popular in depicting images of ascent and descent, and their graphic representation in sheet music corresponded to the analogy of real musical movement. Musical figures associated with transmission of certain intonations of speech, for example, exclamations (exclamation), question (interrogation), were fixed, and typified in certain interval ratios.

All these characteristic features of opera seria are present in Handel's operas, in which a certain high status of the Baroque musical style has developed with a certain theatrical aesthetics and the structure of theatrical action, the typology of opera arias and a certain composition of instrumental accompaniment. Handel's operas are diverse in genre and theme. The composer wrote historical operas ("*Julius Caesar*"), fairy-tale operas ("*Alcina*"), operas with storylines from ancient mythology ("*Ariadna*") or medieval chivalric epic ("*Orlando*"). Handel's operas are traditional for the style of opera seria. But they were far from life, and reflected the historical era of kings, lords, court tastes, splendor of high-society festivals. Characters of Handel's operas are monarchs, warlords-conquerors, sorceresses, medieval knights. The people, with rare exceptions, are absent. Hence in Handel's operas, the role of the chorus is minimal. However, in his operas the main innovative trend is clearly seen. The composer expressly likes significant plots and strong characters. His music is illuminated with the light of high ideas and aesthetically beautiful musical embodiment. As a rule, in Handel's operas, passions and violent feelings often rage in the spiritual world of the characters. But the composer never deprived his heroes of the traits of humanity, they are sublime and noble, as his music presents them 250 years later.

Let us dwell in more detail on **the typology of Handel's operatic arias**.

Researchers have calculated the total number of arias in Handel's operas – more than 1000! "It is in the arias where psychological depth, melodic and harmonic richness, artistic brilliance and inexhaustible ingenuity of Handel are manifested in their entirety. It is in interpretation of arias where the composer's strong ties with the contemporary and preceding opera tradition are visible, as well as those special, individual traits, qualities, properties that elevate Handel above all masters of his era. Thus, the "collection" of Handel's arias is both highly artistic monument, a kind of an "anthology" of the pre-classical, Baroque opera culture and an excellent example of the close relationship of various ages, a brilliant example of anticipation of achievement of the nearest and far future, including our modernity" [8, p. 15]. Currently, in Russia, Handel's arias are widely used in the musical-pedagogical process in different colleges and universities. Young singers take them to master secrets of *bel canto*.

Handel's arias have fully reflected *the Theory of affects* of the Baroque era. These are primarily "states of mind and body" of the acting characters on the opera stage. Handel's arias are filled with a range of various feelings: "bravery (audacia), desire (amor), sadness (tristia), delight (furur), moderation (temperanza), anger (indiguateo), greatness (gravitas), holiness (religio)" [4, pp. 352-353]. According to emotions and their affects, the typology of arias in Handel's operas was created. Here is the list of arias:

1. *Aria di bravura*: it is rapid, of wide range, used, as a rule, for expression of an outburst of strong feeling, with extended coloraturas;
2. *Aria di patetica*: it is characterized by a slow tempo, the restrained but soulful vocal melodic supported by orchestral accompaniment of the chorale type;
3. *Aria di cantabile*: it is close to the previous type, but differs from it by a large scope vocal part, the tempo is moderately quiet;
4. *Aria di partamento*: it is characterized by the plenty of sustained long sounds with a general rapid or moderately rapid movement of the vocal line; melodic figuration and ornamentation are not typical;
5. *Aria di parlante*: its melodic is intermittent, declamatory, and serves for expressing strong emotional excitement and moodiness, which is often emphasized by the tempo contrasts of outer sections;
6. *Aria d'agitata*: it is a special kind of the aria di bravura, characterized by greater easeness, grace and lightness of coloratura;
7. *Aria di mezzo carattere*: it is a kind of mixture of types di portamento and di cantabile, with a typical strengthening of the role of instrumental accompaniment emphasizing the key phrases of vocal recitation;
8. *Aria di brillante*: it is another variety of di bravura, with a more developed part of the orchestra and lush vocal ornaments;
9. *Aria di caccia*: it is "aria of the hunt", usually with the French horn in focus and a spectacular "contest" between voice and instruments;
10. *Aria di guerra*: "military" aria, or aria of "fight", most often with concertizing trumpet, it is close to di bravura;
11. *Aria di vendetta*: "aria of revenge", in fact, it is di bravura, with specification of the affect in the text;
12. *Aria d'imitazioni*: vocal and instrumental parts abound with sound-imaginative techniques that imitate whistling and fluttering of birds (nightingale trills, pigeons cooing, swallows flying, etc.), with intensive concertizing of woodwinds (often flutes);
13. *Aria con catente*: "in chains", it is usually sung in a dungeon; it's a type of aria di patetica, the text of which is also intended to create a certain affect;
14. *Aria di sorbetto*: "aria of dessert", i.e. it doesn't arouse an interest of the audience, giving the listeners an opportunity to rest and even eat a little;
15. *Aria di baulle*: "aria from a suitcase", i.e. an inserted aria, usually created by another composer, and included in the opera performance at the request of the performer who wants to show off his virtuosity" [8, pp. 15-16].



