

NEWSLETTER

of

The American Handel Society

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April 1997

More Handel Anthems in American Libraries

In this article I would like to call attention to two manuscript copies of Handel's Cannons Anthems, both of them—like the volume of Coronation Anthems described by David Hunter in the April 1996 issue of this *Newsletter*—previously owned by the collector Theodore Finney. Neither of these sources is included in Bernd Baselt's thematic catalogue, the list of sources consulted by Gerald Hendrie for his edition of the Anthems for Cannons in the *Hallische Händel-Ausgabe*, or in any of my own previous writings on the subject. While they shed no new light on Handel's musical texts or compositional procedure, they do provide additional information about the dissemination of his works during his lifetime.

The first source, designated Finney MS 6, is housed in the library of the Harry Ransom Humanities Research Center at The University of Texas, Austin together with 44 other volumes purchased from the collector in 1970.¹ It is a small upright folio volume of printed and manuscript music bound in marbled board with calf tips, on which the spine has completely disintegrated. The first item in the volume is a copy of John Walsh's second edition of Henry Purcell's *Te Deum and Jubilate*, published in 1707, which bears the inscription "Henricus Swarbrick/ Ejus Liber/ 1732." Otherwise unknown, he may have been related to Thomas Swarbrick (or Schwarbrick, or Schwarbrook), an organ builder of German origin who was active in the first half of the eighteenth century, first in London and then from 1716 in Warwick.² Purcell's *Te Deum* is followed by a manuscript short score of the same piece, transposed down a step to C major, a score of "Mr Purcells Golden Sonata," and a miscellaneous collection of anthems (some in score and others in organ parts only) by William Croft, Thomas Ebdon, and Maurice Greene—all in the hand of the same scribe; organ scores to two anthems by Handel in a different hand; and the organ part to a Morning Service in E-flat major by Anthony Wakeley in yet a third hand. Since Ebdon was organist of Durham Cathedral from 1763 until his death in 1811 and Finney had reason to believe the volume came from the north of England, he surmised that "it is music that collected in the organist's quarters at Durham



Portrait of Handel by Philippe Mercier. Courtesy of Viscount FitzHarris.

Cathedral until the organist (Ebdon) sent it out to be bound."³

The Handel items are designated "Organo to As pants ye Hart & O Sing unto the Lord," and the initials "H.S." indicate that Henry Swarbrick also owned this portion of the volume. These organ parts are for the Cannons versions of the two anthems (HWV 251b and 249b), including figured bass for the opening instrumental sonatas, figured bass with vocal cues for the choruses, and figured bass with vocal parts for the arias and duets. The scribal

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Handel Calendar

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

Ariodante. May 28, 30, 31. St Clement Danes Church, The Strand, London. L. Mott, A. Boyd, C. Rice, J. Bern, P. Evans, D. Robinson, Christian Curnyn, conductor. BOC Covent Garden Festival. 44 171 312 1992.

L'Allegro, il Penseroso ed il Moderato. June 5, 6, 7, 9, 10. London. J. Watson, S. Gritton, M. Chance, I. Bostridge, A. Holland, English National Opera Chorus and Orchestra, Jane Glover, conductor. 44 171 632 8300.

Saul. June 11. Trinitatskirche am Filzengraben, Cologne. G. Reinhart, J. P. Kenny, J. Elwes, V. Jezovsek, S. Kermes, J. Kalpers, Collegium Cartusianum, Peter Neumann, conductor. Phone/Fax 49 221 614141.

Atalanta. June 20. St John's, Smith Square, London. P. Rosario, N. Tibbels, J. Miller, D. Skewes, C. Campbell, Avison Baroque Ensemble, David Roblou, conductor.

Jephtha. June 24. Westminster Abbey, London. E. Kirkby, M. Chance, D. Jones, N. Robson, D. Wilson-Johnson, Westminster Abbey Choir, Orchestra of the Age of Enlightenment, Martin Neary, conductor. Concert in aid of the Handel House Trust. 44 171 222 6923; fax 44 171 222 1025.

