

NEWSLETTER

of

The American Handel Society

Volume XV, Numbers 1-2

April/August 2000

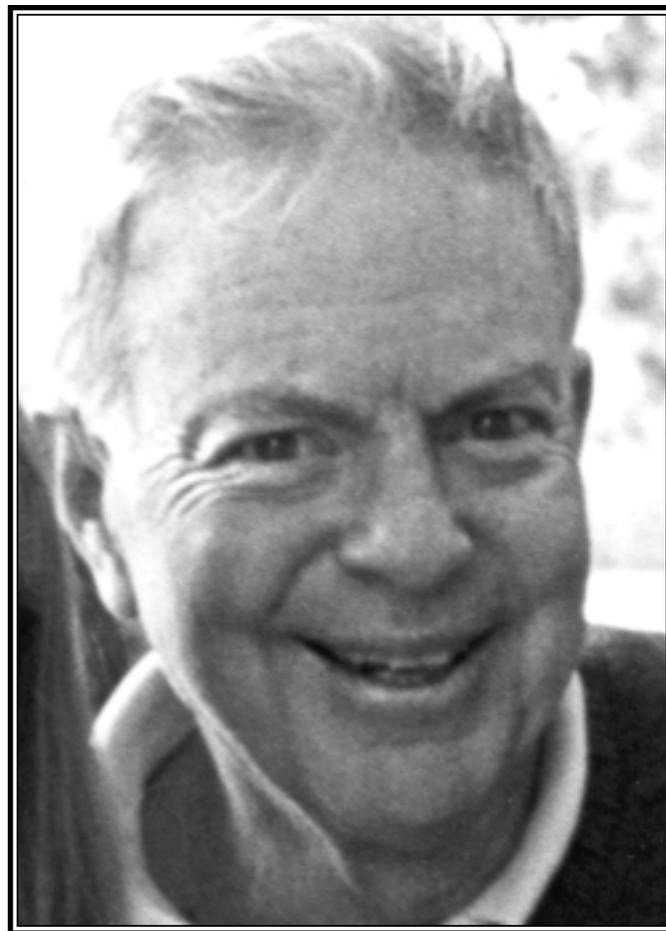
THREE LADIES OF HANDEL'S WILL

On 11 April [1759], the Wednesday of Holy Week, [Handel] dictated and signed the fourth and final codicil to his will....There were appropriately generous provisions for servants, and for doctors and apothecaries who had presumably tended medical attention..., but three-figure sums also went to personal friends.... £100 went to Mrs Palmer, a widow from Chelsea, and 50-guinea bequests went to some now shadowy recipients—Mrs Mayne, a widow from Kensington, and 'Mrs. Donnalán of Charles Street Berkley Square'.¹

As Donald Burrows points out in his biography of Handel, the beneficiaries of the composer's will and its four codicils are generally persons recognizable, or at least decipherable. Among the known legatees are Handel's family in Germany, his servants, and his colleagues and friends, including his amanuensis John Christopher Smith, his librettists Newburgh Hamilton and Thomas Morell, the musician Matthew Dubourg, and the lawyers who had assisted him in the writing of the codicils, George Amyand (joint executor with Handel's niece), Thomas Harris (brother of James Harris, both acknowledged admirers of Handel's music), and John Hetherington. Further, as Burrows suggests, we can probably assume that Mr. John Belchier of Sun Court Theadneedle St., surgeon, and John Gowland of New Bond St., apothecary, and perhaps even Benjamin Martyn Esq of New Bond Street, attended Handel in his illnesses and received gifts of gratitude. Other names, however, are more obscure, including the three ladies, Mrs. Palmer, Mrs. Mayne and Mrs. Donnalán, who are the only women other than Handel's relatives and unnamed maids listed in his will.² At least two of these women can now step out of the shadows, and each is interesting in her own right.

Mrs. Donnellan

Mrs. "Donnalán" reveals herself as the rather well-known Mrs. Donnellan (or Donellan, or various other spellings), friend of Mary Delany (née Granville) and her brother Bernard Granville. Mrs. Delany herself makes the identification in a letter to her sister of 5 May 1759, some three weeks after Handel's death:



HOWARD SERWER (1928-2000)

Howard Serwer came to music scholarship later in life than most. After taking an M.B.A. at Columbia University in 1950 he embarked on a successful career as an accountant in New York. Changing gears in mid stream, as it were, he decided in the mid-60s to return to academe, and he received the Ph.D. in Musicology from Yale University in 1969 with a dissertation on the music criticism of Friedrich Wilhelm Marburg. He joined the University of Maryland Department of Music faculty in 1968. Moving rapidly through the ranks to Professor of Music, Howard taught a wide range of undergraduate and graduate courses over the next twenty-seven years. He served as director, mentor, and sometimes

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HANDEL CALENDAR

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

Semele. September 9, 10, 13, 15, 16. Philharmonia Baroque Orchestra. Sophie Daneman, Twyla Whittaker, Daniel Taylor, Mark Padmore, David Evitts; Philharmonia Chorale, Bruce Lamott, director; Nicholas McGegan, conductor. Visit <http://www.philharmonia.org/0001concerts.htm>.

Tamerlano. September 14. Théâtre Royal de la Monnaie, Brussels. Tamerlano: Brian Asawa; Andronico: Bejun Mehta; Asteria: Sandrine Piau; Irene: Delphine Haiden; Les Talens Lyriques; Christophe Rousset, conductor.

Susanna. September 15, 16, 17, 19, 20, 21, 26, 27, 28. Treppenhuis des Düsseldorfer Gerichtsgebäudes, Düsseldorf. Susanna: Michaela Schneider; First Elder: Guy de Mey; Second Elder: Julian Clarkson; Daniel: David Vogels; Bozzolo Ensemble, La Stravaganza; Joachim Vogels, conductor. Visit <http://www.susanna-haendel.de>

Rinaldo (1711). Oct 31, Nov 4, 9, 12, 15, and 18, 2000. New York City Opera. Goffredo: Daniel Taylor; Rinaldo: David Daniels; Almirena: Lisa Saffer; Argante: Denis Sedov; Armida: Christine Goerke; Harry Bickett, conductor; Francisco Negrin, director. Visit <http://www.nycopera.com/nycosea0001.htm>

Semele. November 1, 4, 7, 10, 15, 19, 22. Opera War Memorial Opera House, San Francisco. Semele: Ruth Ann Swenson; Iris: Tracy Dahl; Athamas: Brian Asawa; Juno/Ino: Patricia Bardon; Jupiter: John Mark Ainsley; Cadmus/Somnus: John Relyea; Charles Mackerras / William Lacey, conductors; John Copley, producer (produced in association with The Royal Opera House, Covent Garden, London.) Visit <http://www.sfopera.com/2000season/semele.html>

NEWSLETTER of The American Handel Society

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The Editor welcomes comments,
contributions, and suggestions
for future issues.

Deutsche arien; Trio sonatas; Suites and Capriccio for Harpsichord. November 26. St. John's Lutheran Church, Salisbury, NC. Teresa Radomski, Carolina Baroque; Dale Higbee, music director. Tel: 704-633-9311.

Messiah. November 28. Paris, Théâtre des Champs Élysées, Paris. Harry Christophers, conductor.

Messiah. December 8-11. Portland Baroque Orchestra. Katrina Gauvin, Matthew White, Nils Brown, David Newmann; Gary Cooper, director. Visit <http://www.pbo.org/Season00/3Messiah.htm>

Selections from Semele and Theodora. January 21, 2001. St. John's Lutheran Church, Salisbury, NC. Teresa Radomski, Carolina Baroque; Dale Higbee, music director. Tel: 704-633-9311.

