Handel in Dwight’s *Journal of Music*

John Sullivan Dwight (1813–1893) began his career in journalism while training for the Unitarian Ministry; his dissertation at Harvard Divinity School, “The Proper Character of Poetry and Music,” was published in the *Christian Examiner* in November, 1836. After a brief career in the ministry, Dwight moved to Brook Farm (a Transcendentalist community in New England) and gained three years of experience as an editor of the *Harbinger*, the community’s official publication. He set aside a regular section for music starting with the fourth volume and, by 1851, had plans to start his own journal. In 1852, Dwight published the first issue of *Dwight’s Journal of Music: a Paper of Art and Literature*. The journal included articles about music, art and literature, and set aside regular sections for poetry. It was published weekly until 1863, and then fortnightly until the last volume in 1881.

Dwight wrote many of the articles; most of the others were written by friends or taken from other journals or papers. Alexander Wheelock Thayer wrote the column “From My Diary” and “Travels Abroad”. Other contributors included W.S.B. Matthews, Frederick Ritter, George Curtis, and W. F. Apthorpe. The *London Courier*, *The Times*, the *Dial* and the *London Musical World* were frequent sources for borrowed material. Articles were also derived from introductions to editions of Handel’s works, concert programs, books and letters.

*Dwight’s Journal* reflects the conservative taste of a small cultivated sector of Boston society—a sector that felt the influence of Lowell Mason and the Boston Handel and Haydn Society. Gottlieb Graupner and Thomas Smith Webb had organized the Haydn and Handel Society in 1815 “for the purpose of improving the style of performing of sacred music, and introducing into more general use the works of Handel and Haydn and other eminent composers”. Dwight also sought to raise public taste in music through education. In *The History of the Handel and Haydn Society of Boston*, he writes that his journal was “the first attempt, both serious and persistent, at instructive musical journalism in Boston... always an ally of the Handel and Haydn Society, and at least an honest and a friendly commentator on its work during the nearly thirty years of its publication.”

Dwight’s “instructive journalism” often took the form of an attempt to educate Americans on good taste in music.
The American Handel Society: Election of Officers

The Board of Directors of The American Handel Society, as a result of deliberations at their meeting of April 19, 1991, presents the following slate of nominees to the membership of the society for consideration:

President: Graydon Beeks, Pomona College
Vice-President: John Roberts, University of California, Berkeley
Secretary/Treasurer: Howard Serwer, University of Maryland, College Park

Additional nominations are solicited from the membership at large, and should be sent to the Secretary/Treasurer in writing by July 1, 1991. Nominations should be accompanied by a brief biography of the nominee and a written confirmation that the person nominated would be willing to serve if elected.

Ballots will be included in the August 1991 issue of the Newsletter, together with instructions for their completion and return. The officers elected will serve two-year terms of office beginning January 1, 1992, as provided for in the By-Laws of the society.

Abstracts and Articles

The mailing which contains this issue of the Newsletter also contains abstracts of the papers presented at the American Handel Society Conference at College Park, Maryland on November 1-4, 1990. The abstracts were assembled and edited by C. Steven LaRue of the University of Chicago. The current plan is to include the abstracts from the 1991 Conference with the December 1991 issue of the Newsletter.


Contributors to this Issue

Hans Joachim Marx is Professor of Music at Hamburg University, director of the Händel-Archiv in that city, and editor of the Göttinger Händel-Beiträge.

Judith Connor Öblrych is a graduate student in musicology at the University of Maryland, College Park.

Gregory Wrenn is a graduate student in violin performance at Yale University.

Recent Handel Recordings

This list contains issues devoted wholly or mostly to Handel’s music that were released since the last list was printed in the April 1990 Newsletter or for which information is only now available. Rereleases in compact disc format of older recordings have been included only if they seem of particular interest.

