

# NEWSLETTER

of

## The American Handel Society

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### PETER PASQUALINO, A CELLIST IN HANDEL BANDS

David Hunter

One of the delights of having a book published is the receipt of helpful corrections from readers. Matteo Bonifacio, a Ph.D. student at the University of Turin, Italy, brought to my attention an error on page 110 of *The Lives of George Frideric Handel* (2015), where I name Marc'Antonio Pasqualini as a cellist who may have been part of the band put together by Matthew Dubourg for Handel's performances in Dublin, 1741–42.<sup>1</sup> The problem is that this Pasqualini died in 1691 and had been a well-known soprano castrato who sang in the Sistine Chapel choir and on the stages of Rome and Paris.<sup>2</sup> He was also a notable composer.

The correct identification, as pointed out by my correspondent, is Peter Pasqualino or Pasqualino de Marzis as he is known on his two musical publications.<sup>3</sup> No evidence has yet been found for his parentage or that provides an explanation for the two main forms of his name.<sup>4</sup> Though there is no article on him in *Grove Music Online*, *The Biographical Dictionary of Actors, Actresses* has one and it provides a starting point for our enquiry. If we may begin at the end, Pasqualino is reported to have died February 18, 1766 and to have been buried two days later, at St. Pancras.<sup>5</sup> No age at death is given

1 I had been more cautious in my initial exploration of the topic, when I followed Brian Boydell in using the musician's last name only. "The Irish State Music from 1716 to 1742 and Handel's Band in Dublin," *Göttinger Händel-Beiträge* 11 (2006): 171–98, at 190.

2 For more on the singer see Margaret Murata, "Pasqualini, Marc'Antonio." *Grove Music Online*, accessed December 6, 2017. <http://www.oxfordmusiconline.com.ezproxy.lib.utexas.edu/subscriber/article/grove/music/21019>

3 *Six Solos for Two Violoncellos* (London, [1748]); *Six Solos for Two Violoncellos*, Op. 2 (London, [1751]).

4 The various permutations of spelling that are to be found or posited make searching for information on the cellist more complex than usual, with three medial vowels (a, e, i) and two terminal ones (i, o), as well as the appellation and the anglicized forename.

5 Philip H. Highfill, Jr., Kalman A. Burnim, and Edward A. Langhans, *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1660–1800* (Carbondale, IL: Southern Illinois University Press, 1973–), 11:232, gives as the source of death the "Notitia Dramatica" at the British Library (Add. MS 25390-2), and of burial as Daniel Lysons, *The Environs of London* (London, 1795), 3:373.

continued on p. 2

### IN THIS ISSUE

*Peter Pasqualino, A Cellist In Handel Bands* – David Hunter  
*Joseph And His Brethren In San Francisco* – Graydon Beeks  
From the President's Desk – Graydon Beeks  
Upcoming Conferences And Festival  
Call for applications: J. Merrill Knapp Fellowship

### JOSEPH AND HIS BRETHREN IN SAN FRANCISCO

Graydon Beeks



Mezzo-soprano Diana Moore (left) as Joseph with Nicholas McGegan (right) conducting Philharmonia Baroque Orchestra & Chorale. Photography by Frank Wing.

Handel's oratorio *Joseph and His Brethren* was written at the end of the summer of 1743 and premiered at Covent Garden Theatre in London on March 2, 1744. It was one of the more successful oratorios, achieving a total of ten performances under the composer's direction, but fell into disfavor after his death. Winton Dean, in particular, credited many of the problems with the work to the seemingly inept libretto by James Miller. More recent scholars, following the lead of Duncan Chisholm, have sought to rehabilitate Miller's work, pointing out that the omission of crucial pieces of information and the long lapse of time between the first two acts would not have bothered members of an 18<sup>th</sup>-century audience who were likely to have known their Bible well, and were in any event accounted for in the "Advertisement" that appeared in the printed wordbook.

