

NEWSLETTER

of

The American Handel Society

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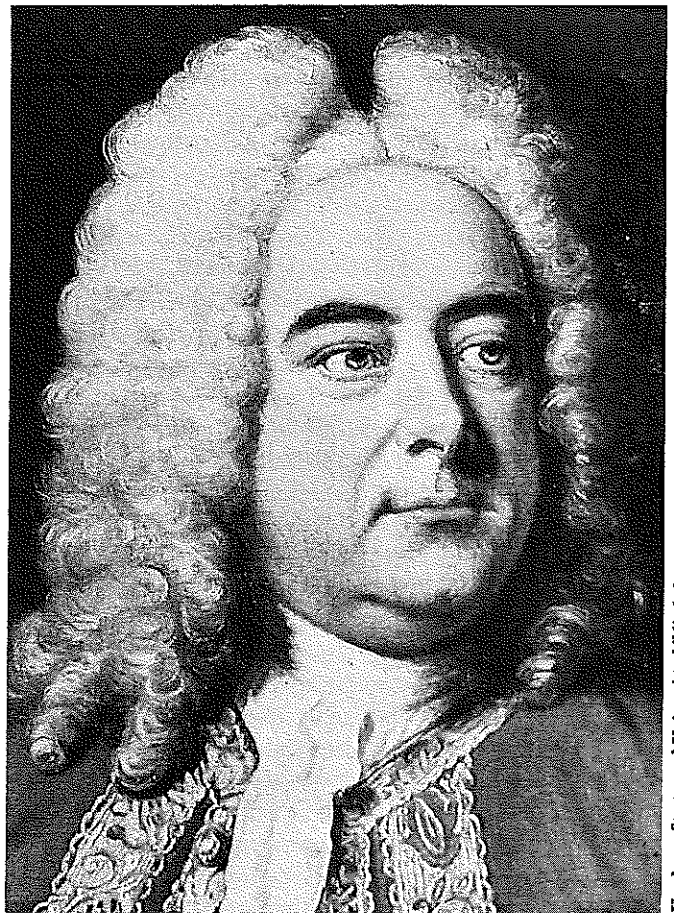
Current Handel Scholarship in North America

In the United States and Canada we marked the three-hundredth year of Handel's birth with enough renderings of the first part of *Messiah* plus the Hallelujah Chorus to last a lifetime. More important, however, were performances of works which, though well known to Handel specialists, were novelties for the general public. These included fully staged operas, lesser-known oratorios like *Athalia*, and even Handel's Latin church music.

The fact that works such as these received performance shows that Handel scholarship is alive and well in North America. One of the steps taken to encourage and facilitate its growth here was the founding of The American Handel Society on February 23, 1985. Our Board of Directors includes both music and theatre scholars—just one sign of a growing awareness that musicological studies can benefit enormously from work in related fields. This was demonstrated several years ago by Judith Milhous of the University of Iowa and Robert Hume of Pennsylvania State University, whose exploration of the vice chamberlain's theatrical papers from early in Handel's career has confirmed musicologists' suspicions: the management of the Royal Academy of Music was pathetically amateurish from the start. Another theatrical study of vital importance to Handelian is *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers, and other Stage Personnel in London, 1660-1800*, by Profs. Philip Highfill of George Washington University, Kalman A. Burnim of Tufts University and Edward A. Langhans of the University of Hawaii, Manoa. When completed (it is now up to letter S), this work will enormously facilitate research in the theatrical world of Handel's day.

For some time Prof. Elwood Derr of the University of Michigan and Dr. John Roberts, Music Librarian at the University of Pennsylvania, have been exploring Handel's use of other composers' music. A series of their articles has recently begun to appear in print. Derr, Roberts, and others are now helping us gain a deeper

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The "Hamburg" Handel, by Thomas Hudson—see page 4.