The Triumph of Time and Truth. June 28. New Haven, CT. S. Baker, J. Malafronte, J. Gall, W. Hite. (908) 572 3165. Also June 29 at Merkin Hall, New York, NY; July 4 at Bard College, NY; July 5 at Great Barrington, MA; July 9 at Boston, MA.

L'Allegro, il Penseroso ed il Moderato. June 29. Stefaniesaal, Graz. L. Aikin, Y. Naef, E. von Magnus, Concentus Musicus Wien, Nikolaus Harnoncourt, conductor. 43 316 825 000.

Giulio Cesare. July 4, 9, 12, 16, 19, 22, 26, 31, August 4, 8. Sydney Opera House, Sydney. G. Pushee, J. Brunato, R. Gunn, S. Johnston, Y. Kenny, C. Josey, R. Alexander, Australian Opera and Ballet Orchestra and Chorus, Philip Pickett, conductor.

Belshazzar. July 5. Sheldonian Theatre, Oxford. J. MacDougall, L. Dawson, C. Denley, J. Bowman, M. George, New College Oxford Choir, King's Consort, Robert King, conductor. (July 8: St Michaelle-Belfrey Church, York; July 9: St Mary's Church, Warwick).

Semele. July 12, 14. Berkshire Community College, Pittsfield, MA. A. Matthews, S. Tharp, S. Blythe, I. Majahan, D. Minter, E. Lodine, D. Deas. Berkshire Opera production. (413) 528-4420.

Semele. July 12, 16, 25, 31, August 7, 13, 22. Santa Fe Opera. E. Futral, R. Blake, P. Spence, T. Dahl, L. Zazzo, K. Langan, Santa Fe Opera Chorus and Orchestra, John Nelson, conductor.

Giulio Cesare. July 13, 19. Bayerische Staatsoper, Munich. Bayerische Staatsoper Orchestra, Ivor Bolton, conductor. 49 89 221 316.

Theodora. August 3, 5, 8, 10, 13, 16, 18, 22, 24. Glyndebourne. J. Rodgers, D. Taylor, J. Rigby, P. Nilon, J. Best, Orchestra of the Age of Enlightenment, Daniel Beckwith, conductor.

Solomon. August 14. Melbourne Town Hall, Melbourne. Melbourne Chorale and Chorale Orchestra, Graham Abbott, conductor.

Ode for St Cecilia's Day. (Mozart arrangement). August 23. Melbourne Town Hall, Melbourne. J. Cole, M. Terry, Melbourne Symphony Orchestra and Chorale, Richard Dival, conductor.

Hercules. September 12, 13, 14, 16, 17. San Francisco. C. Robbin, D. Taylor, R. Breault, K. McMillan, Philharmonia Baroque, Nicholas McGegan, conductor. (415) 391-5252.

L'Allegro, il Penseroso ed il Moderato. September 17. Montreux Festival, Montreux. C. Oelze, R. Mannion, N. Argenta, J. M. Ainsley, P. Robinson, Academy of Ancient Music, Christopher Hogwood, conductor.

Serse. October 7. Théâtre des Champs-Élysées, Paris. Gabrieli Consort Orchestra, Paul McCreesh, conductor.

Serse. November 1, 5, 8, 13, 16. New York City Opera. D. Daniels, L. Hunt, A. Burton, S. Waters, J. Lane, K. Ollmann, J. Opalach, New York City Opera Orchestra, George Manahan, conductor.

Solomon. November 27. Théâtre des Champs-Élysées, Paris. A. Scholl, Gabrieli Consort Orchestra, Paul McCreesh, conductor.

Solomon. December 5. Barbican Center, London. A. Scholl, Gabrieli Consort Orchestra, Paul McCreesh, conductor.

