

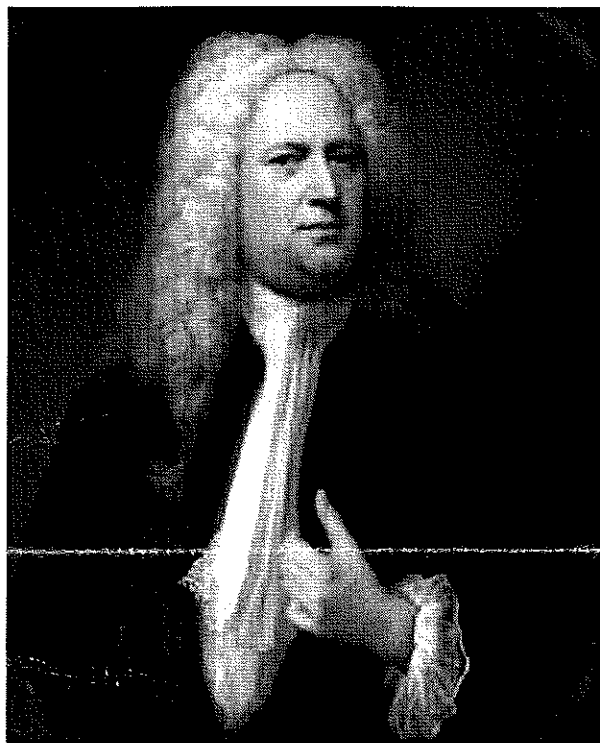
NEWSLETTER

of

The American Handel Society

Volume XXIV, Number 1

Spring 2009



G.F. Handel, portrait used on Centre College Handel Festival program cover.

FROM THE PRESIDENT'S DESK (SPRING 2009)

The American Handel Festival 2009 was a great success, with good papers, concerts, company and food in just about equal proportions. You can read the abstracts of the papers elsewhere in this issue of Newsletter. The abstract of Robert Ketterer's Howard Serwer Lecture will appear in the Summer 2009 newsletter. The society owes a tremendous debt of gratitude to Board Member Nathan Link and his colleagues and students at Centre College for all their hard work, enthusiasm, and organizational skills. Plans are underway for our next conference and festival in 2011 and details will be forthcoming.

The Board of Directors met during the Festival and took several actions that warrant notice. William Gudger was accorded the status of Honorary Director in recognition of his long membership on the Board and his many contributions to the society. Robert Ketterer's request to step down from

continued on p. 2

AMERICAN HANDEL FESTIVAL CENTRE COLLEGE FEBRUARY 26-MARCH 1, 2009 ABSTRACTS OF CONFERENCE PAPERS

Friday, February 27, 2009

Session One: Pastoral, Myth, and Magic

Chair, Ellen Haris (Massachusetts Institute of Technology)
Corbett Bazler (Columbia University), "Handel Through the Looking Glass: Semele, Laughter, and the End of Opera"

In the final act of Handel's *Semele* (1744), Juno uses a magic mirror to entice her rival Semele with promises of immortality, and convinces the mortal to ask her lover Jupiter to reveal himself in his true godly form; when he capitulates, Semele is incinerated—a victim of her own vanity. Such a vivid portrayal of the principal heroine's death makes *Semele* unusual among Handel's stage works, and it comes as no surprise that Handel's decision to mount the work as a concert piece "after the manner of an Oratorio" did not prevent Handel's contemporaries from noting its irresistible theatricality. Handel's first biographer famously labeled the piece "an English opera, but called an Oratorio," and Charles Jennens went so far as to call it "no Oratorio but a bawdy Opera." Indeed, despite the fact that Handel's career as an opera composer had definitively ended in 1741, *Semele's* music remains conspicuously operatic, containing an unusually large number of full *da capo* arias and an unprecedented amount of florid coloratura singing for the title-role.