1986 Halle Festival

In this 301st year since Handel's birth, the *Händel-festspiele der Deutschen Demokratischen Republik* in Halle (Saale), Handel's birthplace, resumed its accustomed June scheduling and lasted longer than usual (May 31–June 7) to commemorate the Festival's thirty-fifth anniversary.

Although no new Handel opera productions joined

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Stuttgart: September 1985

last in a series on tercentenary festival-conferences

The International Musicology Congress sponsored by the Gesellschaft für Musikforschung in Stuttgart last September 15-20 was held concurrently with the International Music Festival Stuttgart (September 14-22) that celebrated the European Year of Music '85. Both the Congress and Festival celebrated the five composers whose centennials fell in 1985, focusing especially on Bach, Handel, and Schütz.

The Congress was built around separate Symposia devoted to the three German Baroque composers. Each of these consisted of three sessions for papers and a single Congressional Address to the entire assembly. In addition there were numerous free papers also organized by topics. Unfortunately, each Symposium was scheduled simultaneously with the free papers on that composer. In all, 160 papers were delivered by scholars from eighteen countries on five continents.

The Congress was entitled "Old Music and Contemporary Aesthetics" (*"Alte Musik als ästhetische Gegenwart"*), but the Handel sessions were devoted primarily to studies of genre, compositional process, and performance practice. This was due to a decision to build the Stuttgart sessions around papers given the previous year in Hofgeismar, West Germany, which papers the participants had prepared without knowing the Stuttgart theme. The Handel Symposium included Erik Fischer (BRD) on the relation of music and language in Handel's London works, Donald Burrows (England) on Handel's English sacred music, Hans Joachim Marx (BRD) on the concerto grosso, Sabine Henze-Döhring (Italy) on the opera seria in London, Herbert Schneider (BRD) on French elements in *Teseo*, Klaus Kropfingher (BRD) on the Italian cantatas, Ellen T. Harris (USA) on harmonic patterns in the operas, George Buelow (USA) on borrowing techniques in *Agrippina*, Werner Braun (BRD) on "Lucrezia," Bernd Baselt (DDR) on French style elements, John Roberts (USA) on Handel's use of Vinci's *Didone abbandonata*, Christoph Mahling (BRD) on early oratorio performances, Martin Zenck (BRD) on Handel's nineteenth-century reception in the literature of various countries, and Reinhold Kubik (BRD) on the difficulty of performing Handel's operas today. The organizers of the Handel Symposium were Ludwig Finscher and Reinhard Strohm. Alfred Mann (USA) addressed the Congress on questions concerning pictures of Handel.

The simultaneity of the Festival allowed Congress participants to attend many fine concerts. Notable among the Handel performances were *Israel in Egypt* performed by the Monteverdi Choir under John Eliot Gardiner (which I arrived too late to hear) and a German-language production of *Semele* with the chorus and orchestra of the Ludwigsburger Festspiele conducted by Dieter Kurz. This latter performance took place in the Ludwigsburg Schlosstheater, an ideal site for Baroque opera. The directors, however, did not take this clue, but rather presented a version remark-

able for the overt sexuality of Semele and Jupiter, perhaps in contrast to the prayer-book-carrying Puritans present in the opening scene. The goddesses were caricatures: Juno wore a dress twelve feet wide at the hips and Iris, dressed in punk style, arrived on a swinging rope. It was difficult to determine whether the message of this staging was religious, political or both. Happily both Barbara Bonney as Semele and Dean van der Walt as Jupiter sang beautifully.

Other performances included Domenico Scarlatti's *Stabat Mater* for ten voices and continuo, discovered by Emilia Zanetti at the Liceo Musicale in Bologna, performed by the Ensemble Lausanne and conducted by Michel Corboz; J. S. Bach's Cantatas 205 and 201 with Arleen Auger and the Berliner Soloisten and Kammerorchester conducted by Peter Schreier; a first complete performance of Schütz's recently discovered Opus Ultimum; and a production of Domenico Scarlatti's *Narciso* conducted by Jean-Claude Malgoire. There was also a remarkable exhibit of early instruments at the Stuttgart Staatsgalerie.

