

MUSIC & READINGS

G F Handel (1685-1759)
'Overture' from *Judas Maccabeus*

Hogarth's early life readings by Rosalind Knight

J C Pepusch (1667-1752) & John Gay (1685-1732)
'Over the Hills and Far Away' from *The Beggar's Opera*

W Boyce (1711-1779)
Symphony No 1 in B flat major
i *Allegro*
ii *Moderato e dolce*
iii *Allegro*

Hogarth & Music readings by Rosalind Knight

G F Handel (1685-1759) & Thomas Morell (1703-1784)
'O thou bright sun' from *Theodora*

G F Handel (1685-1759) & Thomas Morell (1703-1784)
'These labours past, how happy we' from *Jephtha*

A sociable life readings by Lars Tharp

T Arne (1710-1778)
'Come Friends and Companions'

Anonymous Street ballad
'Strawberry Hill'

INTERVAL of 30 minutes

T Arne (1710-1778)
Harpsichord Concerto No. 5 in G minor
i *Largo - Allegro con spirito*
ii *Adagio*
iii *Vivace*

Hogarth & the Theatre readings by Rosalind Knight

G F Handel (1685-1759)
'Myself I shall adore' from *Semele*

J. C. Pepusch (1667-1752) & John Gay (1685-1732)
'Prison Scene' from *The Beggar's Opera*

An artistic life readings by Lars Tharp

T Arne (1710-1778) & David Garrick (1717-1779)
'Heart of Oak'

T Arne (1710-1778) & James Thompson/David Mallett
'Rule Britannia' from *King Alfred*

THE PERFORMERS

Rosalind Knight is an actor; she is a trustee of the William Hogarth Trust and led the fund-raising to re-instate David Garrick's urns on the Hogarth's House gate-posts.

Lars Tharp is Hogarth Curator of the Foundling Museum. A ceramics historian and broadcaster, he was lured into William Hogarth's interiors by a profusion of 'pots'.

James Wisdom is Chairman of the Brentford & Chiswick Local History Society and works with a number of local heritage organisations

Ars Eloquentiae was formed in 2012; it is a versatile ensemble with a wide-ranging repertoire in period performance. Its members are young professional musicians, who also individually perform with many highly-renowned early music ensembles. They enjoy a residency and sponsorship from St Anne's, Kew Green where they have gained a loyal following over the last 3 years. During 2014 Ars Eloquentiae has been working with the University of Cambridge, researching and recording Parisian street songs from the 17th Century.

Forthcoming engagements in 2014 include a concert at the Wimbledon International Music Festival, a Winter Season at St. Anne's, Kew and, having been awarded a place on the Brighton *Early Music Live!* scheme, performing at the festival in November 2014. arseloquentiae.com

Erica Eloff - soprano

As winner of the London Handel Singing Competition, Erica has collaborated with Laurence Cummings and the London Handel Players on several occasions, including performing Handel's *Messiah* at St. George's, Hanover Square. A passionate and deeply musical performer, praised in the media for her vocal authority and technical control, over the last ten years she has become a sought-after soloist and recitalist. As an active chamber musician and passionate performer of lieder, Erica has presented world premiers of works by American, Argentinian, English and South African composers, including works specifically written for her by composers James Wilding and Hannes Taljaard. ericaeloff.com

Edmund Hastings - tenor

A treble at Bath Abbey, Edmund later sang at King's College, Cambridge and New College, Oxford, then studied at the Royal Academy of Music. His operatic experience stretches from the very earliest – the title role in *Orfeo* for Hampstead Garden Opera – to the very new – creating the role of Gabriel in *Hagar in the Wilderness* by Sally Beamish for the Presteigne Festival with Opera Nova. Edmund began his concert career in 2008, singing Bach cantatas with Laurence Cummings at the Barbican. Since then he has worked with many leading conductors and is much in demand internationally, a particular highlight being the first performance of Handel's *Messiah* in Goa with the Symphony Orchestra of India. He has also broadcast on BBC Radio 3 and recorded with leading orchestras. edmundhastings.com