No amount of effort will be sufficient to completely rehabilitate the quality of Miller's lines, which are at once convoluted and awkward, but Handel was to set similarly difficult texts by other authors. What probably doomed the work to failure in the later 18<sup>th</sup> and 19<sup>th</sup> centuries was the dominant aura of sentimentality and the lack of variety and distinction among the choruses. Hearing the work again in a fine performance by the Philharmonia Baroque Orchestra & Chorale under the direction of Nicholas McGegan made me appreciate what a good work it is in many ways, without making me forget entirely its weaknesses.

I heard the performance on Thursday, December 14, 2017 in the Herbst Theatre in San Francisco, CA, which was the first of four given in the Bay Area. The orchestra played superbly and the chorus, prepared by Bruce Lamott, its longtime director, sang with both power and finesse. The few moments of

continued on p. 5

so we cannot posit a birth year. Nor do we have a year for his marriage to the former Mrs. Ravenscroft, a singer and actress whose first name is unknown at present. We may suppose that her late husband was the actor for whom a benefit was held at the New Theatre, Goodman's Fields, London on June 30, 1730.<sup>6</sup> We hear of them next in Dublin for the 1732–33 season, where he and Mrs. Ravenscroft acted at the Rainsford Street theatre.<sup>7</sup> Neither of them appeared during the next three seasons but she returned to the Dublin stage for the 1736–37 season, at the Smock Alley Theatre. When he died remains a mystery. From the name change in notices of Dublin performances it is evident that Widow Ravenscroft and Pasqualino married between mid-1738 and mid-1740.

One of the facts that is widely repeated about Pasqualino is that he taught the children of Bishop George Berkeley (1685–1753) at Cloyne, County Cork. The musician's first encounter (as far as we know) with the eminent colonialist and philosopher was on February 9, 1733, at one of the regular house concerts of John Percival, Earl of Egmont.<sup>8</sup> Prior to this, his first public performance in London (as indicated by advertisements) was at Hickford's Music Room on April 24, 1732, which was followed by a benefit for him on May 5.<sup>9</sup> He was dubbed "the famous Italian Violoncello." He appeared again the following season, with a benefit on May 25, but nothing further is heard of him in London until 1748 when he played at the Fund for Decay'd Musicians concert.<sup>10</sup> As to when he was in Ireland, it presumably spanned the period when Mrs. Pasqualino was on stage there, namely 1740 to her retirement in November 1744, and continued on until the oratorio performance in which he participated in 1746, about which more later.

The first author to mention Pasqualino's teaching was William R. Chetwood, whose *A Tour through Ireland* (1746) had this to say:<sup>11</sup>

the Bishop of Cloyne retains an eminent *Italian* Master of Musick in his House, *Sigr. P – o* to instruct his Children. It was an agreeable Surprise to me, to meet so fine a Performer, in such an obscure Part of the Island, when perhaps there is not a better in the three Kingdoms.

A family member followed that up fifty years later. Eliza Berkeley, a daughter-in-law of the Bishop, wrote, in the Preface to her son George Monck's poems:<sup>12</sup>

Bishop Berkeley retained the famous Pasquilino four

<sup>6</sup> *Daily Post*, June 30, 1730.

<sup>7</sup> John C. Greene and Gladys L. H. Clark, *The Dublin Stage, 1720–1745* (Bethlehem, PA: Lehigh University Press, 1993), 145.

<sup>8</sup> John Percival, Earl of Egmont, *Diary* (London: Historical Manuscripts Commission, 1920–23), 1:325.

<sup>9</sup> Noted in *A Biographical Dictionary*, 11:232.

<sup>10</sup> The 1734 benefit is reported in *The London Stage, 1660–1800*, Pt. 3, ed. Arthur Scouten (Carbondale, IL: Southern Illinois University Press, 1961), 304. Edmund Van der Straeten, *History of the Violoncello* (London, 1915), has him at Hickford's in 1744 but provides no citation and that "fact" is not confirmed by information in *The London Stage*. Neither the *17th and 18th Century Burney Collection Newspapers* online nor the other such database, *Eighteenth Century Journals*, has information on concerts at Hickford's during the 1743–44 or 1744–45 seasons.