Ellen T. Harris

Antiphon Manuscripts Reappear at Auction

Since the publication of James S. Hall's "Handel Among the Carmelites" (1959), it has been assumed generally that much of the Latin church music Handel composed during the first half of 1707 was intended for or used during the observance on July 17, 1707, of the feast of Our Lady of Mount Carmel under the patronage of Cardinal Colonna. Among these works were settings of two antiphons, "Haec est regina virginum" (HWV 235) and "Te decus virgineum" (HWV 243). The only known sources for these works were sets of contemporary parts. The parts passed from the Colonna library in Rome to E. Goddard and from Goddard to W. H. Cummings. The manuscripts vanished after—or more correctly, were never included in—the sale of Cummings's collection of music in 1917. Within the the last few years a second source of HWV 235 was uncovered in Milan, but nothing was known of HWV 243. Cummings's copies of both works were, as noted in *Händel-Handbuch*, vol. II, p. 672, in private hands in England. The owners sold them at auction in 1985; the purchaser was the Frederick R. Koch Foundation. The Foundation has from time to time placed such materials on deposit in the Pierpont Morgan Library in New York City. Such is the expectation in this case, though the manuscripts have not yet arrived at the Morgan. The parts are in the hand of a copyist closely associated with Handel during his Italian years. In a number of instances Handel himself entered corrections into the parts; thus it can be said that the source is authoritative.

understanding of Handel's compositional process, in which using pre-existent materials was simply one of several available alternatives.

Roberts has begun a facsimile edition, for Garland Publishing, of early scores and librettos of works from which Handel borrowed. The first of the volumes (vol. II in the series), Reinhard Keiser's *La Forza della virtù*, has appeared, and eight further volumes will appear in 1986. These will contain works by Keiser, Gasparini, Lotti, C. H. Graun, A. Scarlatti, and G. B. Bononcini.

Prof. Ellen Harris of the University of Chicago is editing a chronological series of facsimile librettos for all original productions and revivals of Handel's operas, again for Garland. She has also begun a systematic investigation of harmonic practices in the operas. One of Harris's students at the University of Chicago, Roger Lustig, is engaged in a doctoral study, "Dramatic and Tonal Structure of Handel's Operas for the Royal Academy." Another, David Hurley, is studying compositional changes in the autograph manuscripts for certain of Handel's later oratorios.

Dr. Martha Ronish of Albuquerque and Prof. Donald Burrows of the Open University at Milton Keynes, England are preparing for the publication of their catalogue of holographic Handel manuscripts. It will contain exhaustive and systematically indexed descriptions of the contents and structure of virtually all such sources extant.

Dr. Graydon Beeks of Claremont College in California is extending his work on the papers of James Brydges, first Duke of Chandos, that are part of the Stowe Collection of the Huntington Museum and Art Gallery. Beeks's analysis of the household records of this important patron of Handel has shed much light on the way works such as *Acis and Galatea*, the first version of *Esther*, and of course the Chandos anthems were performed. Also at Claremont, Patrick Rogers continues his doctoral studies of thoroughbass accompaniment in Handel's operas and oratorios.

David Edelberg of Montreal is compiling a Handel discography, having assembled a collection of more than 2,500 performances on LP, tape, and CD—a very high proportion of all Handel recordings released commercially since 1949. Their contents have been listed and indexed in a computer data base. The next step will be to enter data for all known recordings on cylinders and 45- and 78-rpm disks. A preliminary survey of *The Rigler and Deutsch Record Index*, a union list of pre-LP recordings in five major collections, indicates that from 3,000 to 7,000 such recordings may have been made. Edelberg is now planning how to incorporate them into his discography. The extent to which non-commercial items, recordings of unknown provenance, and the like will be included is not yet resolved.

