

NEWSLETTER

of

The American Handel Society

Volume VIII, Number 1

April, 1993

J. Merrill Knapp 1914-1993

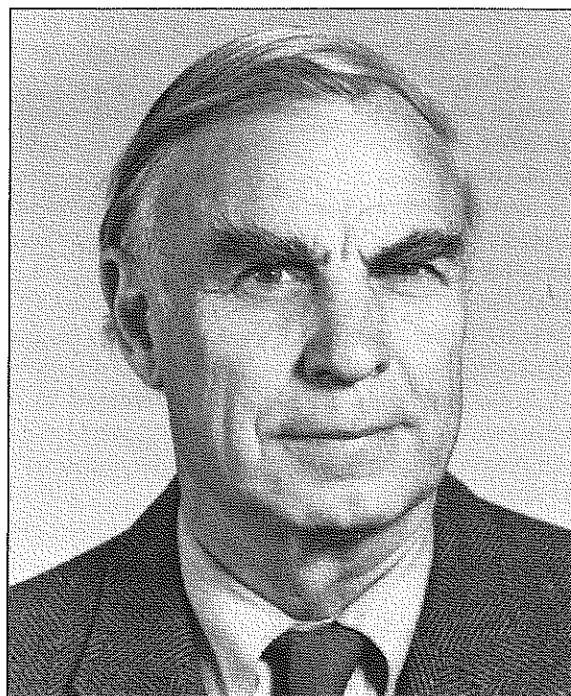
J. Merrill Knapp, one of the three founders of The American Handel Society, died on March 7 after a long illness. Born in New York City, he graduated from Yale University in 1936. After Yale, he taught at the Thatcher School in Ojai, California for two years and then returned to New Haven as assistant director of the Yale Glee Club. In 1939, he enrolled in the musicology program at Columbia University, where he studied with Paul Henry Lang and received his M.A. in 1941. After a year at Princeton as assistant in instruction (1941-42), he joined the United States Navy, where he served with distinction and was discharged with the rank of lieutenant commander.

Merrill returned to Princeton in 1946 as an instructor and rose to the rank of full professor in 1961. He served as acting chair of Princeton's Department of Music from 1949-51, directed the Princeton Glee Club from 1946-51, was Dean of the College from 1961-66, and over the years directed amateur performing groups in the Princeton community. During his tenure at Princeton, he also served on numerous national accreditation committees. He retired from Princeton in 1982, concluding his association of more than forty years with the university with a moving performance of *Alexander's Feast*.

A longtime member of the board of directors of the Georg-Friedrich-Händel-Gesellschaft, Merrill served several terms as a vice president of that society and at his death was a member of the editorial board of the Hallische Händel-Ausgabe. He was a frequent speaker at the conferences held in conjunction with the Handel festivals in Halle and conducted at the festival as well. In 1970, the Westminster Choir College, where he served as a trustee, conferred upon him an honorary degree for his service to choral music. In addition, he was a founding member of the advisory board of the Maryland Handel Festival.

Years before it was even thinkable in the United States, Merrill campaigned for Handel's operas. He directed performances of *Imeneo* and later the first American production of *Amadigi*. He edited the latter for the Hallische Händel-Ausgabe, and his edition of *Flavio* was in press at the time of his death. He was the author of the book *The*

continued on page 2



*J. Merrill Knapp
1914-1993*

1992 American Handel Society Lecture

The speaker for the 1992 American Handel Society Lecture was Dr. John H. Roberts of the University of California, Berkeley. Dr. Roberts's lecture was given at the Hornbake Library of the University of Maryland, College Park on October 30, 1992. The following article is the author's abstract of the lecture.

The Song for St. Cecilia's Day and Handel's "Borrowing" from Other Composers

It is no secret that Handel's ode *A Song for St. Cecilia's Day* (commonly but inauthentically called the *Ode for St. Cecilia's day*) contains a number of ideas derived from Gottlieb Muffat's book of keyboard suites *Componimenti musicali*, published in 1739. The extent of the debt has,

continued on page 5

In Memoriam Walther Siegmund-Schultze

A recent letter to me by Walther Siegmund-Schultze, former president of the Georg-Friedrich-Händel-Gesellschaft, spoke in rather moving terms of writings he did not want to leave unfinished; it closed with the words, "Please tell Merrill he will hear from me in a few days." Only the message reached the prized mutual friend; Walther Siegmund-Schultze died on March 8, a day before J. Merrill Knapp.