Orlando. February 7, 2001. Théâtre des Champs Élysées, Paris. Gabrieli Consort and Players; Paul McCreech, conductor.

Giulio Cesare. Feb 23, 25, 27, Mar 2, 4, 7, and 10, 2001. Los Angeles Opera; Metropolitan Opera House, New York. Giulio Cesare: David Daniels; Cornelia: Suzanna Guzmán; Sesto Pompeo: Paula Rasmussen; Cleopatra: Elizabeth Furtal; Tolomeo: Bejun Mehta; Nireno: David Walker; Francisco Negrin, director; Harry Bickett, conductor. Visit http://www.laopera.org/00-01/cesare_short.htm

Israel in Egypt. March 13 (Barcelona), 14 (Seville), 15 (Nurcia), 16 (Bilbao), 18 (Madrid), 19 (Amsterdam) 2000. Nancy Argenta, Johannette Zomer, Derek Lee Ragin, Nico van der Meel, Maarten Koningsberger, Frans Fiselier; Combattimento Consort Amsterdam; Collegium Vocale Ghent; Jan Willem de Vriend, conductor.

Overture to **Judas Maccabaeus.** Organ Concerto No. 13 in F major, 'The Cuckoo and the Nightingale'. Concerto Grosso, Opus 6, No. 11 in A major. Concerto a due cori, No. 3 in F major. Music for the Royal Fireworks. March 14-17, 2001 Davies Hall. San Francisco Symphony; Harry Bickett, conductor. Visit <http://www.sfsymphony.org/>

Acis and Galatea. March 17, 21, 27, April 1, 5, 2001. New York City Opera. Acis: William Burden; Galatea: Christine Brandes; Polyphemus: Dean Elzinga; Damon: John Tessier; Jane Glover, conductor. Visit <http://www.nycopera.com/nycosea0001.htm>

Il trionfo del tempo e del disinganno. Mar 24, 2001. Théâtre des Champs Élysées. Paris. Il giardino armonico.

Solomon. March 30, 2001. Théâtre des Champs Élysées, Paris. Gabrieli Consort and Players; Paul McCreech, conductor.

Ariodante. April 17, 20, 23, 26, 29; May 2, 5, 7, 10, 15 2001. L'Opéra National de Paris (Palais Garnier). Il Rè di Scozia: Kristinn Sigmundsson; Ginevra: Laura Claycomb; Ariodante: Anne Sofie von Otter; Lurcanio: Richard Croft; Dalinda: Patricia Petibon; Polinesso: Maria José Trullu; Odoardo: Kevin Greenlaw; Orchestre et Choeurs des Musiciens du Louvre-Grenoble; Marc Minkowski, conductor; Jorge Lavelli, producer. Visit <http://www.opera-de-paris.fr/saison00.html>

La Resurrezione. April 19 (Groningen), 20 (Madrid), 21 (Seville), 22 (London), 23 (Barcelona), 24 (Utrecht), 26

(Enschede), 27 (Maastricht), 28 (The Hague) 2001. Angelo: Nancy Argenta; Lucifero: Klaus Mertens; Maddalena: Marla Cristina Kiehr; Giovanni: Marcel Reijans; Cleofe: Marijana Mijanovic; Combattimento Consort Amsterdam.

Semele. May 10, 2001. Manoel Baroque Festival, Malta. Adrian Mourby, Artistic Director; Gilbert Bezzina, Musical Director. Visit <http://www.teatrumanoel.com.mt/baroque.html>

Rodelinda (performed in English). May 16, 17, 19, 20, 2001. Brooklyn Academy of Music, New York. James Conway, director; Laurence Cummings, conductor.

Tamerlano. May 25 - June 15, 2001. Halle Handel Festival. The English Concert; Trevor Pinnock, conductor.

Ariodante. June 2, 2001. Dresdener Musikfestspiele. Orchestre et Choeurs des Musiciens du Louvre-Grenoble; Marc Minkowski, conductor. Visit <http://www.musikfestspiele.com/>

Acis and Galatea. June 6, 8, 10, 14, 16, 2001. Chicago Opera Theater. Nicholas Cleobury, conductor; Mark Lamos, producer. Visit <http://www.chicagooperatheater.org/>

La Resurrezione. June 6, 2001. Théâtre des Champs Élysées, Paris. Amsterdam Baroque Orchestra; Ton Koopman, conductor.

Tamerlano. June 18, 19, 21, 2001. Théâtre des Champs Élysées, Paris. The English Concert; Trevor Pinnock, conductor.

Giulio Cesare. June 19, 21, 22, 24, 26, 27, 28, 30, 2001. Gran Teatre del Liceu; Barcelona, Spain. Herbert Wernicke, director.

THE BARBER OPERA *La libertà contenta* by Agostino Steffani

La libertà contenta (Hanover, 1693) is a comedy of manners that plumbs the depths of human emotion. Among its many highlights is a nocturnal garden scene in which the principals repeatedly mistake each other (and from which Handel was to borrow for *Ariodante*). Steffani's music, with its wonderful arias and breathtaking ensembles, is a seductive combination of Venetian and Parisian idioms and one of the pinnacles of late seventeenth-century *bel canto* style. If the libretto calls to mind that of *Così fan tutte*, the music displays an elegant refinement which, notwithstanding the difference in style, is no less reminiscent of Mozart.

La libertà contenta is to be staged at the Barber Institute of Fine Arts, University of Birmingham on 8, 10 and 12 November 2000. Recitative will be in English, everything else in Italian. The producer is Robin Tebbutt, the conductor Colin Timms. Booking opens on Monday 4 September. Tickets: £15 (full price), £10 (Friends, senior citizens, unwaged), £5 (students). Box Office Telephone: 44 (0) 121 414 7333.

The Barber Institute of Fine Arts is located at the University of Birmingham, Edgbaston, Birmingham, B15 2TT, United Kingdom.

Compiled by Brad Leissa

The J. Merrill Knapp Research Fellowship 2000

The Directors of the American Handel Society are pleased to announce that the recipient of the J. Merrill Knapp Research Fellowship for the year 2000 is Stanley C. Pelkey. Mr. Pelkey is Assistant Professor of Music at Gordon College in Wenham, Massachusetts, and a Ph.D. candidate in musicology at the University of Rochester's Eastman School of Music. The Knapp Fellowship will aid in Pelkey's research for his dissertation, which explores the formation of canonical repertoires in Georgian Britain, with special attention to the influence of Handel's music on compositional practices in late 18th- and early 19th-century British music. Pelkey has previously been the recipient of a research grant from the London Handel Institute. The 2000 Fellowship Committee consisted of William D. Gudger, chair, Olga Termini, and Robert Ketterer. The other winners of the Fellowship since it was established in 1989 are listed below:

1989	David Ross Hurley	University of Chicago
1990	Richard G. King	Stanford University
1991	John Winemiller	University of Chicago
1993	Michael Corn	University of Illinois
1993	Channan Willner	City University of New York
1995	Mark Risinger	Harvard University
1996	Barbara Durost	Claremont Graduate School
1998	Todd Gilman	Massachusetts Institute of Technology
1999	Kenneth McLeod	Massachusetts Institute of Technology

I was very much pleased with Court's lines on Mr. Handel; they are very pretty and very just. D.D. [Doctor Delany] likes them extremely. I could not help feeling a damp on my spirits, when I heard that great master of music was no more, and I shall now be *less able* to bear any other music than I used to be. I hear he *has* shewed his *gratitude* and his *regard* to my brother [Bernard Granville] by leaving him some of his pictures;³ he had *very good ones*. I believe when my brother wrote last to me, which was from Calwich, he had not had an account of his legacy; it was from Mrs. Donnellan I had it, to whom Handel has left 50 pounds.⁴

The six-volume edition of Mrs. Delany's letters published by her great-granddaughter Lady Llanover in the nineteenth century offers significant information on Mrs. Donnellan. It also clarifies the identity of the author of the "lines on Mr. Handel" attributed to one "Court," hitherto unidentified. Court was Mrs. Delany's grown nephew, Anne Granville Dewes's son, who must have been about 18; the Dewes were married in 1740, and by 1742 Court is referred to as a "stout little boy."