Recent Handel Recordings

Almira (HWV 1)

Ann Monoyios, soprano (Almira)
 Patricia Rozario, soprano (Edilia)
 Linda Gerrard, soprano (Bellante)
 Jamie MacDougall, tenor (Fernando)
 Douglas Nasrawi, tenor (Osman)
 Christian Elsner, tenor (Tabarco)
 David Thomas, bass (Consalvo)
 Olaf Haye, bass (Raymondo)
 Fiori Musicali
 Andrew Lawrence-King, director
 CPO 999 275-3

Acis and Galatea (HWV 49)

Julianne Baird, soprano (Galatea)
 Frederick Urrey, tenor (Acis)
 David Price, tenor (Damon)
 Kevin Deas, bass (Polyphemus)
 Ama Deus Ensemble
 Valentin Radu, conductor
 Vox 27519

Opera Arias and Overtures

Emma Kirkby, soprano
 Brandenburg Consort
 Roy Goodwin, conductor
 Hyperion CDA 66797

Ariodante (HWV33)

Lorraine Hunt, mezzo-soprano (Ariodante)
 Juliana Gondek, soprano (Ginevra)
 Lisa Saffer, soprano (Dalinda)
 Jennifer Lane, mezzo-soprano (Polinesso)
 Rufus Müller, tenor (Lurcanio)
 Nicolas Cavallier, bass (Il Rè)
 Wilhelmshaven Vokalensemble
 Ralf Popken, director
 Freiburg Baroque Orchestra
 Nicolas McGegan, conductor
 Harmonia Mundi 907146/48

Berenice (HWV 38)

Julianne Baird, soprano (Berenice)
 D'Anna Fortunato, mezzo-soprano (Selene)
 Jennifer Lane, mezzo-soprano (Demetrio)
 Andrea Mathews, soprano (Alessandro)
 Drew Minter, countertenor (Arsace)
 John McMaster, tenor (Fabio)
 Jan Opalach, bass (Aristobolo)
 Brewer Chamber Orchestra
 Rudolph Palmer, conductor
 Newport Classic 85620

Cantatas and Duets (HWV 112, 127a, 131, 175, 190, 197, 198)

Isabelle Poulenard, soprano
 Jean-Louis Comoretto, alto
 Claire Giardelli, cello
 Mathias Spaeter, archlute
 Mirella Giardelli, harpsichord
 Audis/Astrée E8577

Concerti grossi, Op.3 (HWV 312-317)

Academy of St Martin in the Fields
 Iona Brown, director
 Hänssler CD 98.918

Concerti grossi, Op.6 (HWV 319-330)

Orpheus Chamber Orchestra
 Deutsche Gramophon DG 447 733-2

Concerti grossi, Op.6 (HWV 319-330)

Boyd Neel Orchestra
 Boyd Neel, conductor
 Pearl Gemm 9164 (reissue) [issued in 1995]

Concerti grossi, Op.6, Nos. 1-4 (HWV 319-322)

BBC Northern Sinfonia
 George Malcom, director
 ASV QS (reissue)

Concerti grossi, Op.6, Nos. 2-4, 6, 10, 12 (HWV 320-322, 324, 327, 329)

Decca String Orchestra
 Ernest Ansermet, conductor
 Koch Historic 3-7708-2H1 (reissue)

Oboe Concertos (HWV 287, 301, 302a); Ottone Overture (HWV 15); Suite in G Minor (attributed to Handel)

Anthony Camden, oboe
 Julia Girdwood, oboe
 City of London Sinfonia
 Nicolas Ward, conductor
 Naxos 8.553430

Organ Concertos, Op.4 (HWV 289-294)

Bob van Asperen, organ
 Orchestra of the Age of Enlightenment
 Veritas 5 45174 2

Faramondo (HWV 39)