Semele's resemblance to Italian opera—and its heroine's even more striking resemblance to the proverbial *prima donna*—both seem to be deeply implicated in the bizarre circumstances surrounding its premiere. During this time, according to Mary Delany, "all the opera people" had become "enraged at Handel," presumably because of his refusal to write Italian operas for the new company led by the young impresario, Charles Sackville, Earl of Middlesex. The situation reached a crisis point when public attempts to boycott the oratorios nearly forced Handel into early retirement. This paper will situate *Semele* within this context by comparing Handel's musical setting—which Delany called "quite new and different from any thing he has done"—to the operas produced by the Middlesex company, in order to consider how *Semele's* "bawdy" operatic features might be

continued on p. 3

the office of Vice President was honored with thanks for his exemplary service. In his stead the Board elected Nathan Link. Finally, Richard King presented to the Board a pre-publication copy of *Handel Studies – A Gedenkschrift for Howard Serwer* which he has edited. The publication of this collection of essays in memory of one of the society's founding members was partially underwritten by the AHS. Members of the society who wish to purchase this volume can find information elsewhere in this issue of Newsletter.

Subsequent to the meeting in Danville, the Board of Directors, acting on the recommendation of the J. Merrill Knapp Research Fellowship Committee chaired by Robert Ketterer, voted to award the fellowship for 2009 to Thomas McGeary to subvene the cost of illustrations for an article on Handel as an art collector to be published in *Early Music*. Further details can be found elsewhere in this issue of the Newsletter.

Finally, beginning with this issue the Newsletter will publish regular reports on the accomplishments of members of the society. Many other professional societies have been doing this sort of thing for some time, and it is a good way of keeping track of developments in the field. For the initial report I have included only those items which happened to come across my desk. For future issues, I ask individual members to notify the Newsletter Editor of your achievements or those of your colleagues and friends.

— Graydon Beeks

FESTIVAL TO MARK THE 250TH ANNIVERSARY OF GEORGE FREDERICK HANDEL

To mark the 250th anniversary of the death of George Frederick Handel and celebrate the composer's life and achievements, a special Festival will take place in Somerset, and tickets are now on sale.

The Cossington Handel Festival, which takes place from 24 – 26 July in the idyllic setting of Cossington Manor and Cossington Park Gardens, will include orchestral concertos and Water Music, a performance of Handel's opera *Acis and Galatea*, a lecture by Handel scholar, critic and broadcaster (BBC Radio 3) Dr David Vickers, and an exhibition of *Handeliana* from a little-known private collection.

For further information about the Festival and places to stay, please visit www.cossingtonconcerts.org. Tickets can be obtained by email mariancurry@cossingtonconcerts.org, by phone 01278 683777 or by post to Mrs Marian Curry, 11 Vicarage Road, Woolavington, Somerset TA7 8DX

ACCOMPLISHMENTS OF AHS MEMBERS

Board Member **Roger Freitas** was granted tenure and promoted to the rank of Associate Professor at the Eastman School of Music, University of Rochester. His book *Portrait of a Castrato: Politics, Patronage and Music in the Life of Atto Melani* has been issued by Cambridge University Press.

Recorder player **Dale Higbee** and the ensemble Carolina Baroque, of which he is the Music Director, have completed their 21st year of concerts with programs featuring the music of Bach, Handel and their contemporaries

Outgoing Vice-President **Robert Ketterer** has been promoted to the rank of Full Professor at the University of Illinois and his book *Ancient Opera in Early Rome* has been issued by the University of Illinois Press.

Board Member **Ellen Rosand's** book *Monteverdi's Last Operas: A Venetian Trilogy*, published by the University of California Press, was awarded the Otto Kinkeldey Award by the American Musicological Society at its meeting in Nashville in November 2008.

THE GERALD COKE HANDEL COLLECTION & THE FOUNDLING MUSEUM

Current exhibition 16 January - 28 June 2009:
Handel the Philanthropist: An exhibition to commemorate the 250th anniversary of the composer's death

Handel's will: facsimiles and commentary.
Essays by Ellen T. Harris, Klaus-Peter Koch and Richard Crewdson / edited by Donald Burrows. Published by the Gerald Coke Handel Foundation, 2009
Contact: www.foundlingmuseum.org.uk

SPECIAL OFFERS FROM THE AMERICAN HANDEL SOCIETY

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*. For further details, contact the *Newsletter* Editor.

seen to confront, or even attack, the works of Handel's Italian competitors. By doing so, *Semele* may ultimately represent a moment in which Handel himself, at the end of his opera career, was looking in the mirror, reflecting upon his own means of musical expression. Select arias by Veracini, Porpora, and Giuseppe Arena will be considered for comparison.