Mrs. Donnellan never married, the address of Mrs. being honorific. Her will, proved on 2 May 1762, identifies her residence as the same as that stated in Handel's bequest: "I do will and appoint my Executor in England... to sell and dispose of my House and stables and Coach House in Charles Street Berkley Square, which I built myself, towards the discharge of my several Legacies..."⁵ Mrs. Donnellan was one of two daughters of Nehemiah Donnellan, Lord Chief Baron of the Exchequer of Ireland, and his wife Martha. After Lord Donnellan's death, Martha married Hon. Philip Percival (1686-1748), younger brother of John Percival, the 1st Earl of Egmont (d. 1748). Mrs. Donnellan's only sister married Dr. Robert Clayton, Bishop of Killala, Cork and Clogher; her favorite brother the Rev. Christopher, a fellow of Trinity College, Dublin, predeceased her, leading to a long-term battle with her surviving brother Nehemiah. Mrs. Donnellan takes pains in her will of 1758 to make restitution for the bequests of her brother Christopher of which her brother Nehemiah was able to take possession.

Her largest bequest devolves from her share of the "personal Estate of the late Captain Thomas Whorwood [?]. . . amounting as 'tis supposed to one thousand pounds or upwards," which she leaves to "the Reverend Doctor Samuel Madden and to the Provost and the Segnior Fellows of Trinity College Dublin jointly to be by them disposed of in premiums or in whatever way they shall judge most conducive towards promoting of Religion, Learning and good manners in the Said University called Trinity College Dublin for ever." This bequest was undoubtedly made in honor of her brother Christopher, a fellow of the college. An extract from the Registry of Trinity College, dated 22 February 1794, confirms this gift:

Whereas a legacy of 1243£ has been bequeathed to the College of Dublin by Mrs. Anne Donnellan for the encouragement of religion, learning and good manners, the particular mode of application being entrusted to the Provost and Senior Fellows, Resolved, I. That a Divinity Lecture, to which shall be annexed a salary arising from the interest in 1200£ shall be established for ever, to be called Donnellan's Lecture. II. That the Lecturer shall be forthwith elected from among the Fellows of said College; and hereafter annually on the 20th of November...⁶

This lecture apparently still exists today.

Mrs. Donnellan was best known as a singer, although never a professional singer. Mrs. Delany's nicknames for her were Philomel (the bird of song) and Sylvia (a singing shepherdess). She first appears in Mrs. Delany's letters in 1729, five years after her first husband Mr. Pendarves had died and while she was living the life of a widow. For the next decade the two ladies were practically inseparable, and often in residence together in London or Dublin. It was with Mrs. Donnellan present that Mrs. Delany threw a party at which Handel played the harpsichord and "all the ladies" sang (12 April 1734). Mrs. Donnellan and Mrs. Delany together attended the rehearsal of *Alcina* at Handel's house (21 April 1735; *Delany* [see n. 4], I, 533-4). Many years after her second marriage to the Rev. Dr. Patrick Delany and at her home in Dublin, Mrs. Delany relates that when the score of *Theodora* arrived, she had "great pleasure in thrumming over the sweet songs with Don., who sings every evening" (16 November 1751; *Delany*, III, 59).

Mrs. Delany's London circle of friends included a number of other known Handelians. She writes of Elizabeth Legh: "I dined yesterday at Lady Sunderland's, and in the afternoon came Miss Legh. She was in her good-humoured flights, and made us all laugh: she is very fond of me since I sent her word that I would never set my foot within her doors when I knew her father was at home, but would avoid him as I would a *toad*. She says I am 'dear creature,' and she *loves me dearly*." (n.d. [1729]; *Delany*, I, 185). She writes disparagingly of Handel's patron, the Duke of Chandos, and also of his son and wife, "my Lord Carnarvon and a daughter of my Lord Bruce's, the ugliest couple this day in England" (7 November 1728; *Delany*, I, 182). Miss Halsey, later Lady Cobham, whose connection to Handel has recently been traced by Graydon Beeks, was one of Mrs. Delany's earliest classmates.⁷

Both Mrs. Delany and Mrs. Donnellan also appear frequently in the letters of Elizabeth (Robinson) Montagu (1720-1800), an early feminist. In a letter of 25 January 1740, Montagu writes to the Duchess of Portland about having met Mrs. Donnellan through Mrs. Delany (then Mrs. Pendarves): "I beg your Grace to make my compliments to Mrs. Pendarves, and return my sincere thanks for saying so much in my favour as could introduce me to so agreeable an acquaintance as Mrs. Donnellan. I assure you what she says gives pleasure, and what she sings delight."⁸

It was thanks to Mrs. Donnellan that Mrs. Delany (then the widow Mrs. Pendarves) traveled to Dublin and met her second husband. Mrs. Donnellan, thus, is traceable through many Irish sources in addition to Mrs. Delany's letters. She regularly appears in the letters of Lord Orrery. He writes on 11 December 1736 to Bishop Clayton: "Your great Room will probably bring the Earl of Burlington over to this Kingdom, and do not wonder, my Lord, if Marcellus quits his Nitch and flings himself at Miss Donallan's Feet as soon as ever '*Verdi Prati*' reach his ears...."⁹ Both Mrs. Delany and Mrs. Donnellan also corresponded with Jonathan Swift. It was perhaps through Swift that both knew the poet Mary Barber, whom Swift included among his "triumfeminate" or his "female senate." Barber's published poems of 1734, in addition to poems dedicated to the Duke of Chandos and to Mrs. Philip Percival (Mrs. Donnellan's mother), contain two short poems to Anne Donnellan. The first was sent as "To Mrs. Anne Donnellan, [along with a gift of] the Fourth Essay on Man [by Pope]":

Dear Philomela, oft you condescend,
With Notes Seraphic, to transport your Friend:
Then in Return, let Verse your Soul rejoice,
Wise, as your Converse, rapt'rous as your Voice.¹⁰

Another, similarly, was written on the occasion of Mrs. Donnellan being ill, and Barber urges the "Goddess of Health, wher-e'er you dwell, to *Philomela* fly."¹¹

A portrait of Mrs. Donnellan survives by Rupert Barber. She was also painted by Hogarth. Mrs. Delany writes on 13 July 1731: "I am grown passionately fond of Hogarth's painting, there is *more sense* in it than any I have seen. I believe I wrote you word that Mr. Wesley's family are drawn by him, and Mrs. Donnellan with them. I have had the pleasure of seeing him paint the greatest part of it..."¹²