A tragic mission is reflected in this last greeting. One tends to forget Walther Siegmund-Schultze's almost single-handed accomplishment in resurrecting international Handel scholarship after the Second World War. Its fate was that it had to be carried out under communist dictatorship, and thus its blemishes go down in history together with its merits.

As heir to Max Schneider, Siegmund-Schultze took on a threefold challenge: the editorship of the *Hallsche Händel-Ausgabe* and the *Händel-Jahrbuch*, and responsibility for the organization of the annual festivals in Handel's birthplace. His publications—some of them major contributions—deal with Handel, Bach, Mozart, Beethoven, and Brahms. He served as *Ordinarius* at the universities of both Halle and Leipzig, and on the board of the International Musicological Society. Driven by the duality of the world in which it unfolded, his life work always seemed to defy dimensions, but he relished the charge of overwork, and we remember what it was like to labor under authoritarian rule—*De mortuis nihil nisi bene*.

Alfred Mann

Knapp from page 1

Magic of Opera, a general introduction to the genre, and of a series of specialized studies of Handel's music and its sources. He was the coauthor (with Winton Dean) of *Handel's Operas: 1704-1726*, a monumental book on all aspects of the first seventeen surviving operas by Handel. At his death, he was nearing completion of a second volume about the remaining operas.

As a founder of The American Handel Society, Merrill was one of the original board members, a post in which he generously continued to serve until his death; he also served as vice president and as a member of the AHS fellowship committee. But it is in his role as a founder of The American Handel Society (it was he who insisted that the name include the definite article) that we remember him. During 1985, there had been talk of founding an American Handel Society; Merrill, as a senior Handelian, both encouraged the effort and put in a good word for the

continued on page 5

NEWSLETTER

of

The American Handel Society

C. Steven LaRue, *editor*

7319 University Avenue, Middleton, WI 53562

Handel Calendar

The American Handel Society welcomes news or information about events of interest to Handelians. If possible, please include the address and phone number where readers may obtain details.

Ariodante, April 28, May 1, 5, 7, 12, 15, 18, 21, 28, June 3, 7, 10, 1993, 7pm. Murray, Roocroft, Robson, Garrett, Nilon, Druett, MacDougall, English National Opera, McGegan, conductor. Tickets: 71 836 3161; 71 240 5258.

Saul, May 5, 1993, 7:30 pm. Martin Wright, Brian Asawa, Bruce Johnson, Jennifer Foster Smith, Patricia Prunty, Kerry O'Brien, Kenneth Knight, Irvine Camerata, Robert Hickok, director. Scottie Hinkey, Irvine Camerata, School of Fine Arts, University of California, Irvine, CA 92717-2775, (714) 856-4259. Tickets: (714) 854-4646.

Händel-Festspiele, Halle (Saale), June 4-8, 1993. *Orlando*, Howard Arman, conductor; *Radamisto*, concert performance, Nicholas McGegan, conductor; *Rinaldo*, Händelfestspielorchester Halle, Christian Kluttig, conductor; F. J. Haydn, *L'infedeltà delusa*, Concentus musicus Wien, Nikolaus Harnoncourt, conductor; J. A. Hasse, *Piramo e Tisbe*, Michael Schneider, conductor; *Judas Maccabaeus*, RIAS Kammerchor, Akademie für Alte Musik Berlin, Marcus Creed, conductor; *Belshazzar*, Chur Cölnischer Chor Bonn, Philharmonisches Staatsorchester Halle, Heribert Beissel, conductor; Zachow, "Unveröffentlichte Kantaten," Capella Cantorum, Berlin, and Ensemble Sanssouci, Berlin, Klaus Eichhorn, conductor. Colloquium: "Georg Friedrich Händels Krankheiten und Tod—neue medizinhistorische Erkenntnisse." Direktion der Händel-Festspiele, Grosse Ulrichstrasse 57, 0-4020 Halle (Saale), 0345 23277.

Göttinger Händel-Festspiele, June 9-13, 1993. *Radamisto*, Ralf Popken, Lisa Saffer, Dana Hanchard, Monika Frimmer, Juliana Gondeck, Michael Dean, Freiburger Barockorchester, Nicholas McGegan, conductor; *Occasional Oratorio*, soloists, chorus, and Neues Orchester Köln, Christoph Spering, conductor; *Apollo and Daphne*, Capella Agostino Steffani, Hanover, Lajos Rovatkay, conductor; concertos, coronation anthems. Geschäftsstelle der Göttinger Händel-Gesellschaft, Hainholzweg 3-5, 3400 Göttingen, Germany, attn. Frau Eva-Maria Starke, 05 51 / 5 67 00.