<sup>11</sup> . . . In *Several Entertaining Letters* (Dublin, 1746), 63.

<sup>12</sup> *Poems by the late George-Monck Berkeley*, ed. Eliza Berkeley (London, 1797), cccxi–cccxi, fn. A shortened version of this anecdote appeared in *The Oracle and Public Advertiser*, Wednesday, September 6, 1797.



A life-size painting of Bishop George Berkeley by John Ferguson Weir (1841-1926), an American artist and teacher. In Doe Library, University of California, Berkeley –the campus and community named for the Bishop.

years in the palace at Cloyne, to teach his children music; giving him £200 *per annum*, and keeping him a little chaise and pair of tolerable horses. The following ludicrous anecdote was some time ago related to the Editor by the very worthy Mr. Angello of Eton: Dr. [George] Berkeley was esteemed the finest gentleman-performer on the violoncello [*sic*] in England; as his brother [William], who died at sixteen, was a wonderfully fine performer on the violin. Bishop Berkeley had a fine concert at his own house every evening in winter when he did not dine from home. Signior Pasquilino was to have a very fine concert at Cork. One day at dinner the Bishop said, "Well, Pasquilino, I have got *rid* of a great many tickets for you among my neighbours, to Lord Inchiquin, Lord Shannon, Mr. Lumley, &c." To which Pasquilino bowing, said, "*May God PICKLE your Lordship, I pray him.*" All the company laughed immoderately. The poor Italian said, "Vell, in de grammar that my Lord gave me to teach me English, it is printed, *Pickle*, to keep from decay." Bishop Berkeley most kindly invited his brother the Reverend Doctor Robert Berkeley, father of the Dean of Tuam, and Mrs. Hamilton, Lady of Sackville Hamilton, Esq. to send his seven children, one fixed day in every week, to learn music, dancing, &c. of *his* childrens [*sic*] masters.

As Berkeley's brother Robert "was appointed rector of Middleton near Cloyne in 1741," the sharing of the teachers seems unlikely to have begun before then, though the teaching of the Bishop's own children could well have.<sup>13</sup> The obvious question is when was Pasqualino at Cloyne? For that we have no direct evidence but the ages of the children provide clues. The eldest, Henry, was born in 1729, George in 1733, and

<sup>13</sup> J. M. Hone and M. M. Rossi, *Bishop Berkeley: His Life, Writing, and Philosophy* (London: Faber and Faber, 1931), 199. Much that the authors have to say about the music lessons (198) is incorrect.

William in 1736. This would suggest that if music lessons for the younger boys began in 1741 George would have been 8 and William 5. Evidently Pasqualino resided at the house but whether Chetwood's visit was during the summer months or during what we would regard as the regular school year remains to be determined. Mrs. Pasqualino certainly remained in Dublin to perform at the theatres.

If Pasqualino was part of the band for Handel's season of oratorio performance, which ran from the end of December 1741 to April 1742, either the teaching began after the oratorio season ended or he had a leave of absence from Cloyne. Commuting from there to Dublin was not an option as the distance—165 miles/265.5 km—was far too great even with the chaise and horses so generously provided by the Bishop.

The most famous medico-pharmaceutical dispute of the mid-eighteenth century concerned the use of tar-water—a decoction made from the sap of pine or fir trees mixed with water—in attempts to cure numerous ills including fevers, poxes, skin diseases and conditions, tumors, headaches, and other pains. Bishop Berkeley initiated the brouhaha in *Siris* (1744) having developed his own version of a cure that had classical and neo-Platonic precedent both as a specific and as part of a much larger claim about light, the spirit and the great chain of being.<sup>14</sup> The following year, Thomas Prior (1680–1751), the eclectic Irish author and life-long friend of Berkeley, had a book published that comprised the stories of individuals who had found cures thanks to the drink. Some of these persons were well-known, such as Number 233, Pasqualino, and thus can be considered celebrity endorsers, but others were not.<sup>15</sup>

