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

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

INTERVAL of 30 minutes

T Ame (1710-1778)

Harpsichord Concerto No. 5 in G minor

i     Largo - Allegro

ii    Allegro con spirito

iii  Allegro moderato

T Ame (1710-1778)

‘Myself I shall adore’ from Semiramide

An artistic life readings by Lars Tharp

T Ame (1710-1778) & David Garrick (1717-1779)

‘Heart of Oak’

T Ame (1710-1778) & James Thompson/David Mallett

‘Rule Britannia’ from King Alfred

W Boyce (1711-1779)

Symphony No 1 in B flat major

i    Allegro

ii   Moderato e dolce

iii  Allegro

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

G F Handel (1685-1759) & Thomas Morell (1703-1784)

‘O thou bright sun’ from Theodora

Hogarth & Music readings by Rosalind Knight

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 Ame (1710-1778)

‘Come Friends and Companions’

Anonymous Street ballad

‘Strawberry Hill’

G F Handel (1685-1759)

‘Prison Scene’ from J. C. Pepusch (1667-1752) & John Gay (1685-1732)

A CELEBRATION of WILLIAM HOGARTH

for the 250th anniversary of his death

SATURDAY 25 OCTOBER 2014
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 easy 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 deshabille 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.

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.

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.)

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.”

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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’. 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, Jeptitha 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 and at Sir James Thornhill’s Covent Garden academy he met the painter’s daughter, Jane, and eloped with her in 1729.

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.

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Hogarth’s view of his home across Chiswick Common Field

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’. 