The vocal line of Handel's operas is instrumental, elegant, plastically sculptured, brilliant in sound, emotionally saturated. The arias in Handel's operas are a fine example of the Baroque musical style. They absorbed all the art of bel canto in any its manifestation: brilliant vocal technique, melodism, emotional intensity. Nevertheless, the successful composer Handel had to endure the bitterness of defeat and the collapse of his opera house. In 1727, "The Beggar's Opera" was staged in London, with lyrics by John Gay and music by Johann Pepusch. It was an evil satire at the aristocratic *opera seria*, which reigned in London, and, in particular, at Handel's operas. "The Beggar's Opera" and "its entire artistic image challenged the aesthetic conventions of Italian opera. The realistic and routine comedy plot; frivolous moments in the spirit of the Restoration comedy of manners; ... generally understandable English speech in contrast to the Italian poetic text of *seria* – all this ridiculed the sublime abstract style of musical drama, its remoteness from modern English reality" [3, pp. 227-228]. "The Beggar's opera" was a resounding success with the public. The Royal Academy of music, led by Handel, could not stand the competition. Handel went bankrupt and ruined. The collapse of Handel's Academy of music was caused not only by production of "The Beggar's Opera", but also by much deeper reasons: the aesthetic tastes and attitudes of the entire era were changing, the decline of *opera seria* was coming. The virtuoso singers' domination, their dictatorship, gave rise to degradation of the genre as a whole, when "the text became unrecognizable, it was divided into parts in the most unceremonious way, one word could be repeated countless times, words could be stretched into many bars, in order to decorate them with all sorts of coloratura tricks written specially for that male or female singer. Development of dramatic action in which the basic requirements of *stilo rappresentativo* were expressiveness of recitation, was reduced to the point of having no importance. Recitatives became improvised by singers, and the opera was reduced to a series of arias and duets, almost devoid of dramatic action, turned into a concert in costumes. This fate befell *opera seria* (serious opera) by the end of the XVIII century [1, p. 16]. Later, there will be opera reforms of K.V. Gluck and V.A. Mozart in the European musical-historical process. After the collapse of the Royal Academy of music, Handel turned to monumental oratorios that majestically completed his creative development: "Samson", "Judas Maccabee", "Israel in Egypt", "Messiah". Oratorios brought Handel worldwide fame.

Handel's work has always been an object of study and worship for composers of different eras. P.I. Tchaikovsky's statement is rather remarkable, "Handel was an inimitable master regarding the skill to dispose of voices. Without forcing choral vocal means, never leaving natural limits of voice registers, he extracted from chorus such excellent effects what other composers never reached..." [10, p. 85].

Surprisingly, the fate of the two titans and finishers of the Baroque era, J.S. Bach and G.F. Handel, were crossed, regardless of the geographical points where they were. Both were completely blind at the end of their lives, both had failed eye surgery by the same doctor. Handel is buried in Westminster Abbey in London, J.S. Bach – in Tomas Kirche in Leipzig. Their music has lived on, bringing comfort to many generations, making people better.