233. Mr. *Pasqualino* the Musician, now in *Dublin*, informed me on the 8<sup>th</sup> of *February* 1745 [i.e., 1746], that having played a Part in Mr. *Handel's* grand Oratorio of *Deborah*, which was performed on *Thursday* the 23<sup>d</sup> of *January* 1745 [1746], for the Support of the Charitable Infirmary on the *Inns-quay*, and being in a great Heat and Sweat, was after the Performance exposed to a very cold Air near half an Hour, by the Footmen breaking into the Room where he was; by which he was immediately struck with a cold shivering, and was so much out of Order that he could not sleep one Wink that Night. In the Morning, on *Friday*, he had a violent Head-ach, | Colic Pains, and great Heat all over his Body, which obliged him to keep his Bed. By four o'Clock in the Afternoon, his Fever grew so high and violent, that he became a little delirious; his Wife had a mind to send for a Physician, but as he had been cured of a Fever some Time before by drinking Tar water, he ordered, that Tar-water should be got for him in plenty, and nothing else; which he began to drink about five o'Clock Milk-warm, near half a Pint every Quarter of an Hour, and continued to drink at that Rate till eight o'Clock next Morning, on *Saturday*,

bating some little Intermissions, when he got a little Sleep; though he had given Directions to his Servant, to awake him if he should happen to sleep, and make him drink the Water; as he computed, that in the said Space of Time, he drank eight Quarts: And the Effect was, that during the whole Night, he was in high Spirits, had a great Perspiration, and by eight o'Clock in the Morning, his Heat and Fever had quite left him, and he was perfectly easy, and very hungry. On *Saturday* he kept his Bed by way of Precaution against catching cold, free from all Symptoms of a Fever; and on *Sunday*, went abroad, and took the Air, being perfectly recovered.

This is not the occasion for a disquisition on Berkeley's thorough-going development of classical and neo-Platonic thought, the great chain of being, aether and spirit, and their being incongruously yoked (as many have seen it) to a folk remedy.<sup>16</sup> But I will point out that the experiments in dosage and so forth leading up to the recipe's publication were conducted by Berkeley while Pasqualino was at Cloyne.<sup>17</sup>

When Mrs. Pasqualino left the Dublin stage in November 1744 this poem appeared in her honor in *The Dublin Journal*.<sup>18</sup>

Adieu, *unspotted* Excellence, adieu!  
*Chaste*, spight of Censure, spight of Envy *true!*  
 Mature in Judgment far above thy Age,  
 And what's more wond'rous, virtuous on the *Stage*:  
 Ah yet return — nor rob us of Delight,  
 Continue still to ravish with thy Sight:  
 Whether in Desdemona's tender Strain,  
 Or softer Belvedera you complain,  
 Or in Monitnia, force the pitying Tear,  
 Or in the Airs of Milamant appear,  
 Or Lady Betty Modish you impart  
 In Character assum'd, a real Dart,  
 Reci[e]ve this *Plaudit* from the *admiring* Muse,  
 Nor Tribute, to thy Merit paid, refuse.  
 And must we then the Loss of thee deplore?  
 Shall we then see thy lovely Face no more?  
 Adieu! — the Stage is nearly its Decline,  
 Since we must *thee*, the *Boast* of it resign.

A few years later Chetwood had this to say about her.<sup>19</sup>

Mrs. Pasqualino, was a very sightly Actress, with a good Voice. I have forgot her maiden Name, which she first chang'd for *Ravenscroft*, an Actor, I am told, of some Merit. After his Demise, being musically inclin'd, I she ty'd her Fate to Sig. *Pasqualino*, an *Italian*, eminent for his great Talents that Way. She has left the Stage to follow the Fortune of her Spouse, and I have been inform'd they were both lately in *Holland*. Wherever

14 George Berkeley, *Siris: A Chain of Philosophical Reflexions and Inquiries Concerning the Virtues of Tar-Water and Divers Other Subjects Connected Together and Arising One From Another* (Dublin, 1744).

