

# NEWSLETTER

of

## The American Handel Society

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American Handel Festival. 21-24 Feb, 2013.  
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*Angelica Kauffmann, British, born in Switzerland, 1741-1807 Portrait of Sarah Harrop (Mrs. Bates) as a Muse ca. 1780-81 Oil on canvas 142 x 121 cm. (55 7/8 x 47 5/8 in.) Princeton University Art Museum. Museum purchase, Surdna Fund and Fowler McCormick, Class of 1921, Fund 2010-11 photo: Bruce M. White*

### CONFERENCE REPORT: AHS FESTIVAL AND CONFERENCE, FEBRUARY 21 - 24, 2013

The American Handel Society Festival and Conference returned this year to Princeton, where once again some of the world's most distinguished scholars and musicians converged for a stimulating and exceptionally well-attended weekend of music, talks, and happy reunions. If beautiful music and outstanding scholarship were not enough, another draw to this year's conference was the exciting new acquisition by Princeton's Firestone Library: a manuscript copy of Handel's *Berenice* from the Aylesford collection, which had once belonged to Charles Jennens but had been missing for nearly a century. The manuscript was on exhibit throughout the festival, and will now be available for study to scholars from around the globe.

The festival, which took place between February 21 and 24, was framed by two concerts performed by

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### FROM THE PRESIDENT'S DESK

The American Handel Society Festival & Conference held at Princeton University in February and described elsewhere in this issue of the Newsletter was an unqualified success. Thanks are due to Wendy Heller and her colleagues in the Princeton University Music Department for organizing and hosting this stellar event, and for providing an array of outstanding concerts. Special thanks are due to the Program Committee and its Chair Robert Ketterer for assembling a splendid selection of speakers and topics. The next AHS Festival and Conference will take place in April 2015 at the University of Iowa; further details will be forthcoming.

The Secretary/Treasurer reminds all members that it is time to pay membership dues for 2013. This can be done the old-fashioned way with a check, or via Paypal on the AHS website. It is now possible to pay membership dues to our sister societies, The London Handel Institute and the G.F Händel-Gesellschaft, via Paypal.

Finally, the death of conductor and Handel enthusiast Stephen Simon in January of this year should cause us all to remember and acknowledge his pioneering work, and that of his contemporaries including Brian Priestman and Johannes Somary, who died a year earlier, in performing and recording Handel's oratorios and operas in the 1960s and 70s. Simon's recording of *Solomon* was nominated for Grammy Award in 1969 and he was director of the Handel Festival in New York from 1971 to 1974. He moved to Washington, D.C. in 1976 and started the Handel Festival Orchestra, which performed at the Kennedy Center and revived many of Handel's lesser-known works. In recent years he had concentrated primarily on providing programs and recordings of classical music for children.

— Graydon Beeks  
Pomona College

the internationally-acclaimed period ensemble, the English Concert, directed by Harry Bicket. Following a reception and a public lecture by Telemann scholar Steve Zohn, the first concert, held in Princeton's majestic Richardson Auditorium, included performances of Purcell's *King Arthur Suite*, Handel's Concerto Grosso, Op. 3, No. 2, and selections from all three suites of the *Water Music*. Also on the program was a Telemann concerto for viola, TWV 51:G9, performed by violist Alfonso Leal del Ojo, and a gripping performance of Bach's A minor violin concerto, BWV 1041, by Nadja Zweiner.

The international and wide-ranging scope of the conference was already in evidence during Friday morning's paper session, "Response and Reception." First, Luca della Libera explored two sacred vocal works by Alessandro Scarlatti written in a style deemed "imperfetto" (imperfect) by one of his contemporaries: the *Missa defunctorum* and a *Salve Regina* from 1703, which both combine *antico* techniques of cantus firmus and cyclical construction with typically baroque *topoi* (lament bass and text painting) and freer harmonic language. These connect to Handel by way of their possession by Cardinal Ottoboni, Handel's patron in Rome, and eventual migration to British libraries. Evan Cortens then spoke about the music of Christoph Graupner, Handel's contemporary in Hamburg, whose German cantatas—usually considered a sacred genre—make interesting connections to Handel's Hamburg operas, including *Almira* (1704), notably in their idiosyncratic use of *da capo* form.