Rinaldo (HWV 7)
Marilyn Horne, mezzo-soprano
Cecilia Gaspare, soprano
Christine Weidinger, soprano
Ernesto Palacio, tenor
Natale De Carolis, bass-baritone
Carlo Colombara, bass
Caterina Calvi, soprano
Cosetta Tosetti, soprano
Fabio Tartari, bass
Orchestra of the Teatro la Fenice
John Fisher, conductor
Nuova Era 6813/4 (2 CDs)
Live recording in Venice at the Teatro La Fenice, June 1989.

Flavio (HWV 16)
Lena Lootens, soprano
Christina Högman, soprano
Bernarda Fink, mezzo-soprano
Jeffrey Gall, countertenor
Derek Lee Ragin, countertenor
Gianpaolo Fagotto, tenor
Ulrich Messthaler, bass
Ensemble 415
René Jacobs, conductor
Harmonia Mundi 901312/14 (2 CDs)

Giaivo Cesare (HWV 17)
Martine Dupuy, mezzo-soprano
Patrizia Orciani, soprano
Raquel Pierotti, mezzo-soprano
Josella Ligi, soprano
Susanna Anselmi, mezzo-soprano
Pietro Spagnoli, bass
Orchestra Pro Arte Bassano
Marcello Panni, conductor
Nuova Era 6863/65 (3 CDs)
Live recording at Martina Franca, July 1989.

La Resurrezione (HWV 47)
Lisa Saffer, soprano
Judith Nelson, soprano
Patricia Spence, contralto
Jeffrey Thomas, tenor
Michael George, bass
Philharmonia Baroque Orchestra
Nicholas McGegan, conductor
Harmonia Mundi HM 907627.28 (2 CDs)
Handel Calendar

The AHS welcomes news or leads about events of interest to Handelians. If possible, please include an address where readers may obtain details.


Tolomeo. C. Loverde, B. Brandes, D. Minter, J. Malafronte, A. Schultze; Basically Bach Orch. (period insts.); cond. D. Robinson. May 10: Scottish Rite Cathedral, 930 N. Dearborn, Chicago, IL; May 11: 1st Cong. Church, 1445 Hinman, Evanston, IL; May 12: 1st United Church, 448 Lake St., Oak Park, IL. Basically Bach, P.O. Box 478, Chicago, IL 60690. (312) 384-2880.


Göttinger Händel-Beiträge

Professor Hans Joachim Marx, editor of the Göttinger Händel-Beiträge, has kindly provided the American Handel Society members with an advance notice of the contents of Band IV, to be published in June 1991.

Lectures and Essays:
Magda Marx-Weber (Hamburg), “Jens Peter Larsen als Händelforscher”
Dorothea Schröder (Hamburg), “Wiederentdeckt—Die Kopie der Chandos Anthems aus der ehemaligen Sammlung Cummings”
Hans-Dieter Clausen (Hamburg), “Die Entstehung der Oper ’Floridante’ ”
Terence Best (Brentwood, Essex), “New light on the manuscript copies of ’Tamerlano’ ”
Rudolf Bossard (Lucerne), “Von San Luca nach Covent Garden—Die Wege des ’Giustino’ zu Händel”
David Ross Hurley (Chicago), “ ’The summer of 1743’: Some Händelian Self-Borrowings”
Franz-Josef Fasse (Köln), “Instrumentale Einleitungen in Händels späten Opern”
Graham Pont (Kensington, Australia), “Handel v. Domenico Scarlatti: Music of an Historic Encounter”

Articles and Reviews:
Hans Joachim Marx (Hamburg), “Eine Fuge Händels in der Instrumentierung Mozarts (KV deest)”


Recordings from page 3

Sine Nomine Singers and Baroque Orchestra
Harry Saltzman, conductor
Newport Classics 60005 (cassette format only)

Messiah (HWV 56)
Patricia Schuman, soprano
Lucia Valentini-Terrani, alto
Bruce Ford, tenor
Gwynne Howell, bass
Bernard Soustrot, trumpet
The Ambrosian Singers
I Solisti Veneti
Claudio Scimone, conductor
Koch 350201 (2 CDs)