15 Thomas Prior, *An Authentick Narrative of the Success of Tar-water, in Curing a Great Number and Variety of Distempers* (London, 1746), 123–24. In documenting his sources, Prior uses old-style years. This is confirmed by John C. Greene, *Theatre in Dublin, 1745–1820: A Calendar of Performances* (Bethlehem, PA: Lehigh University Press, 2011), 1:11, where the oratorio performance (and its dress rehearsal two days earlier) is noted as taking place at the Fishamble Street Music Hall in 1746. Pasqualino's benefit concert had been scheduled for February 8 (the day of the interview) but had to be postponed and instead took place on March 15 (*Ibid.*, 1:18).

16 See Silvia Parigi, "Siris and the Renaissance: Some Overlooked Berkeleyan Sources," *Revue Philosophique de la France et de L'Étranger* 200 (2010): 151–62.

17 See David Berman, "Mrs Berkeley's Annotations in her Interleaved Copy of *An Account of the Life of George Berkeley* (1776)," *Hermathena* 122 (1977): 15–28.

18 *The Dublin Journal*, November 10–13, 1744. Courtesy of the National Library of Ireland.

19 W. R. Chetwood, *A General History of the Stage; (More Particularly the Irish Theatre) from Its Origin in Greece Down to the Present Time* (Dublin, 1749), 213–15.

he is, he cannot fail of Reward, from his Merit, for  
*Music has Charms to sooth a savage Breast,  
To soften Rocks and bend the knotted Oak.*

I shall conclude with Mrs. *Pasqualino* by inserting a few Lines of a Poet on her leaving the Stage. Tho' some Poets like some Painters do not draw exact Likenesses, and are too prone to Flattery.

He then quotes the poem, correcting spelling errors and adjusting the punctuation.

On returning to the British Isles, having spent time in the Netherlands or elsewhere, the Pasqualinos settled in London. Mrs. Pasqualino appears not to have gone back to the stage; her husband first reappeared in public as a performer at the Fund for Decay'd Musicians concert in 1748. He was, seemingly, a regular in Handel's London oratorio season band. George Harris, an inveterate performance-goer, notes Pasqualino's participation at several events, the earliest being that of *Messiah* at Covent Garden Theatre in 1756.<sup>20</sup>

More than thirty years later, after writing two neutral comments on Pasqualino, Burney makes a comparative point that "Pasqualino and the elder Cervetto, the rivals of Caporale at this time [presumably the early 1750s], had infinitely more hand, and knowledge of the finger-board, as well as of Music in general; but the tone of both was raw, crude, and uninteresting."<sup>21</sup> Regrettably, it is the adverse criticism that has colored subsequent commentary. During the 1750s Pasqualino began to be supported though benefit performances.<sup>22</sup> In 1754 at his first benefit, Pasqualino performed excerpts from Handel's *Alexander's Feast*. It is possible that the cello part for that work now in the Library of the Royal College of Music, London, (MS 900) was created for that event.

My humble apologies to Peter Pasqualino (d.1766) for failing to research a life that had more interest and mystery than one might have expected. Apologies also to readers who were denied the opportunity to learn more about this cellist, who, though dismissed by Burney, seems to have been well-liked and was an integral part of music-making in Cloyne, Dublin, and London.

<sup>20</sup> See Donald Burrows and Rosemary Dunhill, *Music and Theatre in Handel's World* (Oxford: Oxford University Press, 2002), 311–12. Subsequent references are to performances of *Joseph and his Brethren* in 1757, a concert by Ann Ford in 1760, and a benefit performance for him at Ranelagh Gardens in 1765 (Ibid., 322, 348, 444).

<sup>21</sup> Charles Burney, *A General History of Music* (London, 1776–89), 4:669.

