

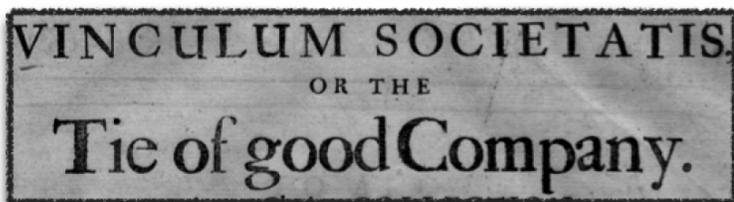
NEWSLETTER

of

The American Handel Society

Volume XXIX, Number 2

Summer 2014



The images are from *Vinculum societatis, or, The tie of good company*: being a choice collection of the newest songs now in use: with thorrow bass to each song for the harpsichord, theorbo, or bass-viol. London, 1687-1691. From the Rita Benton Music Library Special Collections at the University of Iowa Libraries.

FROM THE PRESIDENT'S DESK SUMMER 2014

I urge the members of the society to begin making plans to attend our joint meeting with the Society for Seventeenth-Century Music (SSCM) next April in Iowa City, Iowa. The Program Committee, consisting of members of both societies under the leadership of Wendy Heller, will shortly begin the process of selecting papers for the conference sessions. Concerts will include performances of Monteverdi's *Vespers of 1610* and Handel's *Judas Maccabaeus*, and Nicholas McGegan, Honorary Member of the AHS Board of Directors, has agreed to give the Howard Serwer Memorial Lecture. Additional information can be found on the conference website: <http://clas.uiowa.edu/classics/jointmeeting>.

Members of the AHS will have been saddened to hear of the death on September 24, 2014 of Christopher Hogwood, founder and longtime conductor of the Academy of Ancient Music and artistic director of the Handel & Haydn Society of Boston from 1986-2001. Active as both a performer and scholar, he will be particularly remembered by Handelian for his 1984 biography of the composer and for his numerous recordings of Handel's music. Less interventionist than some of his contemporaries – and perhaps for that very reason – many of his Handel recordings have stood the test of time, including his landmark 1980 recording of *Messiah*, which attempted to replicate the version and performing forces employed at the Foundling Hospital in 1754.

The AHS also mourns the passing of longtime member Paul Breidenbach on July 29, 2014. A cultural anthropologist who taught for 36 years at Loyola University in Chicago, Paul was a great lover of baroque music, especially opera, and was a regular presence at performances in Europe and the United States, including those of Handel's operas in Halle and Göttingen. What many of us who knew him through Handel's music did not know, I suspect, is that he was also a keen bluegrass and folk musician who sang and played dobro with Chicago groups Hot Tamales and Brushfire.

— Graydon Beeks

Joint Meeting of the The American Handel Society &
The Society for Seventeenth-Century Music

THE UNIVERSITY OF IOWA
IOWA CITY, IOWA
APRIL 23-26, 2015

The program will include:

- Four days of scholarly paper sessions and panels

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- The AHS Howard Serwer Memorial Lecture, given this year by Nicholas McGegan
- Three musical events performed by University of Iowa and Iowa City groups:
 - Monteverdi's 1610 Vespers; pre-concert lecture by Jeffrey Kurtzman
 - A recital of organ music from the 17th and 18th centuries
 - Handel's oratorio Judas Maccabaeus
- Board and Member meetings of the two Societies

Information on conference rates will be provided with registration information by early 2015. The meeting will take place at the University of Iowa and the Sheraton Iowa City Hotel. The Hotel is at the center of Iowa City's pedestrian mall with a large selection of shops and eateries within minutes' walking distance of the conference venues. Spring should have arrived by that time in April, and the flowers and bushes should be blooming. It's a beautiful time to visit.

Getting to Iowa City:

Iowa City, Iowa is on Interstate 80, about 60 miles from the Iowa-Illinois border at the Mississippi River. We are about 5 hours drive from St Louis and Minneapolis St Paul, about 4 from Chicago. Megabus and other bus services are available from Chicago and Des Moines.

The closest and most convenient airport is the Eastern Iowa Airport (airport code: CID) located in Cedar Rapids, Iowa, about 30 minutes north of Iowa City. From there it is possible to rent a car or to get limo and shuttle service to Iowa City. It is also possible to fly into Moline, IL, and Des Moines, IA, each +/-1.5 hours drive from Iowa City on I-80. There is Megabus service from Des Moines. From Moline it's easiest to rent a car.