Mrs. Donnellan's bequests name her friends and clearly indicate her interests. "I leave to my Kind Friend Mr Bernard Granville his Sister Delany's Picture in Oyle and also his Choice of any two Pictures in my House. I leave to Mrs Dewes their Sister all the Pictures in my House done by Mrs Delany and my Mocho [?] Stone Ring with Rubys given me by Mr Granville. I leave to my dear Friend Mrs. Elizabeth Montagu my great Indian Cabinet and also her picture which She gave me. I leave to my Cousin and Godson Lord Mornington [Richard Colley, later Wesley, with whose family Mrs. Donnellan was included in Hogarth's painting] all my Musik Books. I leave...Miss Elizabeth Crosbie [daughter of Mrs. Donnellan's cousin, the honourable Mrs. Frances Crosbie] my Harpsichord in London." And finally, "I leave Handel's picture in Enamel to the British Museum." The accession record at the British Museum reads: "1762. June 11. An enamelled picture by Barber, set in gold, of George Frederick Handel: left to this Museum by Mrs. Donnellan and presented by her Executor, Edward Legrand Esq." Unfortunately, the picture itself can no longer be traced.¹³

Mrs. Mayne

Handel's bequest to Mrs. Mayne reads: "I Give to Mrs. Mayne of Kensington Widow Sister of the late Mr. Batt Fifty Guineas." This, of course, provides crucial information—Mrs. Mayne's place of residence, the name of her brother, and her maiden family name as well as her married name. As a result, both Mrs. Mayne and Mr. Batt can be identified through their wills.

Mrs. Mayne's will, proved on 10 January 1769, begins: "I Elizabeth Mayne of Kensington in the County of Middlesex Widow do make this my last Will and Testament..." thus providing name, residence and marital state in accordance with Handel's will.¹⁴ This identification is confirmed by Mr. Batt's will, proved on 25 February 1756, which begins (punctuation added):

My Soul to God, My Body to the Earth to be buried under the Pew I usually sit in at church in decent manner without Pomp. I give and bequeath to my nephew John Mayne my several Farms known by the Names of Pigtayl Wash, Bush Elm, Squirrels Heath, Cheese Cross [and] Brickhills Havering, All situate in the Liberty of Havering..., Subject to the payment of £200 yearly and every year to my Sister Elizabeth Mayn[e].¹⁵

The recently discovered correspondence of James Harris, father of the 1st Earl of Malmesbury and author of a number of philosophical and aesthetic treatises, includes 14 letters from a J. T. Batt of Lincoln's Inn dating from 1769 to 1780 and many references to Batt in the family correspondence.¹⁶ If the Granville family can be viewed as the center of one circle of Handel's friends and admirers, which included Bernard Granville, the Delanys, Anne Donnellan, and the Percivals, the Harris family can be viewed as a parallel and only slightly overlapping center, involving John Robartes 4th Earl of Radnor, the Ashley-Coopers (including the Earls of Shaftesbury), the Knatchbulls, Maynes and Batts. Although this is still a work in progress, the family relations between the Maynes and Batts as they relate to Handel and to the Harris correspondence can be at least provisionally depicted (see the Batt pedigree below).

John Thomas Batt, of Lincoln's Inn, was son of John Thomas Batt, surgeon, who died in 1762. The surgeon's father, William Batt, outlived him by ten years, and Mrs. Harris writes to her son (later the 1st Earl of Malmesbury and a contemporary of the solicitor Batt) in 1769 that young Batt's "Grandfather keeps him more strict than ever. He scarce ever lets him come to us."¹⁷ This grandfather, William Batt, was first cousin to Christopher Batt and his sister Elizabeth Mayne, who are mentioned in Handel's will.

Both Elizabeth Mayne and Christopher Batt leave gifts of various sizes to other members of the Batt family. Christopher Batt, dying in 1756, leaves the bulk of his Essex land holdings and his estate to his sister's son, John Mayne. However, he states that if John dies without lawful issue he bequeaths the estate thereafter to the male heirs of his sister's daughter, Elizabeth Berkeley—which bequest is made, of course, through

her husband Samuel. But if Elizabeth and Samuel Berkeley are also “in Default of such Issue [then] to Doctor John Thomas Batt Physician in Buckingham Street York Buildings and to his Heirs forever.” Mrs. Mayne, dying in 1769, writes: “Also I give to...my Cousin Batt of Sarum and his Son [and] to Mrs Batt...a Ring apiece of one Guinea value....” Her “cousin Batt” probably refers to William, John Thomas’s strict grandfather. His son, however, is likely William, as the surgeon John Thomas had predeceased Mrs. Mayne.¹⁸ “Mrs. Batt” could be Mrs. Frances Batt, widow of the surgeon. Mrs. Mayne left the bulk of her estate, as well as her “Gold Snuff Box with his late Father’s Picture set in it, My large Tortoise Shell Cabinet, his Velvet Mantel and his two Family Pictures” to her son John, “who sometime practiced at the bar.”¹⁹

According to family tradition, Elizabeth Mayne met Handel in Salisbury and the composer gave her a harpsichord. *The Modern History of South Wiltshire* (1829) states that “George Frederick Handel experienced the friendship of this lady [Elizabeth Mayne] at the time of his persecution,”²⁰ which must refer to the period around 1744 when Mrs. Delany wrote to her sister (21 February 1744): “They say Samson is to be next Friday, for Semele has a strong party against it, viz. The fine ladies, petit maîtres, and *ignoramus*’s. All the opera people are enraged at Handel, but Lady Cobham, Lady Westmoreland, and Lady Chesterfield never fail it.”

Although it is possible that Handel gave a harpsichord to Mrs. Mayne, such a gift cannot now be traced. Handel did not bequeath a harpsichord to Mrs. Mayne in his will, and in her will she leaves “to Miss Fortin, Daughter of Dr Fortin, the Harpsichord I lent her” (punctuation added), with no indication that this instrument had any relationship to Handel. Of course, this does not rule out the possibility that it did or the further possibility that Mrs. Mayne had more than one instrument.