<sup>22</sup> Advertisements in the *Public Advertiser* indicate benefits for Pasqualino in 1754–55, 1757, and 1761–65. In the year of his death a benefit was held for Mrs. Pasqualino.

## MESSAGE FROM THE EDITOR

Renew your membership for 2018 today! Check out new options on the updated Membership Form.

Go Green! Opt to receive the Newsletter electronically! Please contact the editor at [minjik@gmail.com](mailto:minjik@gmail.com).

## 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 2, 2018.**

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 Roger Freitas ([rffreitas@esm.rochester.edu](mailto:rffreitas@esm.rochester.edu)). Paper submissions can also be mailed to Professor Roger Freitas, Musicology Department, Eastman School of Music, 26 Gibbs St. Rochester, NY 14604.

## UPCOMING CONFERENCES AND FESTIVAL

*Society for Eighteenth-Century Music, Eighth Biennial Conference*  
Mission San Luis de Apalachee in Tallahassee, FL  
February 23–25, 2018

<http://secm.org/Conferences/secm8/secm8program.html>

The program features paper sessions on a variety of topics, plus a lecture recital and concert. The plenary lecture, "Music in Context: A Reflection on the Study of Eighteenth Century Music," will be given by Sterling Murray, a distinguished honorary member of the Society.



*Halle Handel Festival 2018*  
May 25–June 10, 2018

For full program and ticket order go to [www.haendelfestspiele-halle.de](http://www.haendelfestspiele-halle.de)

The International Scholarly Conference: "Migration movements in music. Music and Musicians from Foreign Lands 1650–1750," Handel House. May 28–29, 2018, 10:00 a.m.–5:00 p.m.



unsteadiness were presumably ironed out over the next three nights. McGegan's sense of pacing was masterful, and except for the occasional unfortunate presence of the organ during arias, the sense of genuine Handelian style prevailed. The work was given nearly complete, with the exception of one or two truncated *da capo* arias, but the audience never seemed restless.



Soprano Sherezade Panthaki as Asenath. Photography by Frank Wing.

The star among the soloists was soprano Sherezade Panthaki in the role of Asenath, daughter of Pharaoh and wife to Joseph. The role was written for Elizabeth Duparc ("La Francesina"), who was Handel's leading soprano from 1739–1746. Later generations would have termed her a "songbird" – Charles Burney praised her "lark-like execution" – and her roles are unfailingly virtuosic, although perhaps more impressive than expressive. Panthaki, with an ample voice even throughout its range, fully met the challenges and, aside from an occasional harsh note or inelegant leap, I can hardly imagine a better performance of the part.

I was particularly taken with the singing of mezzo-soprano Diana Moore in the less virtuosic but no less demanding role of Joseph, which requires a complete command of straightforward expressive singing in both recitative and aria. The role was written for the male alto Daniel Sullivan, who was described by Mrs. Delaney as "a block with a very fine voice." I can't help wondering whether Handel might not have been hoping that Mrs. Cibber would be available to sing it, for she was then at the height of her powers as an actress in sentimental roles and had been featured in *Messiah* and *Samson* the previous season. Moore sang compellingly and was convincing in her portrayal of Joseph's fluctuating moods.

The role of Joseph's brother Simeon, who does not appear until Part II, was written for the tenor John Beard, best known for his portrayal of military heroes in Handel's later oratorios and of honest British yeomen on the legitimate and musical stage. Beard seems to have recently overcome some sort of vocal problem, which may explain why the role of Simeon is relatively short, although it remains crucial to the unfolding of the story. Nicholas Phan (who also portrayed Joseph's other brother Judah) was certainly satisfactory in the role, but there were moments when he seemed less than comfortable in the recitatives.