Laura Weber (Indiana University), "Gender Reversal in Handel's Alcina: Textual Revision and the Representation of Masculine and Feminine Power"

When Handel turned to Ariosto's *Orlando Furioso* for the subject matter of his 1735 opera *Alcina*, his more immediate source was the 1728 version of Fanzaglia and Broschi's *L'isola d'Alcina*. Significant textual changes were made for Handel's production, particularly to the character of Bradamante; while her presence onstage is reduced, her importance to the interpretation of the opera is amplified in Handel's libretto.

Alcina is, at its core, concerned with the dangerous potential of female power. This power is represented by the eponymous sorceress, who has seduced Ruggiero and caused him to turn away from his duty to Bradamante and to the masculine pursuits of war and great deeds. Both the embodiment of female power in the character of a sorceress and the tension between conventionally conceived feminine and masculine pursuits are familiar operatic tropes; the latter had recently been taken up by Handel in his 1733 opera *Orlando*. In *Alcina*, the counterbalance to the sorceress' power is not provided by the putative male hero, Ruggiero, but rather by Bradamante, who has come to Alcina's island in search of her beloved.

Through an examination of changes to Handel's source material and his subsequent musical setting, this paper will demonstrate that Bradamante can be read as the hero to Alcina's villain. Analysis of the musical styles of their arias will show that while these two characters follow opposite trajectories, they are linked through commonalities that bolster the elevation of a secondary character to the status of hero. Analysis of the changes to Bradamante's aria texts makes clear that, for much of the opera, she is textually—and musically—gendered male according to the value system created within the opera. It is not until Ruggiero definitively picks up the mantle of the masculine hero that Bradamante can abdicate this role and be represented as a conventionally defined woman.

Timothy Neufeldt (University of Toronto), "Where Court and Country Collide: Handel's Tolomeo and the Pastoral World"

In *Dramma per musica*, Reinhard Strohm questions whether Handel and Haym's setting of *Tolomeo* for the Royal Academy of Musick is actually a pastoral opera. This paper responds to Strohm's query, first by providing a framework from which the scholarly community can better recognize what pastoral meant to opera-goers in the early 18th century. Inherent in the understanding that pastoral speaks of the lives and actions of shepherds is the awareness that it is not really about shepherds at all, but is instead a commentary on "civilized" society. As such, the pastoral mode is intentionally engaged by authors and composers in their musico-dramatic works to expound on a variety of social and political issues.

The paper then outlines various ways in which pastoral was used in the operas written for the Royal Academy, and how Handel and Haym's adaptation of Capece's libretto draws upon a mix of pastoral and non-pastoral themes. In particular, it explores how the Arcadian propriety of the original libretto was modified to exaggerate the pastoral emphasis through nature-oriented simile arias, and how this shift was placed in direct contrast to the class-based theme of princes subordinating personal desires for the sake of reason and humanity. The end product creates a binary opposition that pits the courtly and pastoral worlds against each other, a duality that speaks to larger socio-political issues relevant to Handel and Haym's English audiences.

By comparing the composer and librettist's choice of pastoral themes in relation to the common uses of the mode from this time, this investigation concludes that, while the pastoral mode underpins a substantial portion of the libretto, it is ultimately not a significant enough factor to allow the work to be considered a pastoral opera.

Andrew Greenwood (University of Chicago), "Handel's Orlando as Ritual Performance: Zoroastro's Magic, Singers and the Triumph of Reason"