Julianne Baird, soprano (Clotilde)
 Drew Minter, countertenor (Gernando)
 D'Anna Fortunato, mezzo-soprano (Faramondo)
 Jennifer Lane, mezzo-soprano (Rosimonda)
 Peter Castaldi, bass (Gustavo)
 Brewer Chamber Orchestra
 Rudolph Palmer, conductor
 Vox 7536

Foundling Hospital Anthem (HWV 266) Works by Zachow and Scheidt

Axel Köhler, countertenor
 Conrad Riehl
 Stadsingechor Halle
 Camerata Musica
 Berolina Quartet
 Dorothea Köhler, conductor
 Berlin Classics 1131-2

Harsichord Suites (HWV 427, 430, 433-434); Passacaglia in G Minor (HWV 432); Chaconne in G Major (HWV 435)

Bob van Asperen, harpsichord
 Sony SK 68260

Israel in Egypt (HWV 54); Zadok the Priest (HWV 258); The King shall Rejoice (HWV260)

Donna Deam, soprano
 Ruth Holton, soprano
 Elizabeth Friday, soprano
 Michael Chance, countertenor
 Patrick Collins, countertenor
 Jonathan Peter Kenney, countertenor
 Ashley Stafford, countertenor
 Nicolas Robertson, tenor
 Philip Salmon, tenor
 Paul Tindall, tenor
 Andrew Tuse, tenor
 Julian Clarkson, bass
 Christopher Purves, bass
 English Baroque Soloists
 John Eliot Gardiner, conductor
 Philips 432-110-2

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
 Virgin Veritas VMD 5 61350-2 (reissue)

Joseph and His Brethren (HWV 59)

James Bowman, countertenor (Joseph)
 Yvonne Kenny, soprano (Asenath)
 Catherine Denley, mezzo-soprano (Phanor)
 Connor Burrows, boy soprano (Benjamin)
 John Mark Ainsley, tenor (Simeon, Judah)

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Michael George, bass (Reuben)
Choir of New College, Oxford
Edward Higginbottom, director
Choir of the King's Consort
The King's Consort
Robert King, conductor
Hyperion CDA 67171/3

Messiah (HWV 56)

Emma Kirkby, soprano
Emily van Evera, soprano
Margaret Cable, mezzo-soprano
James Bowman, countertenor
Joseph Cornwell, tenor
David Thomas, bass
Taverner Choir and Players
Andrew Parrott, conductor
Virgin Veritas 7243 5 613302

Messiah (HWV 56)

Jennifer Smith, soprano
Helen Kucharek, soprano
Linda Finnie, mezzo-soprano
Neil Mackie, tenor
Rodney Macann, bass
Pro Christe Choir and Orchestra
Timothy Dean, conductor
Guild GMDD 7112/3 (reissue)

Orlando (HWV 31)

Patricia Bardon, mezzo-soprano (Orlando)
Rosa Mannion, soprano (Dorinda)
Hilary Summers, mezzo-soprano (Medoro)
Rosemary Joshua, soprano (Angelica)
Harry van der Kamp, bass (Zoroastro)
Les Arts Florissants
William Christie, conductor
Erato 0630-14636-2

La Resurrezione (HWV 47)

Annick Massis, soprano (Angelo)
Jennifer Smith, soprano (Maddelena)
Linda Maguire, soprano (Cleofe)
John Mark Ainsley, tenor (San Giovanni)
Laurent Naouri, bass (Lucifero)
Les Musiciens du Louvre
Marc Minkowski, conductor
Archiv 447 767-2

Riccardo Primo (HWV 23)

Sara Mingardo, mezzo-soprano (Riccardo Primo)
Sandrine Piau, soprano (Costanza)
Olivier Lallouette, bass (Berardo)
Roberto Scaltriti, bass (Isacio)
Clara Brua, soprano (Pulcheria)
Paschale Bertin, countertenor (Oronte)
Les Talens Lyriques
Christophe Rousset, conductor
L'Oiseau-Lyre 452 201-2