—in German; Mozart orchestration, K. 572
Audrey Michael, soprano
Magali Dami, soprano
Jard van Nes, contralto
Hans Peter Blochwitz, tenor
Marcos Fink, bass
The Lausanne Vocal and Instrumental Ensemble
Michel Corboz, conductor
Erato 45497-2 (2 CDs)

Susanna (HWV 66)
Lorraine Hunt, soprano
Jill Feldman, soprano
Drew Minter, countertenor
Jeffrey Thomas, tenor
William Parker, baritone
David Thomas, bass
Chamber Chorus of the University of California, Berkeley
Philharmonia Baroque Orchestra
Nicholas McGegan, conductor
Harmonia Mundi HMU 907030/32 (3 CDs)

Cantatas
Notte placida e cheta (HWV 142)
Ero e Leandro (HWV 150)
Il duello amoroso (HWV 82)
Mária Zádori, soprano
Ralf Popken, countertenor
Capella Savaria
Pál Németh, conductor
Hungaroton HCD 12981

Songs of Love and War
La Lucrezia: Oh numi eterni (HWV 145)
Julianne Baird, soprano
Colin Tilney, harpsichord
Myron Lutzke, cello
Also music of Caccini, Sances, Monteverdi, Frescobaldi and Hasse
Dorian/Conifer DOR 90104

Arias for Cuzzoni
—from Ottone (HWV 15), Flavio (HWV 16), Giulio Cesare (HWV 17), Tamerlano (HWV 18), Rodelinda (HWV 19), Scipione (HWV 20), Alessandro (HWV 21), and Riccardo I (HWV 23)
Lisa Saffer, soprano
Philharmonia Baroque Orchestra
Nicholas McGegan, conductor
Harmonia Mundi HMU 90 7086
Nine German Arias (HWV 202-210)
Sonata for Flute and Continuo in a minor, Op. 1 no. 4 (HWV 362)
  Júlia Hamari, mezzo-soprano
  Hungarian Baroque Trio
  Hungaroton HCD 31280

Coronation Anthems (HWV 258-261)
Music for the Royal Fireworks (HWV 351)
  The Choir of New College, Oxford
  The King’s Consort
  Robert King, conductor
  Harmonia Mundi CDA 66350

16 Concerti for Organ and Orchestra, Op. 4 nos. 1–6 (HWV 289-294), Op. 7 nos. 1–6 (HWV 306-311) and nos. 13–16 (HWV 295-295a, 304-305a)
  E. Power Briggs, organ
  London Philharmonic Orchestra
  Sir Adrian Boult, conductor
  Odyssey MB3K 45825 (3 CDs)
  1959 recording made in St. James’s Church, Great Pocklington

Organ Concertos, Op. 4 (complete) (HWV 289-294)
  Simon Preston, organ
  English Concert
  Trevor Finnock, conductor
  DG 413456-2 (2 CDs)

Organ Concertos, Op. 7 (complete) (HWV 306-311)
  Simon Preston, organ
  English Concert
  Trevor Finnock, conductor
  DG 413468-2 (2 CDs)

Concerti Grossi, Op. 3 (HWV 312-317) and Op. 6 (HWV 319-330)
  La Grande Ecurie et la Chambre du Roy
  Jean-Claude Malgoire
  Odyssey MB3K 45824 (3 CDs)

Concerti Grossi, Op. 6 (HWV 319-330)
  I Musici
  Philips 422370-2 (3 CDs)

  I Solisti Italiani
  Denon 81757 3605 2 (3 CDs)

Water Music (HWV 348-350)
  London Consort
  R. Haydon Clark, conductor
  Collins Classics 10152

  Academy of St. Martin-in-the-Fields
  Neville Marriner, conductor
  Angel CDC-49810
  (Third recording by Marriner and ASMF)

  Chamber Soloists of Washington
  Edward Carroll, conductor
  Newport Classics 60012