Oxford historian Michael Burden then gave a fascinating account of a 1787 London revival of Handel's *Giulio Cesare*, whose producers apologized for the "incongruities" of Handel's original opera, making changes to align the plot more along Metastasian ideals and inserting well-known arias from other operas favored by the Italian singers. Such an approach revealed interesting connections between a public who desired to hear Handel's music but who craved a more contemporary work. Next came Todd Jones's discussion of Handel's reception in colonial and post-revolutionary America up to the founding of Boston's Handel and Haydn Society in 1815. Tying the religious and economic interests of early Americans to known performances of Handel's music in the British colonies, Jones found that Handel's operas and chamber music were often neglected in favor of his oratorios, and connect to a longstanding tradition of "genteel" music in the United States.

For the final paper of this session, the distinguished scholar of American history, Stephen Nissenbaum, returned for his third consecutive paper at the festival to give a wonderful and enthusiastically-received paper on "How Handel's *Messiah* Became a Christmas Tradition." Nissenbaum, who has already written a definitive book on the history of Christmas in the United States, turned to early British and American documents detailing performances of *Messiah* in London and Boston between 1815 and the 1830s to explain how this international phenomenon came to be. He discovered that beginning around 1815, performances of *Messiah* were tied to Unitarian efforts to revive Christmas itself, dissociating it from the drunkenness and begging practices that had come to characterize the holiday in early American society. Rather than being just a religious tradition,

*Messiah* by the 1830s had become a cultural practice that represented a newfound emphasis on domestic life and the emerging bourgeois family in both Britain and the U.S. One of Nissenbaum's many interesting conclusions was that it was largely due to the efforts of religious dissenters on both sides of the ocean—Methodist in Britain and Unitarian in the United States—that the traditional Easter connotations of *Messiah* were changed.

Friday's afternoon session, "Compositional Issues," was devoted exclusively to Handel's music, and the three presentations delved into more detailed issues of materials and chronology offered by Handel sources. Fred Fehleisen drew upon his earlier examination of melodic and sequential gestures found in *Messiah* to discuss similar gestures that seem to link contiguous movements in a contemporaneous work, Handel's Concerto Grosso Op. 6, No. 6. Pastoral descending-third motives from *Messiah*, and the suggestive formal expectations that Handel sets up through their rhythmic presentation, creep into similar moments of Op. 6/6, particularly the Musette, which according to Fehleisen (citing Burney) may have been the concluding movement in Handel's own performances. In the next paper, Amanda Babington discussed the nine sketches Handel left for three movements of *Messiah*, preserved in two sources of the Fitzwilliam Collection. Babington explored the implications these sketches have for our understanding of Handel's most famous work, particularly because not all of the sketches were originally intended for *Messiah*.

Donald Burrows concluded the session with a lively and informative talk about the several modifications Handel and his librettists made to *L'Allegro & Il Penseroso* during the work's creation and early performances both in London and Dublin around 1740. In a presentation as entertaining as it was erudite, Burrows reconstructed a portion of one of these performing versions, using letters between Charles Jennens and James Harris, Handel's autograph and performing scores, and the original word-book as a guide. In perhaps the festival's most memorable moment, Burrows' presentation concluded with an impromptu performance by what can only be described as a quartet of giants in the field of Handel studies: Ellen Harris, Ruth Smith, Graydon Beeks, and Professor Burrows himself at the harpsichord.

Following this, attendees were treated with a lecture-demonstration by Nicholas Lockey and John Burkhalter on a music manuscript once belonging to a certain "Miss Baring," now located in the Firestone Library at Princeton. Lockey and Burkhalter were not only able to identify several pieces copied in the manuscript that had previously been unknown, but through a series of musical demonstrations with harpsichord, recorder, and voice, were able to share a number of these unknown works.