Mrs. Palmer

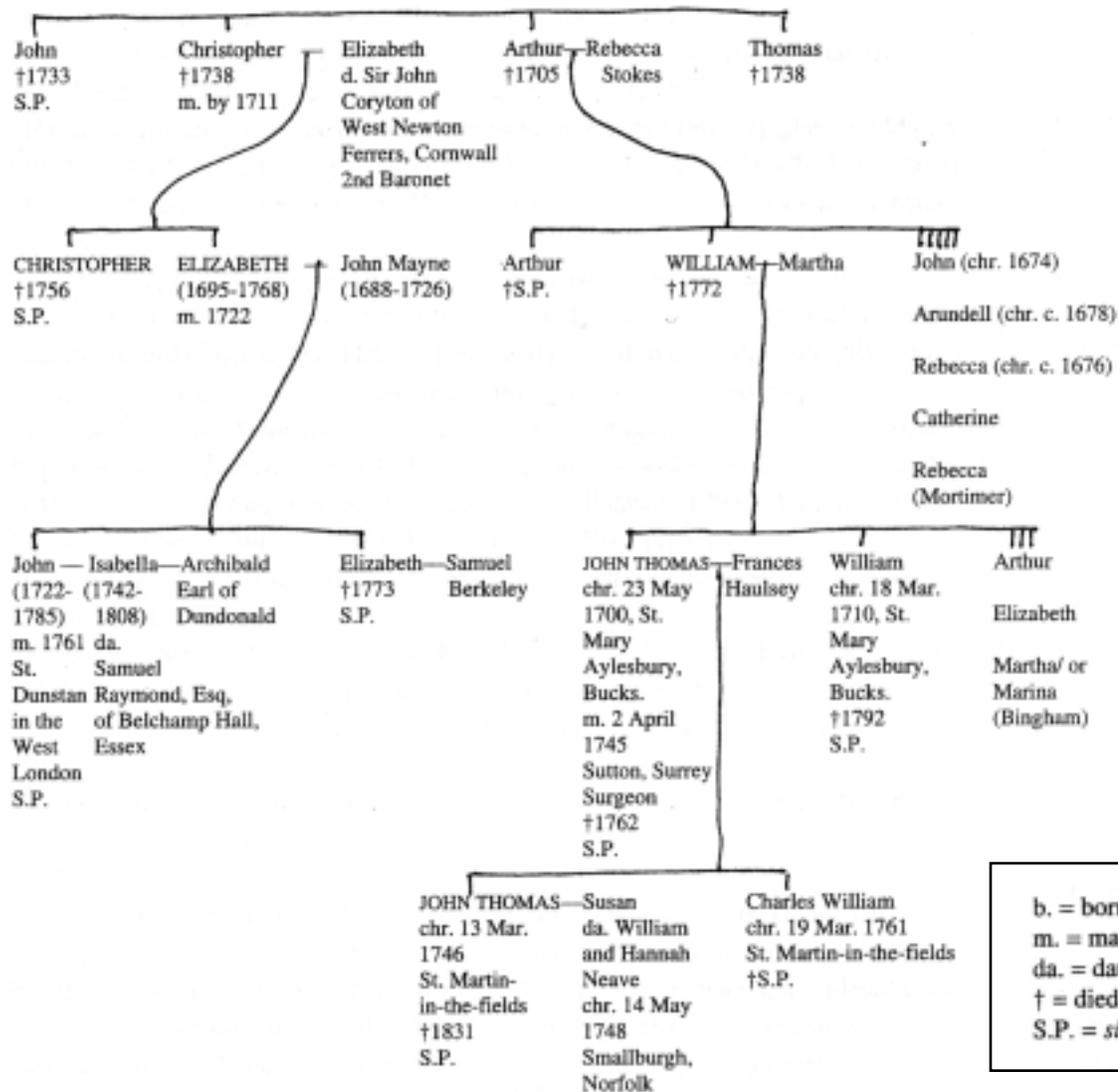
Handel’s bequest to Mrs. Palmer reads: “I Give to Mrs. Palmer of Chelsea widow of Mr. Palmer formerly of Chappel Street One Hundred Pounds.” The Palmers were neighbors of Handel, Chappel (variously spelled Chapel or Chapell) Street being among the new streets in the parish of St. George, Hanover Square, built in the 1730s; in 1886 it was renamed Aldford Street.²¹ The Palmer name was very common, and there were a number of residents in the parish of St. George with this name, including a Joseph Palmer of Brook Street, Victualler. However, none yet fits the profile of living on Chapel Street, dying before 1759 and leaving a widow in Chelsea. For now, Mrs. Palmer must remain a mystery.

The wills and family history of Mrs. Donnellan, Mrs. Mayne and the Batts testify to the wealth of these families. Surely, neither Mrs. Donnellan nor Mrs. Mayne had need of 50 guineas. Handel’s gifts seems rather to be a testament of his friendship to Anne Donnellan and to both Elizabeth Mayne and her late brother Christopher Batt.

NOTES

- ¹ Donald Burrows, *Handel* (New York: Schirmer Books, 1994), 367.
- ² I discuss James Hunter, another unidentified legatee, in “James Hunter, Handel’s Friend,” *Händel Jahrbuch* 46 (2000): 247-64.
- ³ Handel’s collection has recently been discussed by Alison Meyric Hughes and Martin Royalton-Kisch, “Handel’s Art Collection,” *Apollo* 146 (Sept. 1997): 17-23, and Tom McGeary, “Handel as Art Collector: His Print Collection,” *Göttinger Händel-Beiträge*, forthcoming.
- ⁴ *The Autobiography and Correspondence of Mary Granville, Mrs. Delany*, ed. August Waddington Hall, Lady Llanover, 6 vols. (London: Richard Bentley, 1861-2), III, 550-51.
- ⁵ Public Record Office (PRO) 11/875. I am most grateful to the staff of the PRO and the Family Record Centre for their assistance during my research on this project.
- ⁶ *Thomas Elrington, Sermons preached in the Chapel of Trinity College, Dublin, In the Year 1795, at the Lecture established by the Provost and Senior Fellows, under the Will of Mrs. Anne Donnellan* (Dublin: Printed by George Bonham, 1796), “Extract from the Registry of Trinity College, Dublin; February 22d, 1794,” [v]-vii.
- ⁷ Graydon Beeks, “Handel and Lady Cobham,” *Newsletter of the American Handel Society* xi/ 2 (1996): 1-2, 4.
- ⁸ *Elizabeth Montagu, The Queen of the Blue Stockings: her correspondence from 1720 to 1761*, ed. Emily J. Climensson (London: John Murray, 1906), 43.
- ⁹ *The Orrery Papers*, ed. Countess of Cork and Orrery (London: Duckworth and Col, 1903), I, 177.
- ¹⁰ *The Poetry of Mary Barber (1690?-1757)*, ed. Bernard Tucker (Lewiston, NY: E. Mellen Press, 1992), 166.
- ¹¹ *Ibid.*, 183.
- ¹² The Hogarth portrait of the Wesley (or Wellesley) family with Mrs. Donnellan (c. 1731) survives in the private collection of the Duke of Wellington. I am grateful to Ronald Paulsen and the Hon. Georgina Stoner for their help in making this identification.
- ¹³ “Department of Antiquities and Coins. Donations 1756-1836 (British Museum: manuscript in the Medieval and Later Antiquities Department). John Kerslake, *Early Georgian Portraits* (London: H.M. Stationery, 1977, I, 131), attributes the miniature to Christopher Barber, although this seems unlikely. More likely, the miniature was painted by Rupert Barber, son of the poet Mary Barber. Mary Delany gave Rupert Barber a house in her garden at Delville near Dublin; many of his miniatures survive, including some of Mrs. Delany herself, and one of Mrs. Donnellan. See also the entry for Rupert Barber in Daphne Foskett, *A Dictionary of British Miniature Painters*, I (London: Faber and Faber, Ltd., 1972).
- ¹⁴ PRO PROB 11/945.
- ¹⁵ PRO PROB 11/820.
- ¹⁶ The correspondence has been quoted and described by Rosemary Dunhill, *Handel and the Harris Circle* (“Hampshire Papers” No. 8: Hampshire County Council, 1995) and Donald Burrows, “Mr. Handel’s Friends: Contemporary Accounts of the Composer from the Papers of James Harris,” in *Newsletter of The American Handel Society* xi, 3 (1996). Dunhill and Burrows are co-editing an edition of the references to music and theater with commentary to be published by Oxford University Press. I am grateful to Lord Malmesbury and to the Hampshire Record Office for making these papers available for study before publication.
- ¹⁷ Hampshire Record Office G1256/37.
- ¹⁸ *The Gentleman’s Magazine* (1762), 448, lists his death: “June 26. Dr Batt of the college of physicians.”
- ¹⁹ Richard Colt Hoare, *The Modern History of South Wiltshire* (London, 1829), 117.
- ²⁰ Hoare, *History of South Wiltshire* (London, 1829), 112. This information is provided as part of an extensive pedigree of the Mayne family, which is useful although certainly incomplete. It is lacking, for example, Elizabeth Mayne’s daughter Elizabeth who married Samuel Berkeley.
- ²¹ See Ben Weinreb and Christopher Hibbert, *The London Encyclopedia* (London: Macmillan Ltd., 1993) under Aldford Street.