Sämtliche Bläsersonaten, Vol. I
Sonatas for Flute and Continuo, Op. 1 no. 1b (HWV 359b), Op. 1 no. 5 (HWV 365b), Op. 1 no. 9 (HWV 367b) and Sonata in D Major (HWV 378), Sonatas for Oboe and Continuo, Op. 1 no. 6 (HWV 364a), Op. 1 no. 8 (HWV 366) and Sonata in B-flat Major (HWV 357)
  Camerata Köln
  Karl Kaiser, flute
  Hans-Peter Westermann, oboe

Michael McGraw, bassoon
Rainer Zipperling, cello and viola da gamba
Herald Hoeren, harpsichord and organ
  Deutsche Harmonia Mundi Edito Classico
  77152-2-RG
  Gregory Wrenn

Joshua (HWV 64)
  Emma Kirkby, soprano
  Aidan Oliver, treble
  James Bowman, countertenor
  John Mark Ainsley, tenor
  Michael George, bass
  Choir of New College, Oxford
  King’s Consort
  Robert King, conductor
  Hyperion CDA 66461/2 (2 CDs)

AHS Meeting from page 1
Handel Festival will not take place in 1991. The American Handel Society looks forward to the possibility of collaborating with the Maryland Handel Festival in 1992 when the featured work is projected to be Handel’s Hercules.

Proposals for papers to be presented at the 1991 American Handel Society meeting have been solicited from a variety of sources, and the program committee is currently hard at work. That committee consists of Lowell Lindgren, MIT (chairman), George Buelow, University of Indiana, and Mary Ann Parker, University of Toronto. The final program and information concerning times, venues, concert tickets, and housing will appear in the August 1991 Newsletter.
music. As a conservative, Dwight held up Handel and Beethoven as his musical deities. He often disparaged American music, especially that which was influenced by Lisztian virtuosity. He described Louis Moreau Gottschalk's works as "showy, ad captandum, light and dazzling—music to show off a player, rather than to task both soul and fingers of a fervent musician."

If Dwight intended to educate, there was no safer or more firmly accepted composer to use as an example of good taste than George Frideric Handel. The English had deified Handel, beginning with the commemorations at Westminster Abbey in 1784. Boston choral societies performed Handel's works religiously, and the Handel and Haydn Society of Boston included his works and adaptations of his works in its publications.

Dwight's own ideas about Handel and his music were influenced by transcendentalist thought. Ralph Waldo Emerson, in his famous divinity address, reduced the holy scriptures to inspired poetry with no moral hold on man, and, at the same time, raised the poet to the status of prophet in the character of poet-priest. Handel, who had already been deified by the English, fit conveniently into the role of Emerson's poet-priest for Dwight's purposes.

In Dwight's first article on Handel in Vol II, "Handel and his Messiah," Dwight portrayed the Handel as "marked from the first for one of nature's holy priesthood." He was able to inspire and prophesy, for he was destined to be "an interpreter and voice to the deep and universal experience of all souls, keeping alive a consciousness of a life beyond time." Dwight described Handel's Messiah in terms of a sacrament; he held Messiah to be superior to the traditional communion of the church by stating that "no fitter Christmas observance, no pleasanter and truer way of communing together in the feeling of our spiritual relationship and of humanity’s great destiny, can well be found, than that of listening to this Sublime oratorio."

In order for Handel to become a poet-priest or demigod, his character had to be changed. In nineteenth-century England, Handel's role as an opera composer was de-emphasized. His operas were eliminated from the repertory, and the range of the oratorios diminished. Dwight, following the lead of the English, also altered Handel's character. He excused Handel's outbursts of temper as "quick electric explosions of a body highly charged" and as being "essential to his otherwise calm nature." Dwight's discussion of the stages of Handel's career and musical development did not include a single opera title. As the Chrysander editions of Handel's operas appeared during the second half of the nineteenth century, Dwight included several articles about them from other papers but had nothing of his own to contribute on this aspect of Handel's works; for Dwight, Handel remained the saintly composer of oratorio.