A highlight of the American Handel Festival is always the Howard Serwer Lecture, the keynote speech of the conference, and this year we were honored to have as our speaker the distinguished Oxford professor, Reinhard Strohm, whose voluminous work on Handel and eighteenth-century music are known to everyone who has studied the topic today. Taking as a point of departure recent considerations of *opera seria* as a form of social ritual by scholars such as Martha Feldman, Strohm in his lecture considered the "problem of ritual in opera as applied to

Handel,” exploring the nature of ritual and considering what it might have meant to Handel’s audiences. In the live presentation of the opera, ritual could take on repetitive social dimensions, such as in dances and choruses, as well as its obligatory happy endings, but could also play itself out in an opera’s plot: in incantations, oaths, celebrations, and coronations, among many others. Such rituals provided different models for different audience members, from representing certain kinds of moral lessons or truths to providing a threatening ultimatum to lesser subjects of the king or court.

Finally, the eventful first day was crowned by a spectacular performance of Handel’s *Dixit Dominus* by the Princeton University Chamber Choir, directed by Gabriel Crouch, held in the Taplin Auditorium. The intense musicality and enthusiasm of the Princeton ensemble were inspiring to watch and hear, and the performance was the topic of many conversations the following morning.

Saturday began with a morning session called “Archival Research.” Triola O’Hanlon opened the session with a discussion of manuscript Handel sources at the Mercer Hospital in Dublin, which reveal much about performing forces available there until 1780. Joseph Darby gave a detailed account of music sold by subscription between 1727 and 1797, fleshing out the wide variety of patrons who bought printed music, as well as the varying popularity of different composers’ works in Britain. Focusing on the Concerti Grossi, Op. 6, Darby found that Handel’s scores, though among the poorest sellers in terms of number of sales, made a considerable amount of money due to the high prices Handel charged for them. Ellen Harris opened the second half of the session with a fascinating account of the required oaths of allegiance taken by royal office holders under George I, a requirement that extended to the directors of the Royal Academy of Music. Harris discovered, for the first time, several scrolls neglected and untouched for nearly 300 years that contained the signatures of several directors who made the oaths upon the founding of the Royal Academy in 1720. Finally, Ruth Smith closed the session with an extensive account of the life and contributions of Charles Jennens, recently the subject of an exhibition overseen by Smith at the Handel House in London from November 2012 to April 2013.

The afternoon session on “Performance and Production” opened with an exciting paper by Richard King that explored new questions about Handel’s use of the basso continuo. King examined a short recitative from *Alessandro*, where Handel’s Autograph clearly marks the notes of a chord that were likely intended for a cellist playing in multiple stops while doubled by a contrabass. Pursuing evidence from a wide variety of sources, including thoroughbass treatises, employment records of musicians during Handel’s time, and iconographic evidence of the period, King’s compelling hypothesis was that a double bass may have been a regular part of the Baroque basso continuo. Following this, Matthew Gardner presented a paper on the singer Anastasia Robinson, summarizing her career activities between her first appearances in the 1713-14 revivals of *Rinaldo* to her final role in *Giulio Cesare*. Saturday’s last paper was read by Geoffrey Burgess, who considered the life and

career of Marie Sallé in light of a poetic parody of Jean-Féry Rebel’s *Les caractères de la danse* from 1721.

One of the festival’s most highly anticipated events came on Saturday evening with a special panel discussion about the Metropolitan Opera’s 2012 production of *The Enchanted Island*, an English-language Baroque opera inspired by the eighteenth-century pasticcio. The opera, whose plot is a loose and humorous “mash-up” of Shakespeare’s *Midsummer Nights Dream* and *The Tempest*, features the music of Handel, Rameau, and Vivaldi, among others, and starred such operatic luminaries as Danielle de Niese, Joyce DiDonato, and Plácido Domingo. Four people who were closely involved in the opera’s creation participated in the panel: musicologist Ellen Rosand, who helped compile the music, Paul Cremona, the dramaturg at the Metropolitan Opera who aided in the opera’s concept design, harpsichordist Bradley Brookshire who played the continuo in the premiere, and Anthony Roth Costanzo, a countertenor who sang the roles of Ferdinand and Prospero in the first production. Also present was Lawrence Malley, an internationally-renowned Shakespeare scholar and professor of English at Yale University. The panel discussed the unique issues that arise when staging Baroque opera, the nature of adapting theatrical works and corollary practices in Handel’s time, and the problem of introducing modern audiences to centuries-old musical and theatrical conventions. After the panel discussion, conference attendees were treated with a rare concert of Handel arias in Princeton’s Chancellor Green by Mr. Costanzo, accompanied on harpsichord by Dr. Brookshire, which included arias from *Orlando*, *Giulio Cesare*, and others.