## Finding Result

Handel's work was surprisingly in tune with many of the most important trends of musical art of the XX-XXI centuries. After 250 years of oblivion, Handel's music is in demand in the cultural space of our time. In the 20-ies of the XX century, the phenomenon of "Handel's Opera Renaissance" began in Goettingen, and reached an unprecedented scale after World War II. At present, after a two-hundred-year break, almost all of Handel's operas have found their new life in opera houses in Germany, Italy, England, the United States, Holland, Sweden. In Russia, Handel's operas, such as "Julius Caesar", "Xerxes", "Deidamia", "Admet", "Hymen" and "Alcina", were performed in concert. Currently, Handel's music is heard all over the world, and fulfils that important mission entrusted to it by the composer; "I would be annoyed", he once said, "if I gave people only pleasure; my goal is to make them better" [2, p. 9].

## References

1. Bagadurov V.A. Essays on the History of Vocal Methodology. Part I. Moscow: State Music Sector, 1929. 247 p.// Багадунов В.А. Очерки по истории вокальной методологии. ч.1.- М.: Гос.муз.сектор,1929.247с.
2. Zeifas N.M. G.F. Handel. Julius Caesar. Opera in three acts. Libretto by N. Geim. / Translated by A. Augustinov and M. Sokolova. Version of the Bolshoi Theatre of the USSR. Moscow: The Bolshoi Theatre, 1979// Зейфас Н.М. Г.Ф.Гендель. Юлий Цезарь. Опера в трёх действиях. Либретто Н.Гейма. Перевод А.Августинова и М.Соколовой. Редакция Большого Театра СССР. М.:ГАБТ, 1979.5п.л.
3. Konen V.D. Purcell and Opera. Moscow: Muzyka, 1978. 262 p.// Конен В.Д.Пёрсел и опера.М.: Музыка,1978. 262с.
4. Musical aesthetics of the Western European Middle Ages and Renaissance. Anthology / Compiled by V.P. Shestakov. Moscow: Muzyka, 1966. 574 p.// Музыкальная эстетика западно-европейского средневековья и Возрождения. Хрестоматия / Составитель В.П.Шестаков. М.: Музыка,1966.574с.
5. Raaben L.N. Baroque and Classicism Violin Concertos. – SPb: Pushkin LSU, 2000. 126 p.// Раабен Л.Н. Скрипичные концерты барокко и классицизма. СПб.: ЛГУ им. А.С.Пушкина,2000.126с.
6. Rolland R. Musical and Historical Heritage. Issue 2. Handel. Moscow: Muzyka, 1987. 390 p.// Ромен Роллан. Музыкально-историческое наследие. Выпуск 2. Гендель. М.: Музыка,1987. 390с.
7. Rosenshield K.K. Affects Theory // Musical encyclopedia. Ed. by Iu.V. Keldysh. Moscow: Soviet encyclopedia, 1973. 1066 p.// Розеншильд К.К. Аффектов теория// Музыкальная энциклопедия. Гл. ред. Ю.В.Келдыш.т.1.М.:Советская энциклопедия,1973. 1066с.;
8. Fedoseev I.S. Operas of G.F. Handel and the Royal Academy of Music in London (1720-1728). SPb: Sudarynya, 1996. 160 p.// Федосеев И.С. Оперы Г.Ф.Генделя и Королевская академия музыки в Лондоне (1720-1728). СПб.: Сударыня,1996. 160с.
9. Khodorkovskaya E.S. Opera Seria // Musical Petersburg. Encyclopedic dictionary. XVIII century. Vol. 2. St. Petersburg: Kompozitor, 1998. Pp. 285-293.//

- Ходорковская Е.С. Опера сериа// Музыкальный Петербург. Энциклопедический словарь. XVIIIвек. Т.2. СПб.: Композитор, 1998. с. 285-293.
10. Tchaikovsky P. I. Music-critical articles. Moscow: State Music Publishing House, 1953. 436 p.// Чайковский П.И. Музыкально-критические статьи. М.: Гос.муз. изд.во,1953. 436с.