For further information contact the local organizer Prof. Robert Ketterer (robert-ketterer@uiowa.edu). For information on abstracts and the program, please contact Prof. Wendy Heller (wbheller@princeton.edu).

HANDEL INSTITUTE CONFERENCE AWARDS

Applications are invited for **Handel Institute Conference Awards**. These new awards, which are available for a trial period, are intended for individuals who wish to attend an overseas conference in order to read a paper on Handel (or on a Handel-related subject) that has already been accepted by the conference organisers.

The awards are open to UK residents who wish to attend a conference elsewhere and to overseas residents who wish to attend one in the UK. Awards will relate to the cost of travel and/or accommodation, and applications must be submitted before expenditure is incurred.

Preference will be given to applicants who are postgraduate students or early-career academics and to those wishing to attend a biennial conference of the American Handel Society, an annual conference of the Georg-Friedrich-Händel-Gesellschaft (in Halle) or a conference of the Handel Institute; but the field is not limited in either of these ways.

Applications should include the following information:

- name, email address and institutional affiliation (if any) of the applicant;
- details of the conference: title, organising body, place, date(s);
- title and abstract of the paper to be delivered (not more than 300 words);
- evidence that the paper has been accepted by the conference organisers;
- details of travel and/or accommodation costs (based on cheapest reasonable estimates);
- details of any financial assistance (for this purpose) already received;
- details of any outstanding applications for such financial assistance.

There is **no deadline** for applications, which should be sent to c.r.timms@bham.ac.uk or Colin Timms, Department of Music, University of Birmingham, Edgbaston, Birmingham, B15 2TT, UK.

**HANDEL: OPERA AND RITUAL
ABSTRACT OF THE HOWARD
SERWER LECTURE, PRINCETON, 22
FEBRUARY 2013**

The lecture continues the author's efforts to integrate the study of Baroque opera with that of early modern theater in general. Theater research has sometimes unravelled meanings of this public art which opera research, in its specialization, has failed to appreciate. The uses and functions of ritual, relatively familiar to historians and theorists of the theater, are rarely mentioned in Handel studies.

The "ritual discourse" is at home in the opera business and the media. It occasionally touches Handel: Heike Hennig's dance opera *Rituale* (Leipzig, 2008) is entirely performed with the master's opera music. Authors of transcultural theory including Victor Turner, Stanley J. Tambiah, and Wole Soyinka, emphasize the affinity of theater and ritual. References to ritual in the modern cultural sphere can be conversational and ironic. Opera itself is widely seen as a particularly ritualistic kind of theater.

The lecture seeks to turn the concept of ritual into a useful tool for the exegesis of Handel's operas and their contexts. It proposes a definition of ritual that stresses cultural consensus, stereotypical forms, symbols of authority, transformative purposes, and an affinity with staged performance and verbal action.

Rituals conforming to these criteria are often shown in Handel's operas. Scenes reflecting courtly rituals of Handel's own time are, for example, "actual" coronations (*Almira*, *Giustino*) or courtly dance (*Ariodante*). The conventional community celebration at the happy ending corresponds perhaps to Arnold van Gennep's ritual of "integration," the last stage of the rites of passage. The happy reunions that conclude the operas use the music of appropriate courtly dances such as the rigaudon (*Radamisto*). Ceremonial speeches using strict formulas, or dialogues in short, corresponding arias ("Così m'alletti" in *Vincer se stesso*), resemble rituals of "assurance" or "rejection" ("Se la mia pace" in *Imeneo*). Similar word-games and formulas may sometimes have originated as ritual acts in real life, and only later have become familiar theatrical clichés.

Further rituals reflecting the contemporaneous society are rites of courtship (love letters, *billets-doux*), diplomacy (the real-life *incognito*), farewells and burials ("rites of separation"). Transcendental relationships are expressed in ritualistic form, e.g. in dialogues with the departed (*Radamisto*, *Giulio Cesare*, *Tamerlano*).

For Christian religious rites, mock-pagan rituals are substituted, often reflecting the librettists' antiquarian research (*Arianna*).