Studies of Handel's opera seria often relegate the importance of his singers to that of a secondary concern. While this is understandable given the fact that traditional musicological approaches have placed a primary emphasis on the composer, it is also regrettable since a focus on Handel's singers and performers can yield valuable insights into the significance of his opera seria that would otherwise remain unexamined. In this paper, I will argue that Handel's *Orlando* (London, 1733) is best understood in terms of ritual performance as opposed to a focus on plot narrative. Drawing on anthropologist Stanley Tambiah's essay "A Performative Approach to Ritual," I will show how participant-singers and audiences are implicated in the production of musical meanings. Considering this opera as ritual performance warrants close attention to the mythical public stature of Handel's particular singers. Following a suggestion in Reinhard Strohm's article "Comic Traditions in Handel's *Orlando*," I will consider the crucial role of the magician-singer Zoroastro (played by *basso cantante* Montagnana). In particular, I will pay special attention to his magical acts, his public reputation in London, and the nature of the arias that Handel wrote for him. The setting of a bass as magician carried certain associations in the public mind such as villainy and the forbidden – themes related to the magical events in the opera through their occurrence in secretive and remote locations. One specific example discussed will be Zoroastro's curing of Orlando's madness to a state of enlightened reason by way of a magical potion in Act Three. A magical act was not employed as mere entertainment because audiences may have considered the persuasive/convincing nature of the act in the context of contemporary discourses on magic and scientific experimentation—such as, for instance, certain debates in the *Philosophical Transactions* of the Royal Society—instrumental in the eventual development of an accepted "scientific" worldview where reason became a paramount concern. The triumph of reason over the passions in this opera assumes a moral dimension that parallels certain developments in the theories of some empiricist thinkers such as Hume. I will show

how this triumph could only be achieved by a performing magician who sits at the axis of passion and reason.

Session Two: The English Oratorio: Politics, Theology, and Biography

Chair, John Roberts (University of California at Berkeley)

Minji Kim (North Andover, MA) "The Doctrine of Predestination and Free Will in Handel's Belshazzar"

Belshazzar is built on an unusual dramatic structure in which the narrative conflict and its conclusion are given at the outset through Biblical prophecies so as to allow the rest of the drama to validate their accuracies. The fall of Babylon and the death of Belshazzar are forecasted long beforehand, and their realizations are presented as fulfillments of God's preordained plan. In the midst of this great certainty, however, lies another message. Jennens adds the element of choice to the story, giving Belshazzar numerous opportunities (not present in the Biblical account) to repent and turn to God. While emphasizing the firmness of God's judgment on the title character, he places equal weight on the call to repentance. Jennens employs the Queen-mother Nitocris to plead and reason with her son to dissuade him from the path of destruction. Nevertheless, his refusal to heed her advice leads him to his end, highlighting his ill choices as well as the accuracy of Scriptures.

What has not yet been reconciled in scholarly discussions of the work is how the offer of choice works within the predetermined outcome of the prophecies. Their intersection in the unfolding of history is best explained through the Christian theological doctrines of predestination and free will, in which all things are considered foreordained by God from eternity, and within this design, people are given the freedom to act and respond to God according to the disposition of their will. As I will show, it is in this context that the librettist asserts the certainty of Belshazzar's doom as well as the need for his repentance. Jennens's depiction of the title character—especially in contrast to Cyrus and the Israelites—shows the full extent of the application of the doctrines. Understanding this theological perspective provides a greater insight into the oratorio's narrative design, clarifying the duality of message in the acknowledgment of God's sovereignty and the insistence on human moral responsibility.

Kenneth Nott (Hartt School of Music), "Designed . . . Merely as an Oratorio": Story Pattern and Convention in Handel's and Morell's Judas Maccabaeus"

In the printed libretto for Handel's Judas Maccabaeus there is a curious footnote that explains the omission of "several incidents" which would "make the Story more compleat, but it was thought they would make the Performance too long, and therefore were not Set, and therefore not printed; this being designed, not as a finish'd Poem, but merely as an Oratorio." Judas Maccabaeus was Thomas Morell's first oratorio libretto and the footnote registers in a rather public manner the poet's disappointment in having to submit to one of the genre's conventions, namely a time limit. Despite Morell's frustration, he managed to craft a strong libretto, one with a satisfying structure, numerous opportunities for effective musical settings and an adaptation that gives the

Maccabees episode a rich web of resonances with other Old Testament deliverance narratives. This, however, is not how the libretto is always viewed. To Morell's own evident disdain for his work could be added Winton Dean's view that Judas Maccabaeus lacks structure and characterization, and is filled with examples of poetic "imbecilities." A fair assessment of Morell's libretto, however, must take into account the fact that the verbal text is ultimately meant to be sung, not read, and is constrained by certain "givens," such as a more or less fixed length (about three hours), a three-act form requiring effective opening and closing scenes for each act and judicious deployment of soloists and chorus. In other words, the libretto is "designed not as a finish'd Poem, but merely as an Oratorio."