The American Handel Society is considering a similar project: we have suggested to Dr. Edwin Werner of

Handel Calendar

The Newsletter of The American Handel Society will print brief notices of coming performances, conferences, and similar happenings of interest to Handelians. We welcome news or leads from our readers about other events. Please write or call the AHS office with details—including, if possible, an address where readers may inquire after more information.

A. Caldara: *Il Re del dolore*. M. Marshall, R. Gambill, others; cond. A. Curtis. September 23: Accademia di Santa Cecilia, Rome.

Conference on Music Bibliography. Sessions on primary and secondary sources, bibliographic instruction, lacunae, current trends. October 10-11: School of Music/Music Library, Northwestern University, Evanston, IL 60201.

Maryland Handel Festival. October 30: J. Aler, ten., orchestra cond. N. McGegan. October 31: trio sonatas with J. Schroeder, M. McDonald, K. Slowik, J. Weaver. November 1: English Concert, cond. T. Pinnock. November 2: *Saul*, with R. Jacobs, J. Aler, D. Evitts; cond. P. Traver. October 31-November 1: symposium "Editing Baroque Music: Handel as Paradigm." MHF, Dept. of Music, Univ. of MD, College Park, MD 20742.

Alcina. A. Auger, D. Jones, S. Vlahos, E. Harrhy, J. Mack, K. Cox; Philharmonia Baroque Orchestra (period insts.); cond. R. Hickox, prod. F. Corsaro. November 4, 6, 8: Wilshire Theatre, Los Angeles CA. Co-prod. by LA Music Center Opera Assoc. and Opera Stage, London.

"**Handel in London.**" Overture to *Samson*, arias from *Julius Caesar*, *Orlando*, other operas, Concerto in *Alexander's Feast*, *Water Music* Suite in F. R. Jacobs; Philharmonia Baroque Orch.; cond. N. McGegan. Nov. 14, 16: First Congregational Church, Berkeley, CA; Nov. 19: Herbst Theatre, San Francisco. PBO, Box 9926, Berkeley, CA 94709.

Alexander's Feast. Recreation of first performance, with Concerto Op. 4 no. 6 (Baroque harp), Concerto Op. 4 no. 1 (organ), Concerto in *Alexander's Feast*, cantata "Cecilia volgi un sguardo." J. Baird, J. Thomas, J. Ostendorf; Sine Nomine Singers and Baroque Orch.; cond. H. Saltzman. Nov. 25: Merkin Hall, New York, NY.

"**Handel's Chamber Music on Original Instruments.**" With M. Arita, flauto traverso; C. Arita, cembalo; lecture by K. Watanabe. November 18: Tokyo, Japan. Sponsored by Arion Music Foundation.

Joshua. J. Vickers, C. Watkinson, L. Haywood, J. Opalach, others; Handel Festival Orchestra, cond. S. Simon. Jan. 18, 1987: John F. Kennedy Center for the Performing Arts, Washington, DC 20566.

the repertoire, two staged Handel operas were presented. *Floridante* opened the Festival with a performance in Goethe's Baroque theater at Bad Lauchstädt, and *Partenope* was staged in the Theater des Friedens in Halle. An equal number of Mozart operas was performed—*Die Zauberflöte* and *Die Entführung aus dem Serail*—as well as an abbreviated version of Gluck's *Orpheus und Eurydike* and a performance of *Candide* by Reiner Bredemeyer. There was even a performance of the Peter Schaffer play *Amadeus*.

Featured Handel choral works included *The Triumph of Time and Truth* (HWV 71), the Brockes Passion, and *Judas Maccabeus*, all in German. Another program included *Dixit Dominus*, the two settings of *Laudate pueri dominum*, and the cantata *Splenda l'alba in oriente. Arbeiterchören* from Zwickau, Rostock, and Halle performed respectively the coronation anthem "My heart is inditing," the Foundling Hospital Anthem, and the Ode for the Birthday of Queen Anne (again in German).