The other crucial role, that of Joseph's youngest and favorite brother Benjamin, was originally written for a treble known only as "The Boy." In this performance it was sung by the young British soprano Gabrielle Haigh, who successfully conveyed the youth's open-hearted innocence. The remaining roles of Pharaoh, Potiphara, Pharaoh, and Reuben, which are

less distinctive, were effectively sung by mezzo-soprano Abigail Levis and baritone Philip Cutlip.

What remained most vivid to me after the performance was Part II – both Handel's music and Philharmonia Baroque's rendition. The act begins with the Egyptians praising Joseph's wisdom in setting aside food stores during the seven "fat" years; introduces Simeon musing on his fate in a prison cell; shows Joseph contemplating the freedom of his own youth; presents the central confrontation between Joseph and Simeon; segues to Asenath questioning the source of Joseph's unhappiness; and concludes with the arrival of Joseph's remaining brothers, with Benjamin in their midst, and Joseph's emotional response and precipitous departure. The act ends with one of Handel's truly great choruses, "O God, who in Thy heav'nly hand," sung by the Brethren. It seems to me that that this act alone would justify more frequent performances of the oratorio.

## RECENT PUBLICATIONS AND RECORDINGS

Ćurković, Ivan. *The Vocal Duets of G. F. Handel and His Italian Contemporaries (c. 1706–1724)*. Heidelberg: heiBOOKS, 2017.

Dolby, Sandra K. *The Handel Letters: A Biographical Conversation*. 2017.

*Handel: The "Halle" Sonatas, HWV 380-385*. Andrew Parker (Oboe), Nancy Ambrose King (Oboe), Kristin Wolfe Jensen (Bassoon), and Jonathan Rhodes Lee (Harpsichord). CD. Equilibrium 145 (2017).



Harris, Ellen T. *Henry Purcell's Dido and Aeneas*, 2<sup>nd</sup> edition. Oxford: Oxford University Press, 2018.

–, "The More We Learn about 'Dido and Aeneas,' the Less We Know," *The New York Times* (December 15, 2017). <https://www.nytimes.com/2017/12/15/arts/music/dido-aeneas-purcell.html>

Hurley, David. "George Frideric Handel," A-R Online Music Anthology, [http://www.armusicanthology.com/anthology/?music\\_id=744](http://www.armusicanthology.com/anthology/?music_id=744) (2017)

Kirkendale, Ursula. *Georg Friedrich Händel, Francesco Maria Ruspoli e Roma*. Lucca, Italy: Libreria Musicale Italiana, 2017.

–In Italian. Previously published in English. Revised and updated by Warren Kirkendale.

Stanyon, Miranda. "The Changes, or Plus ça change? Newburgh Hamilton's Early Writings and the Politics of Handel's Librettos." *Journal of the Royal Musical Association* 142/2 (2017): 221–255.

## FROM THE PRESIDENT'S DESK

*Graydon Beeks*

When you receive this issue of the Newsletter it will be time to renew your AHS membership for 2018, and the same will be true for memberships in The Friends of the London Handel Institute and the Georg-Friedrich-Händel Gesellschaft in Halle. Membership in all these societies is on a calendar-year basis. Mrs. Pomeroy-Kelly, our esteemed Secretary/Treasurer, would like me to remind you that she needs to receive payments in dollars for membership in our affiliated societies by June 1, 2018 in order to make it possible to settle accounts efficiently. She also asks me to remind you that there are always opportunities for additional giving, either by way of elevated membership categories or through donations either earmarked for specific projects undertaken by the Society or left unspecified to be used for the ongoing expenses of the Society.

Also, when you receive this issue of the Newsletter, the newly redesigned AHS website should be online, which should make it even easier to pay your membership dues and make donations to the Society using a credit card. I would like to thank Regina Compton, who has recently joined the AHS Board in the capacity of Web Designer, for her expert work on this project, and to thank Vice President Nathan Link for his ongoing efforts as Webmaster. If you have ideas for ways to improve the website, please do not hesitate to suggest them to any member of the Board.