The final session on Sunday morning, “Oratorio,” began with Kenneth Nott’s exploration of psalm genres in Handel’s oratorios. Taking into consideration the precedents set by seventeenth-century biblical adaptations, Nott examined scenes from Handel’s *Samson*, *Joshua*, and *Susanna* to look for certain psalm-types such as hymns and laments to determine how Biblical stories were altered in pursuit of dramatic, nationalistic, or ritual-liturgical ends. Joyce Irwin concluded the academic portion of the conference with a detailed account of Handel’s *Saul* both in relation to its musical and theological precedents, as well as its reception by the later eighteenth-century theorist, John Brown.

The festival concluded with a trip to New York’s Carnegie Hall, where we were once again privileged to hear Harry Bicket direct the English Concert, this time in a complete concert performance of Handel’s *Radamisto* with a star-studded cast. David Daniels sang the role of Radamisto, Patricia Bardon was Radamisto’s wife Zenobia, Brenda Rae played the scorned wife Polissena, and baritone Luca Pisaroni was the villainous Tiridate. The performances were splendid, as expected, and the music was sensitively interpreted and magnificently sung. Surrounded by such distinguished company and eminent New York setting, not to mention such wonderful music, I can think of no better end to such an eventful and stimulating weekend.

— Corbett Bazler  
Eastman School of Music

## H & H JEPHTHA AND CAMBRIDGE JEPHTHA SYMPOSIUM

*Jephtha* is Handel's last and, some would say, greatest oratorio. Written over the span of months by a composer troubled by failing health, including a temporary loss of eyesight, the work's autograph leaves concrete, eloquent testimony to the composer's struggle to overcome the ravages of old age and physical infirmity (a facsimile of the autograph is easily accessed through [imslp.org](http://imslp.org)). The oratorio is an adaptation of one of the most dramatic and intriguing stories from the Old Testament, found in the Book of Judges. Approached by the elders of Israel to lead the fight against Ammonite oppression, Jephtha strikes a bargain with them stipulating that, if successful in battle, he is given leadership of Israel as its Judge. Before going into battle Jephtha strikes another bargain, this time with God: If successful in the fight, what or whoever first greets him on return will be offered up as a sacrifice. Upon return from battle, Jephtha is greeted by his daughter, his only child, thus confronting the victorious leader with the obligation to sacrifice her. This tragic turn of events is why this particular biblical tale is sometimes called "Jephtha's Rash Vow." In fact, one of the sources for the libretto of Handel's oratorio is a 16<sup>th</sup>-century Latin play by George Buchanan, entitled *Jephthe sive Votum* (*Jephtha or the Vow*). Handel's oratorio takes a less tragic turn in its ending, with an angel appearing and explaining that the daughter may be saved if she is devoted to God in "pure and virgin state."

The story of Jephtha is one of a family of archetypal "child sacrifice" narratives that populate the literary landscape: Abraham and Isaac, Agamemnon and Iphigenia, Idomeneo and Idamante. It is a typical biblical tale which, in the words of Eric Auerbach, is "fraught with background" (*Mimesis*, p.12). In other words, the narrative (which in Judges is quite brief) suggests and resonates with broad, fundamental issues of life and death, God and humankind. Handel's version of this dramatic story is widely regarded as a profoundly spiritual and philosophical work.