Rinaldo (HWV 7)

Paul Esswood, countertenor (Goffredo)
Ileana Cotrubas, soprano (Almirena)
Carolyn Watkinson, contralto (Rinaldo)
Charles Brett, countertenor (Eustazio)
Ulrik Cold, bass (Argante)
Jeanette Scovotti, soprano (Armida)
La Grande Ecurie et la Chambre du Roy
Jean-Claude Malgoire, conductor
Sony SM3K 34592 (reissue)

Serse (HWV 40)

Carolyn Watkinson, contralto (Serse)
Paul Esswood, countertenor (Arsamene)
Ortrum Wenken, mezzo-soprano (Amastre)
Barbara Hendricks, soprano (Romilda)
Anne-Marie Rodde, soprano (Atalanta)

Ulrik Cold, bass (Ariodate)
Ulrich Studer, bass (Elviro)
La Grande Ecurie et la Chambre du Roy
Jean-Claude Malgoire, conductor
Sony SM3K 36941 (reissue)

Sonatas for Oboe and Basso Continuo (HWV 357, 359a, 363a, 364, 366, 367b)

Gonzalo Ruiz, oboe
Michael Egan, arclute
Kathy Shao, harpsichord and organ
Shelley Taylor, cello
Well-Tempered Productions WTP 5174

Sonatas for Recorder and Basso Continuo (HWV 360, 362, 369, 377, 367b)

Marion Verbruggen, recorders
Ton Koopman, harpsichord and organ
Jaap Ter Linden, cello
Harmonia Mundi France HMU 907151

Twenty Sonatas, "Op.1" (HWV 357-358, 359a-b, 360-362, 363b, 364a, 365-366, 367a-b, 369, 371, 374-377)

Elizabeth Wallfisch, violin
Paul Goodwin, oboe
Lisa Beznosiuk, flute
Rachel Beckett, recorder
Richard Tuncliffe, cello
Paul Nicholson, harpsichord
Hyperion 66921/3

Sosarme (HWV 30)

Margaret Ritchie, soprano (Elmira)
Alfred Deller, countertenor (Sosarme)
Nancy Evans, mezzo-soprano (Erenice)
Helen Watts, contralto (Melo)
John Kentish, countertenor (Argone)
William Herbert, tenor (King Haliate)
Ian Wallace, bass (Altomarco)
St. Anthony Singers
St. Cecilia Orchestra
Anthony Lewis, conductor
Theorema TH 121 194/195 (reissue)

Tamerlano (HWV 18)

Henri Ledroit, countertenor (Tamerlano)
John Elwes, tenor (Bajazet)
Mieke van der Sluis, soprano (Asteria)
René Jacobs, countertenor (Andronico)
Isabelle Poulenard, soprano (Irene)
Gregory Reinhart, bass (Leone)
La Grande Ecurie et la Chambre du Roy
Jean-Claude Malgoire, conductor
Sony SM3K 378930 (reissue)

Tolomeo (HWV 25)

Jennifer Lane, mezzo-soprano (Tolomeo)
Brenda Harris, soprano (Seleuce)
Andrea Matthews, soprano (Elisa)
Mary Ann Hart, mezzo-soprano (Alessandro)
Peter Castaldi, bass (Araspe)
Manhattan Chamber Orchestra
Richard Auldon Clark, conductor
Vox 3 7530

Water Music (HWV 348-350); Suite from Il pastor fido (HWV 8c

Tafelmusik
Jeanne Lamon, director
Sony Classical SK 68 257

Handel arr. Beecham: The Origin of Design; The Gods go a-begging; The Faithful Shepherd; Amaryllis; The Great Elopement

London Philharmonic Orchestra
Sir Thomas Beecham, conductor
Dutton Laboratories CDAX 8018

Compiled by Graydon Beeks, with assistance from Elizabeth Goodliffe, William Giammona, Phoebe Harvey, Ryan McSweeney, Christine Tai and Sean van den Heuvel.