What can analyses of these scenes as rituals achieve that cannot be done with ordinary literary criticism? They may at least shed new light on the relationship between author and audience. It is one thing to explain given opera scenes as rituals (as Marco Beghelli successfully does for Verdi), but another to seek the ritual character of early opera also in the totality of the event, which encompassed patrons and audiences (Martha Feldman, Reinhard Strohm). The lecture highlights the tension between "ritual within opera" and "opera as ritual." It proposes that opera until Handel's time was intentionally filled with ritual scenes, to impress spectators and to reinforce the ceremoniality of their own life-world, of which their opera-going was a part. Later, however, spectators would learn to perceive rituals on stage as historical or anecdotal references to something remote from them. Handel's generation would experience a transformation in its theater aesthetics, a gradual shift from "rituals represented" to "rituals as symbols."

— Reinhard Strohm

**HANDEL INSTITUTE RESEARCH
AWARDS**

Applications are invited for **Handel Institute Research Awards** in support of research into the music or life of George Frideric Handel or his associates or contemporaries. One or more awards may be offered, up to a total of £1,000. Awards will not be made for the payment of university or college fees. There is no application form.

Applicants should submit an outline of their project, a breakdown of their estimated expenditure, and a note of any other funding (for the same project) applied for or received; they should also ask two referees to write on their behalf (references will not be solicited). Applications and references should be sent to c.r.timms@bham.ac.uk or Colin Timms, Department of Music, University of Birmingham, Edgbaston, Birmingham, B15 2TT, UK, and must arrive by **31 December 2014**.

All applicants will be contacted as soon as possible thereafter. Any materials such as microfilms that are bought with an award will become the property of the Handel Institute when the applicant has finished using them.

REPORT FROM HALLE 2014

The Handel Festival in Halle resumed this year after having been cancelled last year owing to the danger of flooding. The theme for the Festival was “Georg & Georg / George & George” in celebration of the 300th anniversary of the accession of Georg Ludwig, Elector of Hanover, to the English throne in 1714 as King George I. The festivities opened on Thursday, June 5 with the traditional outdoor musical celebration at Handel’s statue in the market square, followed by the Festakt in the Stadthaus. The main feature of the latter was an address by Prof. Dr. Norbert Lammert, President of the German Bundestag and Patron of this year’s Festival, focusing on the need to support the arts and especially music. The opening concert took place in the Marktkirche and consisted of two Cannons Anthems (*Have mercy upon me* and *As pants the hart*) and the allegorical oratorio in two parts composed by Johann Mattheson to mark the death of George I in 1727. The performers were the Vocalconsort Berlin, singing three-to-a-part with the soloists drawn from the chorus, and the Händelfestspielorchester Halle under the direction of Bernhard Forck. The anthems came off surprisingly well in such a large and reverberant space. The Oratorium was equally well performed, but Mattheson’s music was not compelling.

The new production of the Halle Opera for this festival, *Arminio* in the new HHA edition by Michael Pacholke, was premiered on Friday night. The performance was very strong musically, with the Händelfestspielorchester Halle playing very well under Bernhard Forck; the use of organ and additional percussion was, however, regrettable. The young singers acquitted themselves well, with the high countertenor Jeffrey Kim most impressive as Sigismondo, the role written for the castrato Conti, and the Korean bass Ki-Hyun Park especially stentorian as Tullio. The stage director, Susanne Holfter, set the work backstage in a theater and added a non-speaking role for An Observer. This did little to clarify the plot, which is concerned with Germans battling Romans in 9 A.D. but, as one member of the audience was heard to say, “It was not the silliest production I have ever seen.”

On Saturday morning the Festival Lecture was given by Colin Timms, Emeritus Professor of Music at the University of Birmingham. His topic was “Handel and Steffani as Composers for Hanover and England.” The Annual Membership meeting of the G.F. Händel-Gesellschaft followed and included, among other things, the usual greetings from other Handel societies. On behalf of the AHS I invited everyone to attend our upcoming Festival and Conference in Iowa City.

On Saturday evening I heard *Amadigi di Gaula* in the Georg-Friedrich-Händel Halle with the kammerorchester basel under the direction of Ottavio Dantone. This was exceptionally well sung by Lawrence Zazzo (*Amadigi*), Roberta Invernizzi (*Oriana*), Karina Gauvin (*Melissa*), Filippo Mineccia (*Dardano*) and Valerio Zanolli (*Orgando*). Surprisingly for an opera dealing with sorcery and demanding elaborate special

INTERNATIONAL HANDEL RESEARCH PRIZE 2015

In 2015 the Georg-Friedrich-Händel-Gesellschaft is to award for the second time an **International Handel Research Prize** to a young scholar who has completed a research project on the life or work of George Frideric Handel and has presented the results in a formal research document. Research teams also may apply.