On May 3 and 5, the Handel and Haydn Society (hereafter H & H) performed *Jephtha* in Symphony Hall in

### SPECIAL OFFERS FROM THE AMERICAN HANDEL SOCIETY

The American Handel Society is offering sets of back issues of the *Newsletter* for the price of \$10 per year (three issues each), going back to the first year, 1986. All volumes are available, but some numbers are in short supply. We reserve the right to supply photocopies of individual numbers where necessary. In addition, the AHS has a limited number of copies of *Handel and the Harris Circle* at the price of \$7. This attractive and important booklet, written by Rosemary Dunhill, provides a useful introduction to the rich Harris family archive, recently deposited at the Hampshire Record Office in Winchester and discussed by Donald Burrows in the December 1996 issue of the *Newsletter*. For further details, contact the *Newsletter* Editor.

Boston, under the direction of Harry Christophers. What follows is a review of the Friday evening (May 3) performance. When the Overture began I knew immediately that this would be a special interpretation. The orchestra played expertly, with clarity, dynamic nuance and great rhythmic vitality. The trick in Baroque instrumental performance is to articulate sharply the numerous small rhythmic figures without sacrificing long-range phrasing. This essential quality is clearly second-nature to the H & H orchestra. While one doesn't attend the performance of a Handel oratorio primarily to hear the orchestra, an indifferent accompaniment can ruin the best choral and solo singing. In this case, the orchestral support was superb.

Superb also was the chorus, which displayed the same characteristics of clarity, expressive dynamics and rhythmic vitality as the orchestra. "No more to Ammon's god and king" was rendered with suitably pagan abandon. "O God, behold our sore distress" was intensely supplicatory and the final choruses for the first two Acts were appropriately climactic. Unfortunately, Handel's final chorus for Act III was cut, thus denying the audience another magnificent rendition (more on this later).

The solo parts were also expertly sung by Woodrow Bynum as Zebul, Robert Murray as Jephtha, Catherine Wyn-Rogers as Storgé. Jephtha's daughter, Iphis was portrayed by Joëlle Harvey (who sang the role of Tigrane in *Radamisto* at Carnegie Hall last February) and Iphis's betrothed, Hamor was sung by countertenor William Purefoy. During Friday's performance, at least, I felt that the women were on target from the beginning, while it took Jephtha and Hamor a little longer to hit their stride. Storgé's "Scenes of horror" and Iphis's "The smiling dawn of happy days" conveyed the appropriate sense of parental anxiety and carefree youth. By the middle of Act II all the soloists were fully in stride and, from this point on, the performance was marked by dramatic intensity and deep emotion. Iphis's "Happy they" was heartbreaking as was Jephtha's accompanied recitative "Deeper and deeper still." For the Act III Angel's arrival to set things straight and save Iphis, Teresa Wakim stepped from the soprano section of the chorus to give a marvelous rendition of the Angel's recitative and aria, all the more remarkable for the fact that she sang with the chorus throughout the evening.

H & H conductor, Harry Christophers deserves credit for bringing the diverse musical forces together in a committed and, at times, passionate performance of this oratorio. Tempos were well judged and the pacing was taught. The only blight on the evening was the cuts made from Handel's score. I readily concede that cuts in Handel oratorios are a practical necessity given the very real constraints of twenty-first century audience attention span and venue costs. Still, omitting most of Act III's Scene 2 including the oratorio's final chorus ("Ye house of Gilead") and ending with the more subdued "Theme sublime of endless praise" was for me a big letdown and a missed opportunity. Likewise, Zebul's "Pour forth no more" is definitely a da capo aria, and proceeding from the end of the aria's B section to the following chorus creates for this listener a bizarre tonal disjuncture. In fact, the cuts seem inspired by Winton Dean's appraisal of the oratorio (see *Handel's oratorios and dramatic masques*, especially pp. 601 and 616) written over fifty years ago, even though more recent scholarship has offered alternative interpretations (see, for example, my "Preface" to the HHA edition of *Jephtha*).