1995 American Handel Society Recording Prize

The American Handel Society Recording Prize for a 1995 release goes to the recording of *The Occasional Oratorio* by Robert King and the King's Consort on the Hyperion label (CDA66961/2). The recording features soloists Susan Gritton and Lisa Milne (sopranos), James Bowman (countertenor), John Mark Ainsley (tenor), and Michael George (bass), in addition to the choir of New College, Oxford and the choristers and choir of the King's Consort.

The prize recognizes a musically superlative performance of a work that constitutes a significant contribution to Handel's recorded oeuvre. The present recording not only adds a new work to the Handel discography in its first-performance version, but it does so with exemplary musicality and with close attention to historical detail, such as the use of treble choristers rather than sopranos for the choral movements. The orchestral playing is highly polished and expressive, and the soloists give outstanding individual performances.

This year's committee consisted of Graydon Beeks (chairman), Mark Risinger, and Paul Traver. A committee is presently at work on the 1996 prize; readers who wish to nominate any recording not in the discography in the April 1997 Newsletter should write to Richard King at the address of the American Handel Society.

The winners of the prize since it was founded in 1991 are listed below:

- 1991 *Giulio Cesare* (Harmonia Mundi France HMU 901385.87) Jennifer Larmore, Barbara Schlick, Bernard Fink, Marianne Rorholm, Derek Lee Ragin, Furio Zanasi, Dominique Visse, Olivier Lallouette. Concerto Köln, Rene Jacobs, conductor.
- 1992 *Judas Maccabaeus* (Hyperion 66641/42) Jamie McDougall, Emma Kirkby, Catherine Denley, Michael George, James Bowman, Simon Birchall, Choir of the New College, Oxford. The King's Consort, Robert King, conductor.
- 1994 *Radamisto* (Harmonia Mundi France HMU 907111-907113) Ralf Popken, Juliana Gondek, Lisa Saffer, Dana Hanchard, Monika Frimmer, Michael Dean, Nicolas Cavallier. Freiburger Barockorchester, Nicholas McGegan, conductor.

The Handel Institute Awards

Applications are invited for Handel Institute Awards (up to £1,000) in support of research projects involving the life or works of Handel or his contemporaries. Deadline September 1, 1997. Further details from:

Professor Colin Timms
Department of Music
University of Birmingham
Edgbaston
Birmingham B15 2TT
United Kingdom
Tel/fax: 0121-4145781
Email: C.R.Timms@bham.ac.uk

The J. Merrill Knapp Research Fellowship

The Board of Directors of the American Handel Society invite applications for the 1998 J. Merrill Knapp Research Fellowship, an award of \$1,500 to be granted to an advanced graduate student or a scholar in an early stage of his or her career. This fellowship may be used on its own or to augment other grants or fellowships, but may be held no more than twice. The fellowship is intended to support work in the area of Handel or related studies. The winner of the award is given the opportunity to present a paper at the biennial meeting of the American Handel Society.

In awarding the fellowship, preference will be given to advanced graduate students; to persons who have not previously held this fellowship; to students at North American universities and residents of North America; and to proposals on specifically Handelian topics.

Applicants should submit a resume, a description of the project for which the fellowship will be used (not to exceed 750 words), a budget showing how and when the applicant plans to use the funds, and a description of other grants applied for or received for the same project. In addition, applicants should have two letters of recommendation sent directly to the Society at the address below.

Applications for the 1998 Fellowship must be post-marked no later than March 15, 1998 and should be sent to:

Professor William Gudger
Department of Music
The College of Charleston
Charleston, SC 29424-0001

Applicants will be notified of the decision by May 15, 1998.