Batt family pedigree



THE HANDEL INSTITUTE AWARDS

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Further details may be obtained from the secretary of the Handel Institute, Dr. Elizabeth Gibson.
E-mail: elizabeth@gibson.free-online.co.uk

HANDEL-L

HANDEL-L is a list sponsored by the American Handel Society at the University of Maryland. 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. To subscribe to HANDEL-L, send the following command to listserve@umdd.umd.edu:

SUBSCRIBE HANDEL-L <your first name> [<your middle name>] <your last name>.

Graydon Beeks serves as moderator of HANDEL-L. In that capacity he reviews all postings for relevance and suitability and communicates with submitters if necessary.

“chief editor” for numerous masters theses and doctoral dissertations, and his students are now engaged in teaching and research at many institutions of higher learning across America.

The recipient of numerous honors and grants, Howard directed two important and influential NEH-funded symposia on editing in 1984 and 1985 together with Eugene Helm and Paul Traver at the University of Maryland. He was a member of the Board of Directors and Vice President of the Georg-Friedrich-Händel-Gesellschaft from 1988 to 1995, a member of the Council of the American Musicological Society (1988-91), and one of the driving forces behind the memorable 1975 Haydn Festival and Conference held in Washington D.C.

As the Haydn Festival suggests, Howard's interests were wide ranging. He served on the Editorial Board of the C.P.E. Bach edition and had a particular fondness for the music of Alison Krauss. In addition to numerous articles and reviews, Howard published editions of Carl Heinrich Graun's *Der Tod Jedu* (A-R Editions, 1975) and Handel's *Esther* (Hallische Händel-Ausgabe, 1995), and co-edited *Haydn Studies* (1981) with Jens Peter Larsen and James Webster.

Among his lasting contributions we must also number his founding, together with J. Merrill Knapp and Paul Traver, of the American Handel Society (1985-), and his founding and directing with Paul Traver of the Maryland Handel Festival & Conference (1981-96). The impact of both of these is detailed in comments given below.

As is also evident in comments found below, Howard Serwer was a man of abundant wit and humor, a generous scholar, and a wonderful friend. It is fitting that the 2001 Maryland Handel Festival & Conference will be dedicated to his memory.

Richard King and Paul Traver

REMINISCENCES OF HOWARD SERWER

The following is an edited transcription of impromptu remarks given at the second conference session of the Maryland Handel Festival & Conference on Sunday May 7, 2000.

Ellen Harris:

In our remaining time this morning we have a very special opportunity to share with one another our thoughts and memories of Howard Serwer. It is such a shock to come to Maryland and the Maryland Handel Festival and not have Howard here, to learn that he passed away only Wednesday night, missing this Festival by one evening. I did not learn of his death until I arrived here and I also want to say that I only learned on Thursday morning of the death of a very dear

friend of the Handel society, Charles Farbstein. Janet Farbstein is here this morning and we welcome you. It's been a very difficult time, losing dear friends, and I think we should begin by taking a moment of silence and thinking about our friends in the Handel community who are now lost to us.

....

The nice thing for me is that as I take this moment of silence I tend to smile because I think of all the wonderful things, the wonderful memories of Howard, who was a mentor to, I believe, all of us. He was of course a father of the American Handel Society and this group would not exist without him and his energy and his efforts. He took me by the hand the first time I ever went to Halle, meeting me in Berlin, showing me all around that great city, and guiding me on to Halle. He and Nancy just adopted me in the most extraordinary way. I think they did that for all of us at different times and in different ways.

I now invite anyone who would like to say some words about Howard to do so. I think we should celebrate, because there was so much there to celebrate.

Marty Ronish

I was one of his graduate students and I would like to say that he was a man with a big heart, a very big heart. For all his stoicism, what lay underneath was a real compassion for people, and I think that is what the Maryland Handel Festival was about: bringing people together to share their experiences and to enjoy Handel's music. He was a scholar's scholar—he loved the scholarship—but he never forgot the music, and I think that is why this Festival is so well balanced. He always insisted that it had more to do with the music than with the scholarship. For me, the big oratorio performances are the heart of the Festival and I think that that, as much as anything, was Howard's doing.

Terence Best

I am sure I represent all those who come from abroad, both British people like myself and our German colleagues, when I say that what Marty said is absolutely right. Howard was a man of big heart, and what was to me the life of the thing, he had a great sense of humor. He and I had ridiculous jokes that we shared. We often spoke in a sort of pidgin German. I would call him from my home in Brentwood and when he answered, with that typical jolly voice of his, I would say something silly, and he would pause for a moment and then come back with a wonderfully witty rejoinder, much funnier than my poor joke. This is the thing I think of the man, his joyousness. When you were with him there was this bubbling sense of humor in everything he said. There was an underlying seriousness, but it was always couched in his remarkable wit. That's the thing I shall remember him most for, as well as his hospitality and the generosity of both he and Nancy whenever we came to these parts.

Bill Gudger

I did my graduate work at Yale. When I arrived there, Howard was a legend. As you know, he came to academia somewhat later in life, but I overlapped with some graduate students who had known him. He had just left when I arrived, but there were still many funny Howard stories. I believe Howard is the perpetrator of the famous Claude Palisca story about the seminar student who wrote a paper which had the singular sentence in it, "Cleopatra floated down the Nile in a barge accompanied by the continuo." Someone had drawn on the board a barge with a harpsichord in it. Howard kept little things like that going, and around Yale in those days you needed a good sense of humor to keep going.

One other Howard moment, and I don't think I've told Marty [Ronish] this, but Howard and I were the lone Hanoverians in a sea of royal Saxons, in a session billed as "Bach and Handel" at a national American Musicological Society meeting in the early 70s. We were sitting there, sort of it for the Handelians, and there were the Bach people making many references to the standard printed materials that gave all the watermark data and paper characteristics of all the Bach manuscripts, and Howard turned to me and said "We don't have anything like that." Then Marty came along and Howard set her to doing that work and now we have the Burrows/Ronish catalogue [*A Catalogue of Handel's Musical Autographs*, Oxford, 1994]. So that may have been the moment that Marty's research got set in motion.

John Roberts

I think one of the things that we have particularly to be grateful to Howard for was a kind of vision that he had from an early date of drawing together the various Handelians he had gotten to know in East Germany, West Germany and Britain, and bringing them together with people in the United States. Back in the 1950s Handel scholarship consisted to a great extent of people that barely spoke to each other, even people in the same country. Howard was very concerned to build bridges and create community, and I think that he was instrumental in building the community that we now have. He started, as far as I know, with a mini-conference at the American Musicological Society meeting in New York in 1979, where he had Bernd Baselt, Winton Dean and various others, and then he started to build the same kind of event on a permanent basis and on a larger scale as part of this Festival. As far as I know, it was the first continuing forum in which Handel scholars were drawn together from these various communities. Since then we have gained a number of other meeting places, in London and, particularly since the reunification of Germany, in Halle, but I think that the Maryland experience was in many ways seminal for creating what we now have. It has been not only so much fun and given us so much pleasure, but it has been very important in building the scholarly communication network we now enjoy. And I think that we owe that particularly to Howard.