The International Handel Research Prize is sponsored by the Foundation of the Saalesparkasse. It is valued at €2000 and entails the presentation of a paper to be read by the prize-winner at the scholarly conference to be held during the annual Handel Festival in Halle an der Saale (8–10 June 2015).

Applications for the prize may be made by graduates in musicology or related disciplines who have completed their Master’s or Doctoral studies (or equivalent research) between 2012 and 2015. Historical-critical editions are also eligible for submission.

Applications should be sent by **1 February 2015** (postmark) to:

Georg-Friedrich-Händel-Gesellschaft e.V.
Internationale Vereinigung
Geschäftsstelle
Grosse Nikolaistrasse 5
D-06108 Halle (Saale)
Germany

The application must include the scholarly work undertaken (in printed and in electronic form) and be accompanied by a brief curriculum vitae and an account of the applicant’s career.

The selection of the prize-winner will be made by a panel from the Foundation of the Saalesparkasse and the Georg-Friedrich-Händel-Gesellschaft. The prize will be presented at Halle in June 2015, during the scholarly conference of the Halle Handel Festival.

effects, is was also dramatically effective in a concert setting. Sunday brought a performance of *Riccardo I* in the lovely Goethe Theater at Bad Lauchstädt. This was neither dramatically nor musically successful. The young singers were seriously over-parted, and the orchestra of the Lautten Compagny Berlin, under the direction of Wolfgang Katschner, contained not enough bowed strings, too many plucked strings, and far too many extraneous percussion instruments.

On Monday evening I heard a program consisting of the Coronation Anthems together with other works performed by the musical forces of the Göttingen Handel Festival, under the leadership of Laurence Cummings, in the Marktkirche. The other works were C.P.E. Bach's Concerto in E-flat Major for oboe and strings, Wq 165, impressively played by Susanne Regal, and J.C. Bach's Sinfonia concertante in A Major for violin and violoncello soloists, with old friends Elizabeth Blumenstock and Phoebe Carrai.

The scholarly conference took place on Tuesday and Wednesday, June 10 and 11. The subject, "Handel and the Musical History of the House of Hanover," attracted a collection of 16 papers divided equally between German and English speakers. They will be published in the 2015 *Händel-Jahrbuch*. The AHS was well represented with members giving papers including John Roberts, Terence Best, Donald Burrows and Matthew Gardner. The conference was organized by Prof. Wolfgang Hirschmann, Dr. Annette Landgraf and Dr. Konstanze Musketa, and one of the paper sessions was chaired by Dr. Hans-Dieter Clausen. The newly established Handel Research Prize was awarded for the first time, and among the recipients was Matthew Gardner for his recently published HHA edition of Handel's Wedding Anthems.

On Wednesday evening there was a performance of *Solomon*, again in the Marktkirche, by the Kölner Kammerchor and the Collegium Cartusianum. Both groups were impressive, but I think the conductor, Peter Neumann, has a better feel for the more overtly dramatic of Handel's oratorios. Iestyn Davies in the title role sang very well, indeed, and Maria Keohane as Solomon's Queen, the First Woman and the Queen of Sheba was clearly in his league. Tenor Virgil Hartinger did not quite have the measure of Zadok's florid arias, while Wolf Matthias Friedrich, so impressive as a villain in other works, lacked the command of legato singing necessary for the Levite's music. Overall, though, the performers, using performing material from the forthcoming HHA edition by Hans Dieter Clausen, successfully conveyed the greatness of the piece.

Friday evening brought a welcome return to Bad Lauchstädt for a staged performance of Handel's

pasticcio *Giove in Argo*, employing performing material from the forthcoming HHA edition by John Roberts. The story of Jove disguising himself as the shepherd Arete to woo both Iside (Isis) and Calisto, the former having sworn to revenge the death of her father at the hands of the latter's father, is treated seriously – if somewhat improbably – by the libretto. Handel's music is a wonderful compilation of some of his greatest hits together with six new arias, two new arioso and three new accompanied recitatives. There are also two "suitcase" arias by Francisco Araia, which were supplied by the original singer of the role of Iside. Since most of Handel's secco recitatives do not survive, they have been supplied by the editor.

