

NEWSLETTER

of

The American Handel Society

Volume VI, Number 1

April, 1991

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
continued on page 6



Handel's House, 24 Brook Street, London

The American Handel Society 1991 Annual Meeting

The American Handel Society, in collaboration with the American Bach Society, will hold its 1991 Annual Meeting and Conference on November 1 (Friday) through 3 (Sunday) in Washington D.C. The American Handel Society Lecture, on the topic "A New Look at Handel and Bach", will be given by Professor Paul Brainard of Yale University. The featured performance will be Bach's *Mass in B Minor*, presented by the Bach Consort of Washington, D.C., and the conference sessions will focus on the topics "Handel and Bach and the Classical Style" and "Handel and Bach and the Eighteenth-century Audience".

Owing to unforeseen circumstances, the Maryland
continued on page 5

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.

Articles by the first two winners of the American Handel Society Research Fellowship will appear in print this summer. David Ross Hurley of the University of Chicago, winner of the 1989 award, presented a paper on the composition of *Joseph and Semele* at the 1989 American Handel Society Conference. It will appear in expanded form as "'The summer of 1743': Some Handelian Self-Borrowings" in the *Göttinger Händel-Beiträge*, Bd. IV scheduled to appear in June. Richard G. King of Stanford University, winner of the 1990 award, presented a paper on "Handel and Princess Anne" at the 1990 American Handel Society conference (see the enclosed abstracts referred to above). It will appear in expanded form in the August 1991 issue of *Music & Letters*.

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 Olbrych 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 Gaspia, 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)

Giulio Cesare (HWV 17)

Martine Dupuy, mezzo-soprano

Patrizia Orciani, soprano

Raquel Pierotti, mezzo-soprano

Josella Ligi, soprano

Susanna Anselmi, mezzo-soprano

Peitro 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 907027.28 (2 CDs)

Nancy Argenta, soprano
Barbara Schlick, soprano
Guillemette Laurens, alto
Guy de Mey, tenor
Klaus Mertens, bass
The Amsterdam Baroque Orchestra
Ton Koopman, director
Erato 2292-45617-2 (2 CDs)

Acis and Galatea (HWV 49a)
Look Down, Harmonious Saint (HWV 124)

Claron McFadden, soprano
John Mark Ainsley, tenor
Rogers Covey-Crump, tenor
Michael George, bass
Robert Harre-Jones, alto
The King's Consort
Robert King, conductor
Hyperion CDA 66361/2 (2 CDs)

Kathleen Battle Sings Handel Arias
—from *Giulio Cesare* (HWV 17), *Alcina* (HWV 34), *Acis and Galatea* (HWV 49a), *Messiah* (HWV 56), *Joshua* (HWV 64), and *Solomon* (HWV 67)

Kathleen Battle, soprano
Academy of St. Martin-in-the-Fields
Neville Marriner, conductor
Angel CDC-49179

Arias for Montagnana
—from *Tolomeo* (HWV 25), *Ezio* (HWV 29), *Sosarme* (HWV 30), *Orlando* (HWV 31), *Acis and Galatea* (HWV 49a), *Esther* (HWV 50a), *Deborah* (HWV 51), and *Athaliah* (HWV 52)

David Thomas, bass
Philharmonia Baroque Orchestra
Nicholas McGegan, conductor
Harmonia Mundi HMU 90 7016

Sacred Arias with Harp and Harp Duets
—from *Saul* (HWV 53), *Messiah* (HWV 56), *Samson* (HWV 57), *Judas Maccabaeus* (HWV 63), *Solomon* (HWV 67), and *Jephtha* (HWV 70)

Rachel Ann Morgan, mezzo-soprano and harp
Edward Witsenburg, harp
Etcetera KTC 1080

Israel in Egypt (HWV 54)

Nancy Argenta, soprano
Emily Van Evera, soprano
Timothy Wilson, countertenor
Anthony Rolfe-Johnson, tenor
David Thomas, bass
Jeremy White, bass
Taverner Choir and Players
Andrew Parrott, conductor
Angel CDCB-54018-2 (2 CDs)