On the morning following the Friday *Jephtha* performance the MIT Theatre and Arts department sponsored a Symposium on the oratorio. Moderated by Prof. Ellen Harris (Professor Emerita, MIT), the symposium featured presentations by Prof. Margaret Murata (Professor, UC Irvine) and Ruth Smith (Cambridge, UK). The Symposium closed with performances of selected arias from *Jephtha* sung by Robert Murray and Joëlle Harvey, accompanied by Ian Wachthorn on harpsichord. There followed a brief panel discussion by the performers and presenters. Later that evening, longtime AHS member Lowell Lindgren, to whom the Symposium was dedicated, celebrated his retirement from full-time teaching at a dinner party attended by friends, colleagues and former students.

A review of these wonderful cultural events would be remiss without mention of the acts of violence that recently took place in the cities of Boston and Cambridge. Maestro Christophers made a brief speech before the Friday night performance, dedicating it to the people of Boston. I can only add that, in light of April's horror, the H & H concerts and MIT Symposium were visible and poignant signs of the cultural vitality and resilience of two great cities.

— **Kenneth Nott**  
**The Hartt School**  
**University of Hartford**

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## AMERICAN HANDEL SOCIETY CONFERENCE PRINCETON UNIVERSITY FEBRUARY 21-24, 2013

### Abstracts (Part I)

**Amanda Babington** (Manchester, UK): “Sketches for *Messiah*: pre-autograph activity”

Handel is well known for his lack of pre-compositional sketches. However, the few sketches that exist for *Messiah* are of interest not only for what they reveal of his pre-autograph compositional habits but also for how they fit into his compositional process as a whole. For the purposes of this paper, sketches are characterized by their existence on paper outside the autograph score, and reasons for this distinction will be made clear in the second half of the paper. The existing *Messiah* sketches, though few in number, are varied in appearance, suggesting that their function may have been equally varied. The nine sketches are now bound in two manuscripts, Fitzwilliam Museum, Cambridge Mss 260 and 263, the contents and dates of which differ greatly. Five sketches relate to the ‘Amen’ chorus, three to ‘Let all the angels’, and one is for ‘He was despised’. However, not all of the sketches were composed specifically for *Messiah* and the first half of this paper explores the relationship between the sketches’ origin and function, much of which is exposed through a detailed study of the two Fitzwilliam manuscripts. Some surprising results provide a link to Handel’s use of pre-existent material in *Messiah* and this leads to the second half of

the paper, which explores the impact of these findings on our understanding of the composer’s pre-compositional process in *Messiah*.

**Michael Burden** (University of Oxford): “When *Giulio Cesare* was not ‘Handel’s’ *Giulio Cesare*: The opera on the London stage in 1787”

It is well known that the performances of *Giulio Cesare* that took place at the King’s Theatre in March 1787 were of a version of the opera that would have surprised the composer. Crammed with music from his other works, the libretto presents the story supported by a medley of Handel’s tunes. The libretto offers us the following rationale: ‘The original, however, offering a great number of incongruities, both in the language and the conduct, several material alterations have been thought absolutely necessary, to give the piece a dramatic consistency, and to suit it to the refinement of a modern audience’.

This passage has been quoted in modern scholarship, but authors move swiftly on to higher things, seemingly embarrassed at such use of Handel’s music. But it is easy today to pour scorn on such a staging, and to consider this version as a ‘revival’, but to do the former would be a mistake, and to do the latter would be ahistorical.

But a hint from Richard Mount-Edgumbe suggests that all might not be as it appears:

In order to induce the king to visit the theatre called his own but which he seldom frequented, the *Giulio Cesare* of Handel was revived, or rather a medley from his Italian works, of little of the original was retained and many of his most favourite songs from other operas were introduced, Verdi prati, Dove sei, Rendiserenoilciglio, and others. This ancient music was particularly suited to Rubinelli and familiar to Mara, both of whom sang it incomparably well. Their Majesties did, indeed, command a performance of the opera, that given on 17 March 1787, and Mount-Edgumbe’s mention of ‘ancient music’ draws our attention to the fact that the music used in the piece was not (noticeably) altered.

So what were the ‘incongruities’ that were removed by the ‘material alterations’? What was the ‘dramatic consistency’ required by the ‘refinement of a modern audience’? To answer these questions, this paper revisits the 1787 version of Handel’s *Giulio Cesare*, and places it in the context of both the London operas of the 1780s and on the contemporary artistic changes that were taking place at the King’s Theatre.