Serse (in English), July 17, 21, 30, August 5, 11, 19, 25, 1993. Frederica von Stade, Dawn Upshaw, Eric Mills, Mimi Lerner, Brian Asawa, Kevin Langan, George Hogan, Kenneth Montgomery, conductor. Santa Fe Opera, Post Office Box 2408, Santa Fe, NM 87504-2408. Tickets: (505) 982-3855.

16th London Handel Festival, November 24-27, 1993. Britten Theatre, Royal College of Music, Prince Consort Road, London SW7. Booking Office, London Handel Festival, 13 Cambridge Road, New Malden, Surrey KT3 3QE, 081 336 0990.

Second Triennial Handel Institute Conference, 27-29 November 1993. The Handel Institute, Prof. Colin Timms, Secretary, Department of Music, The University of Birmingham, Edgbaston, Birmingham B15 2TT, Great Britain.

1991 American Handel Society Recording Prize

The American Handel Society Recording Prize for a 1991 release goes to Rene Jacobs and Concerto Köln's recording of *Giulio Cesare* on the Harmonia Mundi label. The recording features Jennifer Larmore (Cesare), Barbara Schlick (Cleopatra), Bernarda Fink (Cornelia), Marianne Rørholm (Sesto), Derek Lee Ragin (Tolomeo), Furio Zanasi (Achilla), Dominique Visse (Nireno), and Olivier Lallouetter (Curio).

The prize recognizes a musically superlative performance of a work that constitutes a significant contribution to Handel's recorded oeuvre. *Giulio Cesare*, unquestionably Handel's most famous opera, has been presented in a number of commercial releases, but before now no recording has offered a complete and accurate reading in Italian. Jacobs's *Giulio Cesare* offers a complete version of the opera based on the excellent new edition prepared by Winton Dean and Sarah Fuller.

The performance is outstanding for its uniquely vibrant presentation of an opera seria. It richly captures the musical and dramatic vitality of one of the best examples of the genre and at the same time reflects much of the most recent thought about performance practice. Modern revivals have explored three alternatives for the performance of Handel's castrato roles: female singers, male countertenors, or transposition. Jacobs's solution—using a woman for the role of Cesare (originally sung by the alto castrato Francesco Bernardi, known as Senesino)—is the most historically viable alternative, for Handel sometimes used women, but not countertenors, in operatic title roles. Particularly praiseworthy is the imaginative and dramatically convincing continuo playing, which answers a number of complaints voiced in recent scholarly writings. Most important of all, the vocal performances and orchestral playing remain at the highest level throughout the performance.

This year's committee consisted of David Hurley (chairman), Richard King, and Channon Willner.

David Ross Hurley

1994 American Handel Society Meeting

The American Handel Society will meet in conjunction with the Maryland Handel Festival on November 3–6, 1994 at the University of Maryland, College Park. The principal performance will be Handel's *Belshazzar*. The society is planning a scholarly conference and will be inviting proposals for papers. Any topic relating to Handel or his contemporaries is welcome, but those relating to *Belshazzar* will be granted special consideration. Further information concerning deadlines and performance dates will appear in forthcoming newsletters. Inquires should at this time be addressed to Howard Serwer, Secretary/Treasurer, The American Handel Society, Department of Music, University of Maryland, College Park, MD 20742.

Recent Handel Recordings

This list contains recordings released since the last list was printed in the April 1992 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.

Handel Arias: from *Rinaldo* (HWV 7a), *Radamisto* (HWV 12a), *Floridante* (HWV 14), *Giulio Cesare* (HWV 17), *Partenope* (HWV 27), *Orlando* (HWV 31), and *Acis and Galatea* (HWV 49a).