Handel Calendar

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

Semele. Music of the Baroque Chorus & Orchestra, cond. T. Wilkman. **May 1:** 1st United Meth. Church, 1630 Hinman Ave., Evanston, IL; **May 3:** Grace Luth. Church, 7300 W. division St., River Forest, IL; **May 5:** United Church of Hyde Park, 1448 E. 53rd St., Chicago, IL; **May 8:** St. Pauls United Church, 655 W. Fullerton Ave., Chicago, IL. Music of the Baroque, 343 S. Dearborn, Suite 1716, Chicago, IL 60604-3805. (312) 663-1900.

Tolomeo. C. Loverde, C. 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, 848 Lake St., Oak Park, IL. Basically Bach, P.O. Box 479, Chicago, IL 60690. (312) 334-2800.

Händel-Festspiele. June 6–11. Incl. **June 6:** *Theodora*, **June 7:** *Arianna in Creta*, **June 8:** *Agrippina, Floridante, Messiah*, **June 9:** *Apollo e Dafne, Saul, Tamerlano*, **June 10:** *Rodelinda*. Händel-Festspiele der DDR, Händel-Centrum, Kl. Brauhausstrasse 26, O-4020 Halle/Saale, Federal Republic of Germany, att'n: Dr. H. John.

Göttinger Händel-Festspiele. "Handel in Italy." **June 14–17.** Incl. **June 14:** *Agrippina*, **June 15:** *Il Trionfo del Tempo*, **June 16:** *Agrippina*. Göttinger Händel-Gesellschaft e.V., Hainholzweg 3–5, 3400 Göttingen, Federal Republic of Germany, att'n: Frau E.M. Starke. 05 51 / 5 67 00.

Theodora. L. Hunt, J. Lane, D. Minter, J. Thomas, D. Thomas; U.C. Berkeley Chamber Chorus, dir. J. Butt; Philharmonia Baroque Orchestra, cond. N. McGegan. **Sept. 19:** Regional Center for the Arts, Civic & Locust, Walnut Creek, CA; **Sept. 20:** Herbst Theatre, Van Ness & McAllister, San Francisco, CA; **Sept. 21–22:** 1st Cong. Church, Dana & Durant, Berkeley, CA; **Sept 28:** 1st Meth. Church, Hamilton & Webster, Palo Alto, CA. PBO, 57 Post St., Suite 705, S.F., CA 94104. (415) 391-5252.

Philharmonia Baroque Orchestra. Incl. arias (w/L. Hunt), Corelli: Concerti grossi; cond. N. McGegan. **Oct. 17:** Regional Center for the Arts, Civic & Locust, Walnut Creek, CA; **Oct. 18:** 1st Meth. Church, Hamilton & Webster, Palo Alto, CA; **19–20:** 1st Cong. Church, Dana & Durant, Berkeley, CA; **Oct. 25:** Herbst Theatre, Van Ness & McAllister, San Francisco, CA. PBO, 57 Post St., Suite 705, S.F., CA 94104. (415) 391-5252.

American Handel Society Annual Meeting and Conference. with members of the American Bach Society. **Nov. 1–3.** incl. Bach: *Mass in B Minor*, Bach Consort, Washington, D.C. See article in this issue of Newsletter.

Messiah. D. Hanchard, L. Crawford, S. Stolen, L. Kromm; U.C. Berkeley Chamber Chorus, dir. J. Butt; Philharmonia Baroque Orchestra, cond. N. McGegan. **Dec. 14–15:** 1st Cong. Church, Dana & Durant, Berkeley, CA; **Dec. 18:** Angelico Hall, Dominican College, San Rafael, CA; **Dec. 19:** Regional Center for the Arts, Civic & Locust, Walnut Creek, CA; **Dec. 20:** Herbst Theatre, Van Ness & McAllister, San Francisco, CA; **Dec. 21:** 1st Meth. Church, Hamilton & Webster, Palo Alto, CA. PBO, 57 Post St., Suite 705, S.F., CA 94104. (415) 391-5252.