HANDEL-L on LISTSERV@UMDD.UMD.EDU

HANDEL-L is a list sponsored by The American Handel Society at the University of Maryland, College Park. The list offers a forum for discussion of the life, times, and works of George Frideric Handel as well as related topics. HANDEL-L is open to all and welcomes comments, questions, and short reports from scholars, performers, and others interested in Handel.

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Howard Serwer serves as owner and moderator of HANDEL-L. In that capacity he reviews all postings for relevance and suitability and communicates with submitters if necessary. Serwer's electronic address is hs7@umail.umd.edu.

hand looks to be the same as that found in a fragmentary score and set of parts to the Cannons Anthem "O come let us Sing unto the Lord" (HWV 253) in the library at Durham Cathedral, the Aylesford copy of "Music for *Comus*" in the Manchester Public Library, and the complete set of Cannons Anthems and second copy of "Music for *Comus*" prepared in the 1750s for the Earl of Shaftesbury and now in the Gerald Coke Collection.⁴

The incomplete Cannons Anthem at Durham and these organ parts in Finney MS 6 may be related to the other Handel material at Durham which Richard Fawcett (d. 1782) brought north with him from Oxford.⁵ Fawcett was active in Oxford from 1730 to 1754 and, in collaboration with Richard Goodson, Jr., the Heather Professor of Music from 1718–1741, prepared scores and performing parts to a number of Handel's oratorios and anthems. Scores and incomplete sets of parts to *As Pants the Hart* and *O Sing unto the Lord* survive in the Christ Church Cathedral and Bodleian libraries, and it is not impossible that the Finney organ parts were originally part of the same set.

The voice parts alone to the Cannons version of *As Pants the Hart* (HWV 261b) are found in the manuscript fW913M4/B724 of the William Andrews Clark Library in Los Angeles. This upright volume, bound in brown calf and labeled "Samuel Woolly's Book a Companion to Harmonia Sacra. Anno Dom. 1735," consists of psalms, hymns, and anthems copied by the otherwise unknown Samuel Woolly over the second half of the eighteenth century and probably bound in 1795, since the owner inscribed "Samuel Woolly/ his Book/ June 30.1795" on the first of the front flyleaves. Finney purchased the manuscript at Oxford in 1964, perhaps from the collector George Thewlis who also seems to have owned it.⁶ Finney, who designated the volume as MS Fi 6, subsequently sold it to the Clark Library in 1970 together with a number of other items.⁷

As Pants the Hart occupies folios 88v–93r of the manuscript and is labeled "An Anthem taken out of ye 42d ps /By Mr Handell." Although undated, it is preceded by a full score of Purcell's *Te Deum and Jubilate*, copied from a printed source and inscribed "Samuel Woolly/ July the 10 [ye 18th] 1754," and followed by Croft's anthem "Praise ye Lord, O my Soul," dated "July ye 31: 1754," and Purcell's "I am well pleas'd," dated "August ye 9, 1754." Only the three voice parts of *As Pants the Hart* are entered in score, with the Tenor voice written in the Alto clef. There is no indication of the opening instrumental sonata, and no rests are given for the opening ritornellos of the first chorus and the aria "Tears are my daily food," nor for the closing ritornellos of most movements. However, all internal rests are accounted for and the duet "Why so disquieted, O my Soul" is preceded by the indication "17" (i.e. the number of measures in the opening ritornello), so that this vocal score could conceivably have been used for performance provided someone in the orchestra was playing from either a full or short score, or from an organ part such as the one described above.

Although Woolly seems to have copied primarily from printed collections, *As Pants the Hart* was not published

until 1783, and in this case he must have had access to a manuscript source. The fact that the text of the opening chorus originally read "As *paints* the hart," coupled with the peculiar text underlay for the aria "Tears are my daily food" and the presence of a fermata over the silent bar 90 of the duet "Why so disquieted," may make it possible to identify the source. Curiously, Handel himself wrote "paints" in the autograph of his first version of the anthem, HWV 251a, composed for the Chapel Royal in 1712 or 1713 (British Library Add. MS 30308: ff.17–27).