I would not want to speak without saying something about Charles Farbstein, who also played a leading part in drawing Handelians together. While we were having our community built around the Handel Festival there was also a community being built in the Washington D.C. area by people like Charles and Dan Pomeroy. The bridge between those two communities and the way they pulled together was also a part of this sense of Handelians of all kinds as well as all nations getting together.

Both Howard and Charles have left us a legacy that we will continue to draw upon for many years.

Graydon Beeks

Some of my fondest memories of Howard have to do with walks. In the early 80s when I first started teaching at Pomona College, Howard came to Southern California. I assume, in retrospect, that it must have been to look at material at the Huntington Library in connection with his early work on *Esther*. He came out to Claremont to see me one day and he had never been there, never seen the Claremont colleges. So we walked over all five of those colleges. We walked over spots that I had never seen, with Howard constantly asking questions and being interested in what this was and what the relationship between that and this was. That walk set a pattern. In more recent times, when we had a spring Board meeting of the American Handel Society in Berkeley, he and I spent an afternoon walking around the University of California, Berkeley campus seeing the sights. Again, Howard wanted to know what everything was and what its connection to everything else was. I think the last long walk I had with Howard was after another one of those meetings several springs ago. We had all gone to dinner at John Roberts's apartment in San Francisco and then had walked to a performance of *Ezio*. Howard and I then took the BART back to Berkeley and walked up the hill from the Berkeley BART station to the little hotel where he was staying, Howard with the same energy that he had at the beginning of the day. Of course I, who was much younger, was really dragging by this point, trying to keep up with Howard, going uphill and answering his questions. Those memories of Howard's boundless energy and curiosity will always remain fresh for me.

Donald Burrows

I first met Howard across a desk at the British Museum as it then was known. We soon fell to talking about Handel sources and were told off pretty quickly by the library staff whereupon we adjourned to the restaurant. This was sometime during the 1970s. It is a friendship that I valued enormously. There are things that come back more vividly than others, many of them involving Nancy as well as Howard—they travelled to many places together.

Howard was responsible for me getting on an airplane for the first time and coming to America, to Maryland in 1982. I would like to reinforce what John said. I

think it was the Maryland conferences in the early 80s, particularly one about music editing, that led to the meetings that formed the new arrangement with the Halle edition and a joint board of German, British and American scholars. It really was Howard who stirred things up and got people together at lunch and dinner, talking about things. He did not take up a place on the board himself and the absence of his name from the list covers up the fact that so much of the way it started was due to him.

Denis Arnold, the former professor of music at Oxford, said on more than one occasion that you were in dire danger of becoming like the person you studied, and it was for that reason that he would never write the biography that he wanted to do of Heinrich Schütz, because he'd have to live through that dreadful war and come out gloomy. But he said Handel people are fine: they eat and drink and are really rather cheerful, and I think Howard was a model in that respect.

So let us praise Howard Serwer
Who pursued Handel projects with fervour
With Merrill and Paul
He started the ball
And *Esther* is part of his *oeuvre*.

Ken Nott

I am very sad that Howard is not here. He was one of the reasons I wanted to come down to Maryland this weekend, and he is one of the reasons I became involved in Handel editing and Handel scholarship. I didn't know Howard as long as some of you did or as well of some of you did, but I really feel the loss, and I wanted to express my admiration for his work.

Indirectly I was a disciple of Howard in that my doctoral work was done with Kerala Snyder, the Buxtehude scholar and a classmate of Howard's. I did some editing with her and a few years ago I mentioned to Howard some of my ideas on editing that I thought I got from Kerry Snyder, but it turns out that she got them from Howard. And so he was surprised that I was thinking about some of the same ways of expressing things. When his *Esther* was published I was filled with admiration for the quality of the work, and I have written to some members of the editorial board that it sets a standard I will find very difficult to live up to.

There is just one short story that I'd like to share with you. In 1994 I read a paper on *Esther* here at Maryland. I was a bit nervous about reading on that topic with Howard in the audience, but what appears to me now to be characteristic of him is that after I read the paper he brought me to his office and spent over an hour with me talking about *Esther*, sharing information and ideas with me. He had no reason to do that other than his humility and generosity which were very apparent to someone who was beginning in Handel studies, and I am very grateful for that.

I think Howard was a man of great humility. He was a fine scholar, better than he would let people know. He did very careful, very good work and that work was

always at the service of the music. Howard, for me, was an example of what scholarship could be. I wish he could be around longer so that I might learn from him.

Ruth Smith

As a very recent addition to the Maryland Handel Festival I haven't had the benefit and privilege of knowing Howard as many of you did, but there are one or two things that I have become very conscious of that I'd like to mention. One has to do with his openness and the openness of this event. In England it is quite unusual to have an event like this where the academic talks are open to anyone who wants to come along, and I think that is absolutely marvellous. It does spread enthusiasm for the subject, and it enables the experts to draw on the enthusiasm of people whose focus may be less narrow than that of the specialists.

I'd also like to express great appreciation for what I think was Howard's invention, the electronic Handel list [HANDEL-L] by which we are all able to keep in touch. Howard's enthusiasm for making connections and for drawing people together has been mentioned, and I think his List is an excellent way of doing that. One way in which we will be able to foster his memory is by all contributing to the best of our ability to HANDEL-L and really making something of it, because it is a wonderful means of communicating facts, references, ideas to each other. We have a new, strong moderator who will, I am sure, continue Howard's admirably tactful, generous, and discriminating interventions when necessary on that list and I hope will keep us all up to the mark.

Ellen Harris

You know, every year Howard wrote the reports from Göttingen and Halle for the American Handel Society *Newsletter*. He had a pen name, which was Iter Facio—"I take a journey" in Latin. He decided to stop doing that just recently, and in Howard's inimitable style what he did was submit an article to the *Newsletter*, a news bulletin about Iter Facio having been abducted. I was wondering what the response to that might have been among the subscribers who did not know the background and who Iter Facio was. What is this bulletin about Iter Facio's abduction? I remember laughing about it at great length at the Board meeting when we came after the story had been published.

The name itself is particularly pertinent right now. As always Howard takes a journey, ahead of us, and we follow him. We will remember Iter Facio and we will remember Howard. We will also remember Charles Farbstein.

Thank you all for your comments and your recollections.

Transcribed and edited by Richard G. King

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The "Sea of Choruses": Concerning the New HHA Edition of *Israel in Egypt*

Israel in Egypt is an unusual oratorio that both attracts musicians and musicologists and causes controversy with its unconventional structure and exceptional reception history. While historians search for the reasons for its unusual performance history, conductors must decide whether to present the public with complete or cut versions of this giant of choral works. To date, all editions of *Israel in Egypt* have consisted of two parts, "Exodus" and "Moses' Song." This is because, with the exception of a set of voice parts, no surviving source unites all three parts of the oratorio. In his study of the work, found in his Handel biography, Chrysander justifies his decision to edit *Israel in Egypt* in two parts with the performance and reception history of the work. He explains that the work was originally performed in three parts with the Funeral Anthem as Part 1, and when, in 1756, Handel

revived and revised the work he replaced the anthem...with the first part of *Solomon*. Because this particular arrangement met with little success, we have the now common manner of performing the piece [in two parts]. This gives a certain authority to retaining the version that has proven generally successful rather than Handel's revised version.