Finally, as mentioned in the last issue of the Newsletter, the three German Handel Societies (in Halle, Göttingen, and Karlsruhe) have come to an agreement that allows a member of any one of the societies to become a member of either of the other two societies by paying a membership fee reduced by 50%. This means that AHS members who are members of the G.F. Händel Gesellschaft, may also become members of the

Göttingen and/or Karlsruhe Handel Societies by paying the reduced membership fees either to the other societies directly or to the AHS in US dollars. These new possibilities of dual and triple memberships are contained on the Membership Form included in this issue of the Newsletter as well as on the new AHS website.

### NEWSLETTER OF THE AMERICAN HANDEL SOCIETY

The Newsletter is published three times a year (Spring, Summer, and Winter). The Editor welcomes submissions in the following categories for future issues:

- Short articles (1500-2000 words);
- News of recent Handel-related events, presentations (special lectures or conference papers), and concerts organized and/or performed by members of the Society;
- Reviews of performances and recordings of Handel's music;
- Information about awards and honors presented to members of the Society;
- News of recent publications;
- Abstracts for dissertations in progress on a Handel-related topic.

Please submit your contributions to the Editor, Minji Kim (minjik@gmail.com)

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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 \_\_\_\_\_

City \_\_\_\_\_ 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):  Address  Phone  Email

I would like my copy of the Newsletter delivered:  electronically  by mail

| Class of Membership — Circle applicable cell(s)<br>(for current calendar year, unless otherwise specified)               | \$  | £   | €     |
|--|-----|-----|-------|
| Regular  | 35  | 28  | 30    |
| Joint (one set of publications)  | 42  | 34  | 38    |
| Donor  | 56  | 45  | 50    |
| Student or Retired   | 20  | 15  | 18    |
| Sponsor  | 100 | 80  | 90    |
| Patron   | 200 | 145 | 160   |
| Life   | 500 | 400 | 450   |
| Subscriber (Institutions Only)   | 42  | 34  | 40    |
| Donation – Travel Grant, Serwer Lecture, Knapp Fellowship, Traver Concert, ongoing activities<br>(please specify intent) |     |     |       |
| Friends of the Handel Institute, London*   |     |     |       |
| Regular  | 30  | 20  | -     |
| Student  | 15  | 10  | -     |
| Membership in the Georg-Friedrich-Händel-Gesellschaft*   |     |     |       |
| Regular  | 45  | -   | 40    |
| Student*   | 20  | -   | 15    |
| Dual Membership – Georg-Friedrich-Händel-Gesellschaft / Göttinger-Händel-Gesellschaft*†                                  |     |     |       |
| Regular  | 75  | -   | 65    |
| Regular (with <i>Göttinger Händel Beiträge</i> )   | 90  | -   | 75.50 |
| Student  | 27  | -   | 21    |
| Student (with <i>Göttinger Händel Beiträge</i> )   | 2   | -   | 33.50 |
| Dual Membership – Georg-Friedrich-Händel-Gesellschaft / Händel-Gesellschaft Karlsruhe*                                   |     |     |       |
| Regular  | 63  | -   | 55    |
| Student*   | 3   | -   | 17.5  |
| Triple Membership – Georg-Friedrich-Händel-Gesellschaft / Göttinger-Händel-Gesellschaft / Händel-Gesellschaft Karlsruhe  |     |     |       |
| Regular  | 93  | -   | 80    |
| Regular (with <i>Göttinger Händel Beiträge</i> )   | 108 | -   | 92.50 |
| Student  | 30  | -   | 24    |
| Student (with <i>Göttinger Händel Beiträge</i> )   | 45  | -   | 36    |
| TOTAL REMITTANCE   |     |     |       |

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

† This organization has additional categories of Regular Membership that require a higher membership fee but provide additional benefits (see its website). Arrangements for these other categories may be made directly with Mrs. Pomeroy Kelly (see below).

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 Handel Institute, London 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, United Kingdom, 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.**

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## The American Handel Society

100 Brookside Drive Unit B  
Andover, MA 01810

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xxxii/3