Leo Duarte - Oboe I

Jordan Bowron - Viola

Karen Gibbard - Oboe II

Gavin Kibble - Cello

Hayley Pullen - Bassoon

Kate Aldridge - Bass

Davina Clarke - Violin I

Chad Kelly - Harpsichord

Katie Stevens - Violin II

THANK YOU to

The Vicar and PCC of St Nicholas, Chiswick

Juliet Medforth, for the flowers in the church

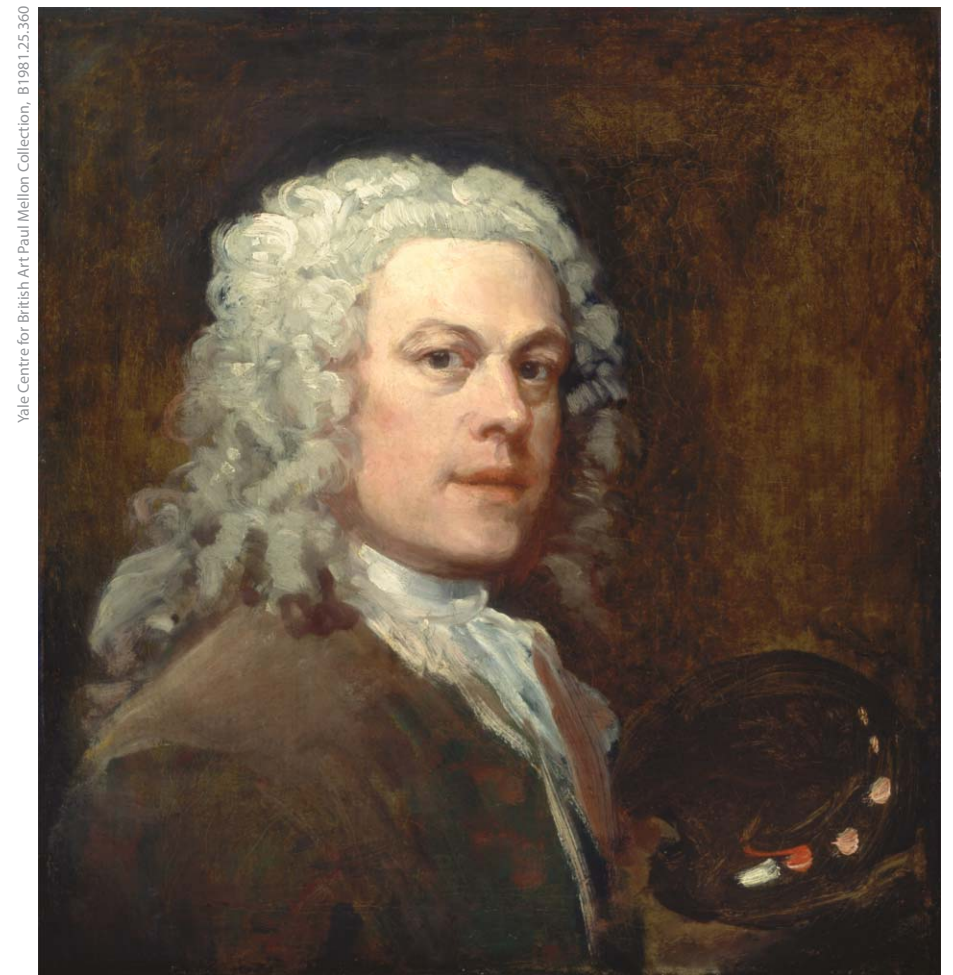
Friends of St Nicholas Church who have helped front-of-house and with hospitality

Pot Pourri Florists, Chiswick for the garland on Hogarth's tomb

Toni Marshall, graphic design

Val Bott, research and text

Hogarth prints courtesy of the British Museum and Chiswick Local Studies Library,
Beggar's Opera from National Gallery of Art, Washington DC



Yale Centre for British Art Paul Mellon Collection, B1981.25.360

A CELEBRATION of WILLIAM HOGARTH

for the 250th anniversary
of his death

SATURDAY 25 OCTOBER 2014



SUPPORTED by the J Paul Getty Jnr Charitable Trust,
Hounslow Council & Fleet Tutors

SPONSORED by The Friends of St Nicholas Church
& The William Hogarth Trust

William Hogarth (1697-1764)

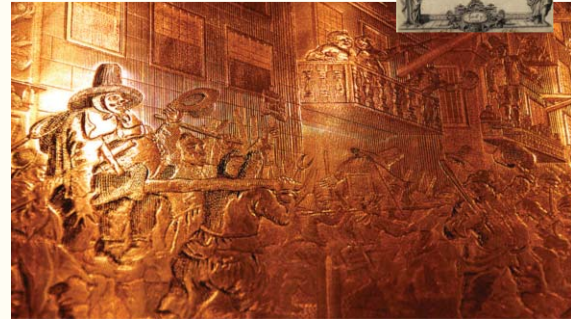
Becoming established

Hogarth grew up in Smithfield and was educated by his father, a Latin teacher and writer. He remembered "at school my exercises were more remarkable for the ornaments which adorned them than for the Exercise itself." His father's Latin-speaking coffee house failed and he was confined to the Fleet Prison for debt from 1707 to 1713. William was talented and later wrote "an early access to a neighbouring Painter drew my attention from play" but his family could not afford an apprenticeship to an artist. Instead he was apprenticed to an engraver of silver plate.

Hogarth found engraving cutlery a business too limited in every respect and longed for "drawing objects something like nature instead of the monsters of heraldry". He set up on his own in 1720, engraving individual prints, and attending life drawing classes. He began to win commissions for small conversation pieces, paintings of family groups or friends, and at Sir James Thornhill's Covent Garden academy he met the painter's daughter, Jane, and eloped with her in 1729.

George Vertue, a fellow engraver, recorded that in 1730 Hogarth "began a small painting of a common harlot supposed to dwell in Drewry Lane just rising about noon out of bed, the whore's deshabbill careless and a pretty countenance". He was encouraged to make another as a pair, but his lively imagination actually created a story in a series of six different paintings.