The stage director, Kay Link, decided to insert some comic elements of her own, inspired by the tone of Jove's exploits. This is often a recipe for disaster, but in this case it did little if any damage and was very

THE J. MERRILL KNAPP RESEARCH FELLOWSHIP

The Board of Directors of The American Handel Society invites applications for the J. Merrill Knapp Research Fellowship to support scholarly projects related to Handel and his world. One or more fellowships may be awarded in a calendar year up to a total of \$2,000. Requests for funding may include, but are not limited to, purchase of microfilms, travel for research, and production expenses for publication. This fellowship may be used on its own or to augment other grants or fellowships.

In awarding the Knapp Fellowship, preference will be given to graduate students, scholars in the early stages of their careers, and independent scholars with no source of institutional support.

The deadline for applications will be March 1st in even-numbered years. There is no application form. Each applicant should submit an outline of the project, a budget showing how and when the funds will be used, and a description of other funding for the same project applied for and/or received. In addition, applicants should have two letters of recommendation sent directly to the Knapp Fellowship Committee. Electronic submissions are preferred; letters of recommendation as well as the application itself can be emailed to Richard King (rgking@umd.edu). Paper submissions can also be mailed to Professor Richard King, University of Maryland School of Music, College Park, MD 20742.

enjoyable. The production was set in an airport arrivals lounge, with brief excursions to a campsite complete with tent. Jove was disguised as an airline captain, while the goddess Diana filled the role of Head Stewardess, eventually incorporating Calisto into her team. Iside and her intended Osiris, King of Egypt (disguised as the shepherd Erasto) were both tourists. All the members of the young cast were excellent singers and actors. Particularly outstanding were tenor Krystian Adam as a slyly humorous Jove and soprano Roberta Mameli as a wonderfully intense Iside. Soprano Natalia Rubiś, who took over the role of Isis on short notice, was also impressive. The orchestra *l'arte del mondo* played with great finesse under the direction of Werner Ehrhardt. For me this performance was the highlight of the Festival.

Unfortunately, I missed a number of concerts about which I subsequently heard glowing reports – most notably a rare performance of the serenata *Il Parnasso in festa* by La Cetra Vokalensemble and Barockorchester Basel under the direction of Andrea Marcon; a Gala Concert by the Choir and Orchestra of the Age of Enlightenment under the direction of Steven Devine and featuring soloists Lucy Crowe, soprano and James Gilchrist, tenor; a reconstruction of the music for the Coronation of George I with the Knbabenchor Hannover and the Stadtsingechor Halle under the direction of Jörg Breiding; and a repeat performance of last year's new production by the Halle Opera House, *Almira*, staged by Axel Köhler with musical direction by Andreas Spering. There were also other concerts, many featuring German music from the 17th century, which looked particularly interesting but remain to me a mystery. This is the inevitable result of a busy festival schedule.

It has been decided that, beginning next year, the Handel Festival will be extended by a week and include three weekends. The dates for the 2015 Festival are May 30 through June 14; the conference will take place on June 8-10. Both will share the theme "Handel and His Performers." The preliminary schedule includes Handel's operas *Lucio Cornelio Silla*, *Alessandro*, *Imeneo* and *Arminio*, as well as the Handel/Vinci pasticcio *Semiramide*; the oratorios *Semele* and *Messiah*; programs built around Handel's singers Faustina Bordoni, Anna Maria Strada del Pö, Gaetano Berenstadt, Caffarelli and Johann Gottfried Riemschneider; and Gala Concerts featuring singers Philippe Jaroussky and Christine Schäfer.

— Graydon Beeks

HANDEL INSTITUTE CONFERENCE, LONDON

21-22 November 2015, Foundling Museum, London
'Handel and His Eighteenth-Century Performers'

The next Handel Institute conference, on the theme of *Handel and His Eighteenth-Century Performers*, will take place at the Foundling Museum, 40 Brunswick Square, London, WC1N 1AZ, on 21-22 November 2015. Proposals of up to 300 words for papers lasting up to thirty minutes should be sent to c.r.timms@bham.ac.uk or Colin Timms, Department of Music, University of Birmingham, Edgbaston, Birmingham, B15 2TT, UK, by 1 May 2015.

NEWSLETTER of The American Handel Society

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The Editor welcomes comments, contributions,
and suggestions for future issues.

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.

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The American Handel Society – Membership Form

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

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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	-
TOTAL REMITTANCE			

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

Those paying in dollars 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. Please do not send checks in Euros or sterling directly to the AHS as we are no longer able to process them.

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.

The American Handel Society

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