Nathalie Stutzmann, contralto
The Hanover Band
Roy Goodman, conductor
RCA (Red Seal) 61205–2

Teseo (HWV 9)

Eirian James, mezzo—soprano
Della Jones, mezzo-soprano
Julia Gooding, soprano
Derek Lee Ragin, countertenor
Jeffrey Gall, countertenor
Catherine Napoli, soprano
Les Musiciens du Louvre
Mark Minkowski, conductor
Erato 45806 (2 discs)

Muzio Scevola (HWV 13)

Julianne Baird, soprano
Erie Mills, soprano
Andrea Matthews, soprano
D'Anna Fortunato, mezzo-soprano
Jennifer Lane, alto
Frederick Urrey, tenor
John Ostendorf, bass
Brewer Baroque Chamber Orchestra
Rudolph Palmer, conductor
Newport Classic 85540/2 (2 discs)

Ottone, Re di Germania (HWV 15)

Drew Minter, countertenor
Lisa Saffer, soprano
Michael Dean, bass-baritone
Juliana Gondek, mezzo-soprano
Ralf Popken, countertenor
Patricia Spence, mezzo-soprano
Freiburg Baroque Orchestra
Nicholas McGegan, conductor
Harmonia Mundi 907073.75 (3 discs)

Rodelinda (HWV 19)

Barbara Schlick, soprano
Claudia Schubert, alto
David Cordier, alto
Kai Wessel, alto
Christoph Prégardien, tenor
Gotthold Schwarz, bass
La Stagione Frankfurt

continued on page 4

Michael Schneider, conductor
Harmonia Mundi 05472-77192-2 (3 discs)

Acis and Galatea (HWV 49a) [in German; Mozart orchestration]

Lynne Dawson, soprano
John Mark Ainsley, tenor
Mico van der Meel, tenor
Michael George, bass
Handel and Haydn Society Orchestra
Christopher Hogwood, conductor
L'Oiseau-Lyre 430538-2 (2 discs)

Messiah (HWV 56)

Karen Clift, soprano
Catherine Robbin, mezzo-soprano
Bruce Fowler, tenor
Victor Ledbetter, baritone
Boston Baroque Orchestra and Chorus
Martin Pearlman, conductor
Telarc CD-80322 (2 discs)

Messiah (HWV 56) [live recording, April 13, 1992]

Sylia McNair, soprano
Anne Sofie von Otter, alto
Michael Chance, countertenor
Jerry Hadley, tenor
Robert Lloyd, bass
Academy and Chorus of St. Martin-in-the-Fields
Sir Neville Marriner, conductor
Philips 2-434695 (2 discs)
Live Recording, April 13, 1992.

Messiah (HWV 56)

Tilla Briem, soprano
Margarete Bence, alto
Fritz Wunderlich, tenor
Otto von Rohr, bass
Stuttgart Philharmonic Chorus
SW German Radio Orchestra
Heinz Mende, conductor
Myto 925.71 (Qualiton) (2 discs); reissue

Judas Maccabaeus (HWV 63)

Jamie McDougall, tenor
Emma Kirkby, soprano
Catherine Denley, mezzo-soprano
Michael George, bass
James Bowman, countertenor
New College Choir and The King's Consort
Robert King, conductor
Hyperion 66641 (Harmonia USA) (2 discs)

Judas Maccabaeus (HWV 63)

Monika Meier-Schmid
Elisabeth von Magnus
Jörg Dörmöller
Robert Wörle

Franz-Josef Selig
Schlierbacher Matettenchor
Schlierbacher Kammerorchester
Thomas Fey, conductor
Christophorus CHR 77128 (Qualiton) (2 discs)

Theodora (HWV 68)

Lorraine Hunt, soprano
Drew Minter, countertenor
Jennifer Lane, alto
Jeffrey Thomas, tenor
David Thomas, bass
U. C. Berkeley Chamber Chorus
Philharmonia Baroque Orchestra
Nicholas McGegan, conductor
Harmonia Mundi 907060.62 (3 discs)

Handel Cantatas: *Occhi miei che faceste?* (HWV 146), *Quel fior che all' alba ride* (HWV 154), *Solitudini care, amata liberatà* (HWV 163), *Udite il mio consiglio* (HWV 172).