**Geoffrey Burgess** (Eastman School of Music): “Behind Handel’s Terpsichorean Muse: Prévost, Sallé and the Setting of Dance to Poetry”

Handel’s collaboration with the famous French dancer Marie Sallé in *Rinaldo*, *Alcina*, *Ariodante* and the 1734 revival of *Il pastor fido* has attracted the interest of modern dance and music scholars. Sallé’s presence on the London stage was won through her impeccable technique, training in the French school — notably under Françoise Prévost — and her ability to match choreography to the dramatic situation. One of the dancer’s best-known demonstration pieces *Les caractères de la danse*, which she performed in both Paris and London from 1725, gives important clues into the choreographic style that

lay behind the dance in Handel's London productions. This telescoped dance suite representing the diverse characters of the standard dance forms of the day, was composed around 1715 by Jean-Féry Rebel for Prévost, who held exclusive rights to its performance up to the mid 1720s. A poetic parody of Rebel's music published anonymously in the *Mercur de France* in 1721 has traditionally been interpreted as an indicator of a strong pantomimic component in Prévost's and Sallé's choreographies. Bringing fresh evidence on the identity of the poet and the parody's intended audience and function, this paper argues that the poetic narrative pertains not so much to Prévost's dance but to the dancer herself, and particularly scandalous rumors surrounding her private life. This extraordinary case study of the 'transcription' of dance characters into poetic form, not only sheds new light on the relationship between choreographic, musical and literary practices in Handel's day, but addresses the crucial question of the place of pantomime in early 18th-century theatrical choreographies.

**Donald Burrows** (The Open University, Milton Keynes, UK): "Milton from the Lego box: Handel's performing versions of *L'Allegro & Il Penseroso*"

The text of James Harris's arrangement of John Milton's poems *L'Allegro* and *Il Penseroso* as a libretto intended for Handel, dated 5 January 1739/40, now found in the Malmesbury papers at Hampshire Record Office, was first published in 2002. It is complemented by letters between Harris and Charles Jennens that illuminate the process by which Harris's text was re-shaped into the version that Handel composed in January-February 1740, and first performed on 27 February as *L'Allegro, il Penseroso ed il Moderato*.

The work saw several different performing versions in Handel's subsequent revivals. As usual, many changes were stimulated by variations in the successive casts of solo singers. However, there were other factors as well: new movements drew on additional lines from Milton's poems, and the sequence of movements in Part Two was radically re-shaped when Handel decided to drop Jennens's original Part Three (*Il Moderato*).

The evidence for the performing versions of Handel's revivals is incomplete in some details, but the general patterns can be reconstructed from his autographs, his performing score and the printed word-books. (A surviving copy of the word-book for the 1743 revival has only recently been located.) This paper will review the choices that Handel made in his successive performances, with particular reference to the selection and sequence of Milton's texts.

**Evan Cortens** (Cornell University): "The Legacy of the Hamburg Opera in the Cantatas of Christoph Graupner"

George Frideric Handel's contemporary Christoph Graupner (1683–1760) has received comparatively little consideration in the musicological literature. Born in rural Saxony, Graupner studied at the Leipzig Thomaschule under Johann Kuhnau. In 1706 he moved to Hamburg to work at the *Oper am Gänsemarkt* where he made the acquaintance of Handel, who had worked there since 1703. While details of their relationship are lacking, Winton Dean and John Merrill Knapp suggest that Graupner may have directed Handel's *Daphne* (1708).

Yet both composers soon left Hamburg: Handel for Italy and Graupner for the landgraviate of Hessen-Darmstadt.

Landgrave Ernst Ludwig, who heard Graupner when he visited Hamburg, hired him first as Vice-Kapellmeister in 1709, promoting him to Kapellmeister in 1711. While it was Graupner's operas that impressed the landgrave, he would write only a handful of them in Darmstadt, only one of which survives complete. On the other hand, he wrote over 1,400 sacred cantatas, evenly distributed over his fifty years as Kapellmeister.