When the Cannons version of *As Pants the Hart* was first published by Birchall & Beardmore, as the initial volume of a promised set of *Anthems with Simphonies for Various Instruments. Composed chiefly for the Chapel of His Grace the Late James Duke of Chandos*, it was referred to as "A favourite Anthem." This phrase may have been employed merely for the purpose of advertising. However, *As Pants the Hart* was also the only one of the anthems to be issued in a vocal score with harpsichord accompaniment by Harrison and Company two years later. The survival of Woolly's copy and of another little-known copy formerly owned by Richard Guise (1735–1808),⁸ may indicate that *As Pants the Hart* was, in fact, better known than the other Anthems for Cannons during Handel's lifetime and in the years immediately following his death.

Graydon Beeks

- ¹ Finney described his collection before it was dispersed in "A Group of English Manuscript Volumes at the University of Pittsburgh," in G. Reese and R. J. Snow, eds., *Essays in Musicology in Honor of Dragan Plamenac on his 70th Birthday* (Pittsburgh: University of Pittsburgh Press, 1969), 21–48. When items from the collection were offered for sale to the William Andrews Memorial Library in 1970, this manuscript was designated Finney MS 13.
- ² Subsequent owners included "Jno: Harrison/ 1818," "Wilfred C. Park 1925," and H. Baron, Music and Books, 136 Chatsworth Road, London NW2.
- ³ Finney's own descriptions of his manuscripts are preserved with the items at Austin.
- ⁴ GB-DRc MS 28, in Burrows' Durham Hand J. See J. Roberts, "The Aylesford Collection," and A.C. Hicks, "The Shaftesbury Collection" in T. Best, ed., *Handel Collections and their History* (Oxford: Clarendon Press, 1993), 70, 92, and 103; and D. Burrows, Review of A.C. Hicks, ed. "Music for *Comus*," *Music & Letters* 59 (1978): 367.
- ⁵ See D. Burrows, "Sources for Oxford Handel Performances in the First Half of the Eighteenth Century," *Music & Letters* 61 (1980): 177–85, and B. Crosby, *A Catalogue of the Durham Cathedral Musical Manuscripts* (Oxford: Oxford University Press, 1986), 229.
- ⁶ The manuscript contains a letter dated 18 January 1947 from the literary scholar Norman Ault which reads "Dear Thewlis, Many thanks for a sight of your old music MS. It is interesting; but I have not found any forgotten poetical treasures in it." Thewlis was also the owner of a now-lost manuscript copy of *Messiah* signed and dated "Tos. Harris Script. Ludlow, 1766;" see W. Shaw, *A Textual and Historical Companion to Handel's "Messiah"* (London: Novello and Company, 1965), 87–88.
- ⁷ See R. Charteris, "A Checklist of the Manuscript Sources of Henry Purcell's Music in the University of California William Andrews Clark Memorial Library, Los Angeles," *Notes* 52 (1995): 419–20, where it is described under Source No. 10.
- ⁸ St. Michael's College, Tenbury MS 1023, pp.103–28, now housed in the Bodleian Library, Oxford. This is a full score with text cues which, judging from the other contents of the volume, may have some connection with St. George's Chapel, Windsor, where Guise was a lay clerk from 1756–1794.

1998 American Handel Society Conference

Planning is under way for the 1998 Meeting and Conference of The American Handel Society at the University of Maryland, College Park, in conjunction with the Maryland Handel Festival, November 6-8. The conference sessions will focus on the topic "Handel's Women" and the featured work of the Festival will be Handel's *Alexander Balus*. The Society will shortly extend a call for papers pertaining to but not restricted to the featured topic and work. Further inquiries should be directed to the Secretary Treasurer Howard Serwer at the Society's address.

NEWSLETTER of

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The Editor welcomes comments
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