The libretto for *Judas Maccabaeus*, or indeed for any of Handel's oratorios, must be understood as a translation or adaptation from one medium to another. Discussions of this process of adaptation found in Richmond Lattimore's *Story Patterns in Greek Tragedy* and Linda Hutcheon's *A Theory of Adaptation* help clarify what Morell faced when turning the Maccabees story into a workable oratorio libretto. Morell's ability to create effective librettos for Handel's late oratorios played a significant role in solidifying the conventions of the relatively new genre of English oratorio. The conventions, both literary and musical, would shape the future of sacred oratorio for several generations, as can be seen in the popularity of the genre in the nineteenth century and in works such as Spohr's *The Fall of Babylon* and Mendelssohn's *Elijah*.

Stephen Nissenbaum (University of Massachusetts), "Putting on Incorruption: Handel's Messiah and the Politics of the English Oratorio"

My paper takes one of Ruth Smith's major arguments—that some of Handel's oratorio libretti can be interpreted as coded critiques of the corrupt Hanoverian monarchy—and applies that argument to *Messiah* itself. Smith chose not to do so; instead, she analyzed Charles Jennens' libretto as an attack on the Deist movement. Smith emphasized Jennens' debt to Richard Kidder's *Messias*, noting that "Kidder cites 41 of the 80 verses that make up Jennens' libretto" and claiming that Kidder's "list of contents reads like a blueprint for the libretto of *Messiah*." I take issue with that claim, re-counting Kidder's citations and coming up with a lower figure of 33 verses.

I argue that Jennens' libretto has a further agenda, one that reaches beyond a defense of orthodoxy—that *Messiah* is itself an "Israelite oratorio," another allegorical account of the fate of the corrupt Hanoverian state and its established church. I summarize the "plot" of Parts I and 2 of the oratorio to show how *Messiah* mirrors the overall "deliverance pattern" of Handel's other Israelite oratorios, an overarching story of corruption and redemption: first, in the prophetic era; next, at the time of the Passion, and finally when the conspiring kings of the earth are smashed like so many clay pots, forever replaced by the punishing Lord and his redeemer Son. In my reading, Jennens meant that scene to suggest the apocalyptic end of the Hanoverian monarchy and the ensuing purification of England.

I then turn to Michael Marissen, who tells a different version of that same apocalypse—arguing that the final scene of Part II is about the destruction of the second Temple and

that the Hallelujah Chorus expressed Jennens' "rejoicing against Judaism." I argue that my reading of this scene makes better sense than Marissen's. I focus on Marissen's accurate observation that Jennens made several crucial word changes in that scene, especially his decision to replace "the heathen" (KJV and BCP) with "the nations" in the opening number of the final scene of Part 2. Marissen writes: "the advantage [to Jennens] of the word 'nations' is that it can readily include the Jews," whereas the Jews could not be "heathen." But that same "advantage" applies equally to my idea that Jennens was referring to Hanoverian England. (King George himself could not be called a "heathen"!)

I conclude by connecting Part 3 of with the rest of *Messiah*. Part 3 comes almost entirely from the funeral service in the *Book of Common Prayer*—from a complicated chapter in I Corinthians. I speculate that Jennens was alluding to a part of this chapter he did *not* include, a passage asserting that a general resurrection of the dead cannot take place until Christ has vanquished those who wield earthly "authority and power." Paul connects personal resurrection with political cataclysm. I argue that Jennens took this connection literally—the overthrow of the Hanoverian monarchy had to precede the general resurrection. Paul has thus allowed Jennens to connect his political ideology with his religious faith.