Julianne Baird, soprano
John Dornenburg, viola da gamba
Malcolm Proud, harpsichord
Meridian CDE 84189
[also on disc: *Viola da gamba Sonata in G* (HWV 358) and *Harpsichord Suite in F* (HWV 427)]

Oboe Sonata in F, Op. 1 No. 5 (HWV 363a)

Heinz Holliger, oboe
Christiane Jaccottet, harpsichord, clavecin, fortepiano
and Hammerklavier
Thomas Demenga, violoncello
Philips 100089
[also on disc: works of Vivaldi, Telemann, and C. P. E. Bach]

8 Great Suites for Harpsichord, (HWV 426-433)

Anthony Newman, harpsichord
Newport Classic NCD 60047

Chaconne in G for Harpsichord (HWV 435)

Robert Woolley, harpsichord
Saga Classics SCD 9028

Music for Organ and Brass

(Music of Handel, Bach, Clarke, Purcell & others)
Peter Hurford, organ
Michael Laird Brass Ensemble
London (Argo) 122015
[also on disc: *Music for the Royal Fireworks* (HWV 351) arranged for brass ensemble]

Arias for Duristante

Lorraine Hunt, mezzo-soprano
Philharmonia Baroque Orchestra
Nicholas McGegan, conductor
Harmonia Mundi 907056

idea with the University of Maryland administration, whose early support was indispensable. A few days before Handel's 300th birthday, while we were waiting at Kennedy Airport for a flight to Germany to attend the tricentennial festival in Halle, it was decided that we go ahead with the society, but it was agreed that Kennedy Airport was not the right place to do so in a formal way. On February 23, 1985, the three of us, standing in a light snowfall before the great bronze statue of Handel in Halle's market square, officially founded the AHS with a simple handshake. We will always remember Merrill standing with us in the snow, very tall and imposing, the paradigm of the benevolent professor, reminding us with a glint in his eye that now we had to get to work for the AHS.

Merrill, farewell. We will miss you but console ourselves in the knowledge that now you have a far better choir than ever you had on earth.

Howard Serwer and Paul Traver

however, been seriously underestimated. Handel appears to have decided, probably because of the modest dimensions of his work, to take as much as possible of what he needed from this one source. Except for the air and chorus "The trumpet's loud clangour," every concerted section in the ode draws on the *Componimenti*, more often than not on two or more different pieces. With the addition of a few references to other antecedents, it is possible to account for virtually the entire musical substance of the score.

The reason that some of these relationships have not previously been noticed is that Handel often transformed the old material quite drastically. Close analysis is frequently required to reveal the full complexity of a connection, and in some cases the psychological significance of a parallel can be demonstrated only with the help of the composer's jottings or cancelled passages in the autograph. This suggests that Handel's use of compositional sources, especially in his middle years, may be somewhat more pervasive than we have liked to think.

The American Handel Society

Department of Music, University of Maryland, College Park, Maryland 20742 Telephone (301) 405-5523

DIRECTORS AND OFFICERS

Graydon Beeks, *President*
Pomona College

John H. Roberts, *Vice President*
University of California, Berkeley

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

C. Steven LaRue, *Newsletter Editor*
Middleton, WI

Alfred Mann, *Honorary Member*
Eastman School of Music

*Paul Traver, *Honorary Member*
University of Maryland, College Park

George Buelow
Indiana University

William D. Gudger
The College of Charleston

Ellen T. Harris
Massachusetts Institute of Technology

Philip H. Highfill
The George Washington University

Lowell E. Lindgren
Massachusetts Institute of Technology

Eleanor Selfridge-Field
Menlo Park, CA

*Founding member

APPLICATION FOR MEMBERSHIP IN THE AMERICAN HANDEL SOCIETY

Name _____ Date _____

Address _____

City _____ State _____ Zip _____

Class of Membership (for current calendar year; otherwise, specify future starting year on lines below)

	\$	£	DM		\$	£	DM
___ REGULAR.....	20	13	35	___ SPONSOR.....	60	38	100
___ JOINT.....	25	16	45	___ PATRON.....	125	80	200
(one set of publications)				___ LIFE.....	400	250	700
___ DONOR.....	35	22	60	___ SUBSCRIBER (institutions only).....	30	20	50

___ Membership in the Georg-Friedrich-Händel-Gesellschaft, 1993: \$28.

___ Friends of the Handel Institute: £10/\$16; students £5/\$8.

Those paying in dollars or sterling should make their checks payable to THE AMERICAN HANDEL SOCIETY and mail to THE AMERICAN HANDEL SOCIETY, Department of Music, University of Maryland, College Park, MD 20742. Those wishing to pay in DM should remit to Dr. Siegfried Flesch, Treasurer, Georg-Friedrich-Händel-Gesellschaft, Gr. Nikole Str. 5, 0-4020, Halle/Saale BRD and indicate that the payment is for the account of the AHS.