In this paper, I will discuss selected Graupner cantatas in light of their relationship with the repertory of the Hamburg opera. Specifically, I will draw examples from two cantatas with texts by court poet G. C. Lehms, "Mein Herz schwimmt im Blut" and "Vergnügte Ruh, beliebte Seelenlust," familiar today because these same texts were set by J. S. Bach. I shall explore how the Italian style, so evident in Handel's only surviving Hamburg opera *Almira* (1704), can be found in these works. In Graupner's cantatas, a genre at the contested intersection of the theatrical and the theological, we see the fraught place of the cantata within the church.

**Joseph Darby** (Keene State College): "The Demographics of Subscription Concertos in Eighteenth-Century Britain: Handel and His Contemporaries"

Composers and publishers in eighteenth-century Britain used the subscription method of selling music to manage production costs, improve sales, and provide a reliable system of distribution. The subscription method was particularly useful in financing the high costs of publishing concertos — which often appeared in weighty partbooks up to seven parts per concerto, and in sets up to twelve concertos each. When a sufficient number of buyers allowed a proposed subscription to become published, a list of subscribers would be posted in the work's first edition, often sewed into the partbook of a featured instrument.

Although the subscription method accounted for a fraction of total music sales in eighteenth-century Britain, the transactions recorded by subscription lists provide useful demographic information about buyers in the marketplace — e.g., name, title, social class, gender, profession, and residence. This paper provides an analysis of roughly 5000 subscribers from thirty-two subscription concertos published in Britain between 1726 and 1797, with an emphasis on G.F. Handel's *Twelve Grand Concertos* (publ. 1740). The data for this study were compiled via first-hand examination of subscription lists and newspaper advertisements at libraries and archives in London, Newcastle, New York, and Washington, D.C.

## NEWSLETTER of

### The American Handel Society

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## The American Handel Society – Membership Form

Please mail the completed form and appropriate membership dues as instructed below:

Name \_\_\_\_\_ Date \_\_\_\_\_

Address \_\_\_\_\_

State/Country \_\_\_\_\_ Postal code \_\_\_\_\_

E-mail address \_\_\_\_\_ Phone \_\_\_\_\_

I agree to have the following listed in a printed Directory of AHS Members (check as appropriate):

Home address       Phone number       E-mail address

Class of Membership — Circle applicable cell(s) (for current calendar year, unless otherwise specified)	\$	£	€
Regular	25	15	20
Joint (one set of publications)	30	17	25
Donor	40	23	34
Student or Retired	15	8	10
Sponsor	65	38	55
Patron	130	80	110
Life	400	250	320
Subscriber	30	20	24
Membership in the Georg-Friedrich-Händel-Gesellschaft – Regular	35	-	25
Membership in the Georg-Friedrich-Händel-Gesellschaft – Student*	15	-	10
Friend of the Handel Institute, London – Regular	35	20	-
Friend of the Handel Institute, London – Student*	18	10	-
<b>TOTAL REMITTANCE</b>			

\* - This organization does not have a reduced rate for retirees.

Those paying in dollars or sterling should make their checks payable to THE AMERICAN HANDEL SOCIETY and mail them to Marjorie Pomeroy Kelly, Secretary/Treasurer, THE AMERICAN HANDEL SOCIETY, 49 Christopher Hollow Road, Sandwich, MA 02563. Those wishing to pay in Euros should remit to Stephan Blaut, Treasurer, Georg-Friedrich-Händel-Gesellschaft, Gr. Nikolaistrasse 5, 06108 Halle (Saale), Federal Republic of Germany, and indicate that the payment is for the account of the AHS. Friends of the London Handel Institute may also pay their AHS dues in sterling by making their checks payable to The Handel Institute and mailing them to Ms. Sylvia Levi, Hon. Treasurer, The Handel Institute, 254A Kew Road, Richmond TW9 3EG, with the appropriate annotation.

Online payment options are available at <http://americanhandelsociety.org/Join.html>.

**Payments in dollars for GFH or HI memberships must be received before 1 June.**

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## The American Handel Society

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