Session Three: Influence and Reception **Chair, Roger Freitas (Eastman School of Music)**

Donald Burrows (The Open University), "Crossing the bridge: the orchestral-accompanied church music of William Croft"

William Croft was educated as a Child of the Chapel Royal in London. He was nearly 17-years old when Henry Purcell died, and probably performed in Purcell's last court odes: in the preface to his published collection of anthems Croft referred to Purcell as 'that great Master and celebrated Composer', and to 'His and My worth and honoured Master, Dr. Blow'. After an interlude in which he wrote music for London plays, Croft returned to the Chapel Royal as Composer, Organist and Master of the Children and his career thereafter centred on the Chapel's routine daily services, for which he contributed many organ-accompanied anthems.

Only 15 years separated Purcell's death from Handel's arrival in London, at which point Croft was probably regarded as the most respected native composer. The remaining 17 years of Croft's life saw a complex interaction between Croft and Handel in the composition of English church music, particularly in the repertory of orchestral-accompanied pieces for celebratory services connected with the court. There was musical interaction as well, and Croft was clearly influenced by the new style that Handel brought to London: he revised his settings of the Te Deum and Jubilate after hearing Handel's 'Utrecht' music in 1713, and in his orchestral-accompanied anthems there is a progression towards a more modern style. Croft's reputation as a 'grave and decent man' has tended to take attention away from the more ambitious and extrovert music in his orchestral-accompanied pieces, which reflect the successive influences of the canticle settings by Purcell and Handel. The paper will take a new look at this repertory, and at the chronological development of Croft's style.

Amy Carr-Richardson (East Carolina University): "Handel's Messiah as Model and Source for Beethoven's Missa Solemnis"

In his later years, Beethoven repeatedly referred to Handel as the greatest composer of all time. He owned and studied scores of works by Handel, and he had access to additional Handel and Bach scores in the extensive private libraries of Baron van Swieten and others living in Vienna. While composing the *Missa Solemnis*, Beethoven copied entire choruses from *Messiah*, as well as consulting other sacred choral music (including J.S. Bach's *Mass in B Minor* and earlier modal sacred works by Palestrina). Furthermore, scholars have already noted how melodic references to *Messiah* are given in multiple movements of the *Missa Solemnis*.

In the course of studying *Messiah*, Beethoven also sometimes copied only brief excerpts or themes, even copying short excerpts repeatedly while altering the musical content. At times, these inscriptions are found alongside sketches for the *Missa Solemnis*. The integration of these notations within Beethoven's sketchbooks, joined with the fact that they are not merely exact quotations, raises questions about the relationship between the content of the two works: was Beethoven studying Handel's work as a general model for his own mass, or was he considering the specific musical content as a source for his work?

This paper proposes that *Messiah* and the *Missa Solemnis* are related not only in a general way, but also in their musical content. Thus, the hypothesis is that Beethoven was borrowing materials from Handel's *Messiah* and reworking them for use in his own mass in ways that go beyond quotation and are not immediately apparent to a listener. The proposed borrowing process will be explained and illustrated with musical examples that show specific correlations between the *Messiah* and the Gloria from the *Missa Solemnis*. The paper will conclude by discussing the larger aesthetic significance of the musical borrowing and the resulting relationship between these two masterworks of sacred choral literature.

Jonathan Kregor (University of Cincinnati), "Mit 'Wagnerischem Ausdruck zu spielen': August Stradal's Händel-Bearbeitungen for Solo Piano"

HANDEL-L

HANDEL-L is a discussion list open to everybody wishing to discuss the music, life and times of George Frideric Handel and his contemporaries. Subscribers are welcome to initiate or respond to a wide variety of topics. "Lurkers" are welcome to monitor proceedings anonymously.

All Handel enthusiasts, at any level of specialisation, are encouraged to provide reviews and feedback concerning recordings, opera productions, concerts, and literature. HANDEL-L combines this appreciation of Handel's music with comments, short reports, and discussion from scholars, performers, and journalists who maintain a serious interest in the composer and his world: the discussion list is a valuable source for breaking the latest Handel news around the world.