Chrysander also recommends that we not return to Handel's original version in three parts: "With good reason we see the oratorio in its traditional and familiar form as complete." And so it was until 1985, when John Eliot Gardiner directed the complete work in three parts at the Händel-Festspiele in Halle. Still, fifteen years later, many are astonished to learn that *Israel in Egypt* is in three parts.

The newly published Hallische Händel-Ausgabe (HHA) edition provides various ways to perform the work but there is one it does not recommend: that of the traditional fragment. The first version, whose text is taken exclusively from the Bible, consists of Part 1, "The Lamentation of the Israelites for the Death of Joseph," Part 2, "Exodus," and Part 3, "Moses' Song." The oratorio was composed in an unusual order. It has been suggested that Handel was looking for an opportunity to make further use of the Funeral Anthem by incorporating it into another work. He abandoned his first intention to use the Anthem in *Saul*. Instead, after completing *Saul* (27 September 1738), Handel began

work on “Moses’ Song” on the first of October and completed it on the eleventh. It is possible that “Moses’ Song” was conceived as a self-contained composition. Between 15 and 20 October Handel wrote the second part of the oratorio, “Exodus.” By the time he began composing “Exodus” Handel had made up his mind about the final form of the new work: he titled this section of the autograph “Act ye 2d” and “Part y[e] 2 of Exodus” (f. 4), whereas Part 3 is titled only “Moses’ Song, Exodus, Chap. 15.” The final revisions of the two movements were done in the same order as their composition, as entries in the autograph show.

Handel performed *Israel in Egypt* on 4 April 1739 as it stands in the main text of the new HHA edition, possibly with the revised opening recitative to Part 2 given in Appendix I/1. The advertisement for the first performance mentions the performance of several organ concertos. We do not know which concertos were performed, but it is possible that the Concerto in F major, HWV 295, completed on 2 April 1739, was played at the beginning of Part 2, since the opening recitative of “Exodus” is in F major. For the second performance, Handel made extensive changes. Several choruses were shortened, and it may have been on this occasion that the recitative “Now there arose a new king” at the beginning of Part 2 was lengthened to the form given in Appendix I by the taking over of the texts of the following chorus and the recitative after that. Pencil markings in the autograph, numbered from N1 to N4, show that Handel added the following movements for Elizabeth Duparc: “Through the land” (N1); “Angelico splendor” (in B major, N2); and “Cor fedele” (in G minor), the recitative “Offra un cor devoto,” and “La speranza, la costanza” (N3). These arias had been composed earlier in the 1730s for insertion into other works, and “Angelico splendor” and “Cor fedele” had recently been sung by Duparc in the “Oratorio” of 1738. The insertion of “La speranza” is indicated a second time as N4, but it is not deleted under N3. Presumably, Handel wanted the aria “Bianco giglio” as N4; the double mention of “La speranza” in the autograph is a mistake. The 1740 libretto is the same as that of the first performance (that is, without the inserted arias), which suggests that the changes probably applied only to the performances on 11 and 17 April 1739. The inserted arias are all printed in Appendix I of the new edition.

In 1756 a new first part was compiled, with equal weight given to chorus and soloists. For this purpose Handel selected movements from *Solomon*, the *Occasional Oratorio*, and the *Peace Anthem*. John Christopher Smith junior, Handel’s assistant, marked the alterations directly in the performing score of *Solomon* for those items to be used in *Israel*. Parts 2 and 3 retained their original form, except for the insertion into Part 3 of the arias “Hope, a pure and lasting treasure” (from the second version of *Esther*, 1756 and 1757) and “Toss’d from thought to thought” (*Alexander Balus* 1757), as well as some cuts in the choruses. These revisions are found in the HHA edition, Appendix II.

With the new edition, it is now possible to perform three different versions of *Israel in Egypt*. In addition,

all the cuts that are documented in the autograph or in the conducting score are included in the edition, even if they cannot be assigned to a particular performance, so that conductors have the opportunity to use historically-based cuts. Detailed references throughout the music text and a summary in the preface provide the user with an overview.

Only three performances followed the first on 4 April 1739 before Handel took it up again in 1756. Mary Delany wrote to her sister Ann Dewes on 27 March 1756 after the second performance of that season that, “*Israel in Egypt* did not take, it is too solemn for common ears.” The last performance during Handel’s lifetime took place on 24 February 1758 and it is said that only a full house at one of the late performances kept Handel from throwing the score into the fire. The first printed edition did not appear until years after Handel’s death. As far as the literature devoted to this oratorio is concerned, *Israel* was a failure in Handel’s time. In the nineteenth century, however, it was, along with *Messiah*, one of most oft-mentioned, oft-performed and treasured of Handel’s oratorios. In England, general esteem for *Israel in Egypt* temporarily surpassed that for *Messiah*, and at the end of the twentieth century *Israel* is well known and increasingly performed.

What should the listener expect? He or she should expect to be confronted with a structure completely different from Handel’s previous oratorios, a series of varied and differently designed choruses that are interrupted by only single solo movements. The first part consists solely of choruses; Part 2 is largely choral and presents much in the way of tone-painting, while Part 3 has more solo movements. The scoring, with trumpets, trombones and bass drum, has an impressive effect. Handel exploited strong musical contrasts, as for example, the choruses no. 19 “He sent a thick darkness” and no. 20 “He smote all the firstborn,” which describe the disappearance into darkness of the defeated Egyptians and the smiting of the firstborn (with a striking *fortissimo* effect). In the choral movements fugue is continually contrasted with strong homophonic chords. The music vividly portrays the plagues that overcame the Egyptians and the drowning of the Pharaoh’s horsemen in the sea. The concise musical descriptions of hopping frogs, the buzzing of flies, the forces of nature in the hail chorus, the thick darkness, the smiting of the firstborn, and the parting of the sea cast a spell over listeners and performers alike.

That the work must have deeply impressed Handel’s audience is made clear in a letter by an unknown author: “I was not only pleas’d, but also affected by it, for I never yet met with any Musical Performance, in which the Words and Sentiments were so thoroughly studied, and so clearly understood.”

The 1756 version will be performed at the Händel-Festspiele in Halle in June 2000 and listeners will have a chance to hear that work for the first time since it was performed by Handel.

Annette Landgraf
trans. Jarl Hulbert and A. Landgraf

The J. Merrill Knapp Research Fellowship

The Board of Directors of the American Handel Society invite applications for the year 2001 J. Merrill Knapp Research Fellowship, an award of up to \$2,000 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 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 the fellowship; to students at North American universities and residents of North America; and to proposals on specifically Handelian topics.

Applicants should submit a resumé, 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 2001 Fellowship must be postmarked no later than March 15, 2001 and should be sent to: Professor William Gudger, Department of Music, The College of Charleston, Charleston, South Carolina 29424-0001. Letters of recommendation may be sent by e-mail to gudgerw@netscape.net. Applicants will be notified of the Board's decision by May 15, 2001.

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The American Handel Society is offering sets of back issues of the *Newsletter* for the price of \$10 per year (three issues each), going back to the first year, 1986. All volumes are available, but some numbers are in short supply. We reserve the right to supply photocopies of individual numbers where necessary. In addition, the AHS has a limited number of copies of *Handel and the Harris Circle* at the price of \$7. This attractive and important booklet, written by Rosemary Dunhill, provides a useful introduction to the rich Harris family archive, recently deposited at the Hampshire Record Office in Winchester and discussed by Donald Burrows in the December 1996 issue of the *Newsletter*.



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