Göttinger Händel-Festspiele. "Handel and Germany." **June 5–9, 1992.** Göttinger Händel-Gesellschaft e.V., Hainholzweg 3–5, W-3400 Göttingen, Federal Republic of Germany, att'n: Frau E.M. Starke. 05 51 / 5 67 00.

Händel-Festspiele. **June 12–16, 1992.** Händel-Festspiele, Händel-Centrum, Kl. Brauhausstrasse 26, O-4020 Halle/Saale, Federal Republic of Germany, att'n: Dr. H. John.

continued on page 4

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"

Martin Staehelin (Göttingen). "Siebzig Jahre Göttinger Händel-Festspiele. Zu den Anfängen der Göttinger Händel-Renaissance"

Carlo Vitali and Antonello Furnari (Bologna). "Händels Italienreise. Neue Dokumente, Hypothesen und Interpretationen"

Axel Weidenfeld (Bremen). "Die Sprache der Natur. Zur Textvertonung in Händels 'Deutschen Arien'"

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 Handelian Self-Borrowings"

Franz-Josef Fasse (Köln). "Instrumentale Einleitungen in Händels späten Opern"

Channan Willner (New York). "The Two-Length Bar Revisited: Handel and the Hemiola"

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)"

Anthony Hicks (London). "A New Letter of Charles Jennens"

Handel's Operas 1704–1726 by Winton Dean and John Merrill Knapp, London: Oxford University Press, 1987 (Ellen T. Harris, Boston)

The Librettos of Handel's Operas. A Collection of seventy-one Librettos documenting Handel's operatic career, ed. by Ellen T. Harris, New York and London: Garland Publishing, Inc., 1989 (Dorothea Schröder, Hamburg)

Bibliographie der Händel-Literatur 1988–1990

Recordings from page 3

Sine Nomine Singers and Baroque Orchestra
Harry Saltzman, conductor
Newport Classics 60005 (cassette format only)
Live recording in New York, March 1985.

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 7036

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 295-296a, 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
Packington

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

Organ Concertos, Op. 7 (complete) (HWV 306-311)
Simon Preston, organ
English Concert
Trevor Pinnock, 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 363b), 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 Editio 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.

Dwight from page 1

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 Ehrenpforte*. He reprinted large portions of H. F. Chorley's *Handel Studies*, "Notes" from John Crowdy'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 Olbrych

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.

The American Handel Society

DEPARTMENT OF MUSIC, UNIVERSITY OF MARYLAND, COLLEGE PARK, MARYLAND 20742 TELEPHONE 301 454-5758

DIRECTORS AND OFFICERS

Graydon Beeks
Pomona College

George Buelow, *Vice-President*
Indiana University

Ellen Harris, *President*
Massachusetts Institute of Technology

Philip H. Highfill
George Washington University

Shirley Strum Kenny
Queens College, CUNY

*J. Merrill Knapp
Princeton, NJ

Paul Henry Lang, *Honorary Member*
Lakeville, CT

Lowell E. Lindgren
Massachusetts Institute of Technology

Alfred Mann, *Honorary Member*
Eastman School of Music

John Roberts
University of California, Berkeley

Mary Ann Parker
University of Toronto

*Howard Serwer, *Secretary/Treasurer*
University of Maryland, College Park

*Paul Traver
University of Maryland, College Park

Graydon Beeks, Newsletter Editor
Pomona College

*Founding member

APPLICATION FOR MEMBERSHIP IN THE AMERICAN HANDEL SOCIETY

Name _____ Date _____

Address _____

City _____ State _____ Zip _____

Class of Membership (for current calendar year, retroactive to January 1; else specify future starting year on dotted lines below)

___ REGULAR \$ 15

___ JOINT 20

(married couples; two memberships—one set of publications)

___ DONOR 30

___ SPONSOR 50

___ PATRON 100

___ SUBSCRIBER 30

(institutions only; does not include discounts for books or performances)

Please attach your check payable to THE AMERICAN HANDEL SOCIETY for the amount of your dues and mail to THE AMERICAN HANDEL SOCIETY, Department of Music, University of Maryland, College Park, MD 20742.