To join HANDEL-L visit <http://groups.yahoo.com/group/handel-l/>

During the nineteenth century, musicians increasingly turned to the past both for artistic rejuvenation and aesthetic justification. Beyond the rather circumscribed orbit of reformed music for the Catholic Church—where the music of Palestrina dominated—the twin pillars of Johann Sebastian Bach and George Frideric Handel loomed largest in the historical imagination. Bach has been credited as the most important catalyst for the historicist modernists and, later, neo-classicists, but it is often overlooked that the figure of Handel and his music also made important contributions to the curious mixture of the avant-garde and historicist styles that characterizes much of the music in turn-of-the-century Europe. This paper focuses on a unique product of this anachronistic modernism, August Stradal's arrangements for solo piano of Handel's organ concertos and concerti grossi. For performer-composers like Moscheles, Volkmann, and even Brahms, Handel's instrumental music served as a jumping-off point for virtuosic variation. As a pupil of Liszt, Stradal unabashedly approached his source material with the eye of a similarly highly accomplished pianist. But unlike renditions of Handel's music by Stradal's predecessors, his arrangements went beyond sheer virtuosic display. Part of Stradal's agenda for recovering Handel was to paint him as a sort of ur-Wagnerian, where motives were reconfigured and amplified in order to underscore the affective, romantic qualities of Handel's baroque material. While Stradal strikingly revealed Handel's potential for instrumental dramaturgy in most of his settings of the composer's concertos, particular attention will be devoted to Stradal's ambitious arrangement of the Organ Concerto in G minor, Op. 4/1 (HWV 289). Stradal's inclination to mould Handel in Wagner's image was encouraged indirectly by the scholarly community of his day, particularly Friedrich Chrysander and—to a lesser extent—Lina Ramann. Chrysander, in his biography of the composer, drew attention to the "independence" of Handel's instrumental concertos, arguing that they exhibited a "musical grandeur" unimagined by the composer's contemporaries. Moreover, as Chrysander's research showed, the organ concertos had first been published as keyboard transcriptions, and their premieres often coincided with performances of Handel's dramatic oratorios. A little over a decade later, Ramann developed Chrysander's message, suggesting that Handel overshadowed Bach in his ability to "dramatize" through a concerted partnership of form and content. The involvement of Ramann, who released the first volume of her biography of Liszt in 1880, returns us to the orbit of the New German School. Stradal was one of the School's most fervent torchbearers into the new century, and through his renditions of Handel's instrumental concertos he was able to draw together many of the themes of late-nineteenth-century music-making: Wagnerian drama, virtuosity, domestic performance, and encountering the musical past. As such, these arrangements provide an important bridge in Handel's reception between the Chrysander-Franz debates of the 1870s and the Göttingen revival of Handel's operas by the Wagnerian Oskar Hagen in 1920.

Mary Ann Parker (University of Toronto), "Salmson's Statue of Handel in the Palais Garnier"

In the *Entrée du grand public* of the fabulous Palais Garnier in Paris stand four larger-than-life marble statues, depicting Rameau, Lully, Gluck and Handel. The monuments to the first three seem appropriate in a house of French opera, but Handel's statue seems strangely out of place. Why glorify a composer who never visited France, and whose operas were never performed or admired there until well into the twentieth century, some 75 years after the 1875 opening of the theater? Much can be learned from the memoirs of the sculptor Jean Jules Bernard Salmson and of the architect Charles Garnier. Garnier designed or commissioned virtually every detail of the spectacular Rococo-revival style opera house. The paper will include consideration of numerous factors that influenced the choice of the four composers, such as references suggested by the number four, the social stratum implied by the room itself and the concept of "great men" as it was revealed in what Maurice Agulhon has called the "statuemanía" of the period.

Although Handel's operas were not performed, there is significant evidence of enthusiasm for his music in 19th-century France. Examination of Handel criticism and practice reveals that his English choral music was particularly admired. In the 1820s and 30s Alexandre-Etienne Choron directed numerous Handel performances at his *Ecole de musique religieuse classique*. Oratorio was not entirely unknown at the Opéra, where Haydn's *Creation* was performed in 1800, and the early years of the century saw the production of two pasticcio oratorios featuring music of Handel, Haydn, Mozart and others. Interest in Handel's choral music grew in the 1860s, culminating in a grand performance of *Messiah* in 1873 at the Cirque des Champs-Élysées. The paper will include discussion of various factors that contributed to what Katharine Ellis has described as "the emergence, across the decade punctuated by the Franco-Prussian War, of Handel the oratorio composer as a musical symbol of idealized Republican nationhood."