Hogarth advertised six engravings of the paintings for sale by subscription at 1 guinea a set. He sold over 1,240 sets. Vertue saw that "he had daily subscriptions come in £50 or £100 in a week, there being no days but persons of fashion and Artists came to see these pictures". The prints were pirated by print-sellers and Hogarth campaigned for protection. An astute businessman and a skilled artist, he did not publish his next Modern Moral Subject, *The Rake's Progress*, until the Engravers' Copyright Act became law in 1735.



An engraved plate for one of the *Hudibras* prints



Detail from *The Harlot's Progress* Plate 3

The Harlot's Progress changed Hogarth's life. He bought a house in Leicester Square and he was sufficiently comfortably off to become involved in such charitable activities as Thomas Coram's campaign for a Foundling Hospital for abandoned babies. He painted Coram's portrait, designed a fine handbill and encouraged fellow artists to join him in giving paintings to hang in the Hospital, creating our first public art gallery.



Detail from *The Beggar's Opera*

Hogarth, the theatre and music

Nothing else fired his imagination like the theatre. His first really successful painting showed a scene from *The Beggar's Opera* in 1728. "Subjects I considered as writers do", he wrote in his *Autobiographical Notes*; "my Picture was my Stage and men and women my actors."



Hogarth's close friends included actors, playwrights, scene-painters and impresarios. His 1738 engraving of *Strolling Actresses Dressing in a Barn* marked the banning of such performances by the Licensing Act. (Such a troupe could have performed in the assembly room of Chiswick's George & Devonshire pub.)



Detail from *David Garrick*



Hogarth's life-size painting of David Garrick as Richard III sold for an unheard-of £200 and his engraving of the celebrity actor was extremely profitable. Garrick remained a friend and gave lead urns for the Hogarths' Chiswick gateposts.

Hogarth depicted music everywhere in London. Indeed he would have known it at home as his wife's Welsh uncle, David Lewis, was a harpist and his son, John, played the flute. Hogarth loved dining, drinking and singing in jolly company; he joined clubs like the Academy of Ancient Music and the Freemasons. On his 5-day *Peregrination of Kent* with friends in May 1732, they stayed in inns, visited historic places, larked about and sang at every opportunity.

Hogarth the artist

William Hogarth became the leading artist of his generation. He set up the St Martin's Lane Academy in 1735 using the equipment he had inherited from Thornhill's drawing school. This ran for 30 years on a co-operative basis and formed a focus for the development of the rococo style in Britain.



Hogarth spent some years developing a theory of art. He included a palette with a scrolling *Line of Beauty* in his 1745 self-portrait and the following year David Garrick teased him, writing "I have been lately allarm'd with some Encroachments of my Belly upon the Line of Grace and Beauty, in short I am growing very fat". Hogarth was a great painter but struggled with writing. Help came from Chiswick neighbours, Dr Thomas Morell and James Ralph, the American journalist and critic, and his book *The Analysis of Beauty* appeared in 1753.



In 1757 Hogarth succeeded his wife's brother, John Thornhill, as Sergeant-Painter to the King.

Supervising royal painting contracts proved very profitable and Hogarth told Ralph, "till fame appears to be worth more than Money I will always prefer Money to Fame". Hogarth painted a new self-portrait, but his amendments to it confirm that his later years were not so happy as he fell out of favour with the younger generation of artists.

Hogarth's Chiswick

The Hogarths bought a second home in fashionable Chiswick in 1749. The household included Jane's mother and a cousin, Hogarth's sister and their servants. Though they had no children of their own, they could now foster foundling children 'in the country'.



Hogarth's view of his home across Chiswick Common Field

Classical scholar Dr Thomas Morell was married to Anne Barker of Chiswick Grove; they lived in Chiswick Lane close to the Hogarths. In the 1740s Morell wrote libretti for Handel, including *Judas Maccabeus*, *Jephtha* and *Theodora*. Thomas was "very happy in Hogarth's acquaintance" and asked to be buried beside his great friend.



Other Chiswick residents included musicians, a favourite soprano of Handel's, Lisabetta du Parc (La Francescina), was part of the Townley family circle at Corney House in Chiswick. And Scots poet David Mallet, who worked with his fellow Scot James Thompson on the lyrics for Arne's *Rule Britannia*, lived on Strand on the Green.

From 1760 Hogarth suffered bouts of serious illness and painted less. On Thursday, 24 October 1764 he worked on his engraving, *The Bench*, at Chiswick but was too unwell to work the next day. He was taken to his town house while Jane remained at Chiswick. He became very ill that night and died cradled by his wife's cousin, Mary Lewis, who had helped run the print business for years. He was buried at St Nicholas Church on 2 November.



London Evening Post 28 October 1764
 'In Hogarth were happily united the utmost force of human genius, an incomparable understanding, an inflexible integrity and a most benevolent heart. No man was better acquainted with the human passions, nor endeavoured to make them more subservient to the reformation of the world than this inimitable artist. His works will continue to be held in the highest estimation, so long as sense, genius and virtue shall remain among us'.