Handel entered every area of Dwight's publication. He reported on the latest performances and research. He included musical analyses, Handel biographies, and reports on editions, arrangements and orchestrations of Handel's works. He also gave space in the journal to news of Handel memorials and festivals abroad (reports in 1858–59 on the Handel monument at Halle kept the reader up to date on every stage of its completion).

Dwight printed his own analyses of Handel's works, and several borrowed ones as well. They usually reduced the discussion to literary terms, including only the most obvious formal aspects of the music itself (e.g. key or general form, such as fugue, choral, etc.). Dwight walked the reader through each piece, commenting upon a few aspects of each movement and occasionally citing a favorite theme. An excerpt from Dwight's description of Messiah in the journal's first article on Handel, "Handel and His Messiah; an old lecture by J. S. Dwight", gives the character of Dwight's analysis:

Each part, beautiful as it is singly, must be understood and appreciated in its membership to the great whole. The overture, (a critic suggests,) is purposely dull. First, a slow movement in a minor key, significant of nothing but emptiness and weariness; then a quick, nervous fugue, a struggling as of many forces to disengage themselves and find relief; each, however, set against the other; a strife which ends in nothing; a helpless, hopeless, passionate impatience. This is the background on which the radiant form of prophecy alights. The struggling fugue subsides, and remains in the imagination a nightmare which must be shaken off, a discord which cries for solution. The fever is at the crisis; relief must come soon, if at all. And now steal in those fresh, Spring-like notes... and a clear, consoling, manly voice is heard: "Comfort ye, my people..."

Dwight printed both contemporary and eighteenth-century sources of music history. Charles Burney's entire "Sketch of the Life of Handel" from his account of the Handel Commemoration of 1784 appeared in four consecutive editions just at the time that Schoelcher's biography was published. Dwight followed the series with a review of the latter's Life of Handel (printed over the next five weeks) and printed numerous excerpts from the new book on topics including the Chandos Anthems, instrumentation, and the "Character and Genius of Handel" (an excerpt printed in a five-part series). On October 31, 1857, he included a translation of the section entitled "Handel" from Mattheson's Grundlage Einer Ehrenforte. He reprinted large portions of H. F. Chorley's Handel Studies, "Notes" from John Crowly's A Short Commentary on Handel's Oratorio "The Messiah", and selections from Chrysander's writings on Handel's works.

Dwight also included announcements of manuscript discoveries and gave regular reports on the progress of the Chrysander edition. The journal printed announcements of both forthcoming and newly completed volumes, reviews of the edition, excerpts from the edition, and reviews and announcements of concerts for which the edition was used. The Journal further announced the completion of new arrangements of Handel's works.
and included reviews of those by Mozart, Mendelssohn, Robert Franz, and by the conductor, Sir Michel Costa. The articles discuss subjects including original performance practice, original sources, and modern aesthetics of orchestration. The *Journal* devoted at least eighteen articles to the arrangements by Robert Franz and included a letter from Franz defending his arrangements and explaining his methodology for arranging: "The vocal works of Bach and Handel.—Letter by Robert Franz", translated from the German "Offener Brief am Edward Hanslick, über Bearbeitungen älterer Tonwerke" (Halle, July 1, 1871).

Finally, the *Journal* included many concert reviews. These articles report the activities of the local choral societies and show contemporary attitudes toward performance practice and toward the works themselves. As one might expect, Messiah reviews appear regularly and tend to be the longest and most diverse.

Judith Connor Olbrich

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**From the Treasurer**

Dale Music Company has regretfully informed us that owing to rising costs of doing business and shrinking margins on text books, they will no longer be able to offer discounts to members of the AHS. We will try to make other arrangements in the near future. Please also note that we are out of stock of Cecil Hill's *Imeneo* study, but will order more if our members wish it. Please note also that we are down to one copy of Hans Joachim Marx's Hamburg exhibition catalogue. Because the only items we can offer at this time are from our own small inventory, the only means of payment we can accept is check or money order.

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**The American Handel Society**

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**APPLICATION FOR MEMBERSHIP IN THE AMERICAN HANDEL SOCIETY**

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