Finally, the paper returns to the statue itself. Anyone who is familiar with Roubiliac's Handel monument in Westminster Abbey will be struck by the contrast in style. As Albert Boime wrote in his book on sculpture and politics in 19th-century France, "The vacant stare, idealized pose, and monochromatic marble or stone surface was the acceptable type of heroic sculpture, and it was mainly through identification with this type that the sculptor and the official public recognized sound, qualitative, superior achievement." The visual details of the Handel statue, illustrated with photographs, reinforce the themes of cultural context described throughout the paper.

NEWSLETTER
of
The American Handel Society

Kenneth Nott, *Editor*

The Hartt School University of Hartford
200 Bloomfield Avenue West Hartford, CT 06117-1599

Tel: (860) 768-4895 Fax: (860) 768-4441

E-mail: Nott@hartford.edu

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

The American Handel Society

School of Music, University of Maryland, College Park, Maryland 20742

Telephone (909) 607-3568 email: info@americanhandelsociety.org

www.americanhandelsociety.org

OFFICERS AND DIRECTORS

Graydon Beeks, *President*, Pomona College
Kenneth Nott, *Newsletter Editor*, Hartt School of Music

Norbert Dubowy
Roger Freitas, Eastman School of Music
William D. Gudger, The College of Charleston
Ellen T. Harris, Massachusetts Institute of Technology
Wendy Heller, Princeton University
David Hurley, Pittsburg State University, Kansas
Richard G. King, University of Maryland
Robert Ketterer, University of Iowa

Nathan Link, *Vice President*, Centre College
Marjorie Pomeroy, *Secretary/Treasurer*

Lowell Lindgren, Massachusetts Institute of Technology
Nicholas McGegan, Honorary Director, Berkeley, CA
John H. Roberts, University of California, Berkeley

Marty Ronish, Producer, BP Chicago Symphony Broadcasts
Ellen Rosand, Yale University
*Paul Traver, Honorary Director, University of Maryland

*Founding Member

The American Handel Society – Membership Form

Please mail the completed form and appropriate membership dues as instructed below:

Name _____ Date _____

Address _____

State/Country _____ Postal code _____

E-mail address _____ Phone _____

I agree to have the following listed in a printed Directory of AHS Members (check as appropriate):

Home address Phone number E-mail address

Class of Membership — Circle applicable cell(s) (for current calendar year, unless otherwise specified)	\$	£	€
Regular	25	15	20
Joint (one set of publications)	30	17	25
Donor	40	23	34
Student or Retired	15	8	10
Sponsor	65	38	55
Patron	130	80	110
Life	400	250	320
Subscriber	30	20	24
Membership in the Georg-Friedrich-Händel-Gesellschaft – Regular	35	-	25
Membership in the Georg-Friedrich-Händel-Gesellschaft – Student*	15	-	10
Friend of the Handel Institute, London – Regular	30	15	-
Friend of the Handel Institute, London – Student*	10	5	-
TOTAL REMITTANCE			

* - This organization does not have a reduced rate for retirees.

Those paying in dollars or sterling should make their checks payable to THE AMERICAN HANDEL SOCIETY and mail them to Marjorie Pomeroy, Secretary/Treasurer, THE AMERICAN HANDEL SOCIETY, 49 Christopher Hollow Road, Sandwich, MA 02563. Those wishing to pay in Euros should remit to Prof. Dr. Manfred Rätzer, Treasurer, Georg-Friedrich-Händel-Gesellschaft, Gr. Nikolaistrasse 5, 06108 Halle (Saale), Federal Republic of Germany, and indicate that the payment is for the account of the AHS. Friends of the London Handel Institute may also pay their AHS dues in sterling by making their checks payable to The Handel Institute and mailing them to Malcolm London, Hon. Treasurer, The Handel Institute, 108 Falcon Point, Hopton Street, London, SE1 9JB, with the appropriate annotation.

Payments in dollars for GFH or HI memberships must be received before 1 June.