In addition, numerous chamber concerts and recitals were given throughout the week, some of which were performed at the Händel-Haus. Highlights included sonatas by Handel, Bach and Telemann played by violinist Eduard Melkus; Handel's *Neun deutsche Arien* sung by Juliane Claus; an organ recital by Michael Austin; and an evening of Lieder by a half-dozen composers sung by Peter Schreier with guitar accompaniment.

The musicological conference (June 2-3) examined the results of research during the 1985 Bach-Handel-Schütz celebration. Its two sessions dealt respectively with general research and performance practice. Also, for the first time, a students' colloquy on Handel's operas was held within the framework of the Festival.

Although not part of the Festival proper, a staged performance of *Pimpinone* by Telemann was presented on June 8.

Charles and Janet Farbstein

Research Query

For a complete discography of Handel's music, I would appreciate information about rare, privately made, little known, or difficult-to-obtain sound recordings of any age or format; also about central and eastern European recordings and catalogs.

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the Händel-Haus in Halle that we put his forthcoming *Händel-Bibliographie* (volume V of the *Händel-Handbuch*) into machine-readable form. Once the initial work is done, we could work with the Händel-Haus in keeping the bibliography current.

For the past five years, the Maryland Handel Festival has included a scholarly Symposium. The 1985 Symposium included papers on "Handel and the Theatrical Heroine" and other subjects. Arrangements are being discussed to publish some of the papers from the first five Symposia. The subject for 1986 will be "Editing Baroque Music: Handel as Paradigm." Three sessions will address problems faced by scholars, publishers, and performers, respectively.

We urge our members to keep the AHS informed of their current research. In addition to a series of *Newsletter* overviews, of which this is the first, the AHS will soon publish its first directory, which will list relevant activities by our members and eventually, we hope, other ongoing work as well. Please return the form enclosed in this *Newsletter* so that our directory may aid the work of you, our members.

Exhibition Catalogues

The American Handel Society announces special prices on four publications related to significant shows of the Handel tercentenary year. As far as we know, two of them cannot otherwise be had in this country.

Handel: A Celebration of his Life and Times, ed. Jacob Simon (London: National Portrait Gallery, 1985), 296p. Over 200 plates, 24 in color. Describes 277 items in exhibit Nov. 1985-Feb. 1986. Essays by D. Burrows, A. Hicks, J. Montagu. \$12.50.

Händel und Hamburg, ed. Hans Joachim Marx (Hamburg: Karl Dieter Wagner, 1985), 179p. 27 plates. Documents 66 exhibit items from May-June 1985, including some rarely seen material. Articles on Hamburg music and residents from Mattheson to Chrysander in relation to Handel, by H. J. Marx, G. Jaacks, H. C. Wolff, W. Braun, W. Maertens, M. Marx-Weber, B. Stockmann. \$15.00.

Boston Early Music Festival & Exhibition (Boston: Early Music Festival, 1985), 192p. Programs and notes to Festival concerts from June 1985, including Handel, Bach, Scarlatti, Schütz. Advertisements from many leading instrument makers and distributors of early music. \$2.50.

Teseo, facsimile word-book from first performance, 67p. Italian and English. Issued for 1985 performances at Boston EMF, Pepsico Summerfare. \$1.50.

The four volumes together may be had for \$27.50. Quantities are limited; delivery is expected by October. Please order using the form on the last page of this Newsletter.

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In the last few years, scholars have come to recognize that traditional musicological studies alone cannot provide a clear picture of Handel and his world. The American Handel Society seeks the participation of all scholars—theatre historians, social historians, literary historians and all others whose subject matter is Handel's England. And of course, The American Handel Society welcomes the support and participation of all persons interested in Handel and his world. Activities of The American Handel Society will include

- publication of the *Newsletter of The American Handel Society*,
- sponsorship of meetings of the Society,
- cumulation of a computerized bibliographic data base of writings about Handel and his music and about related subjects,
- maintenance of a register of performing materials for Handel's major works,
- cumulation of a Handel discography,
- publication of an annual containing articles and reviews,
- establishment of an electronic bulletin board/conferencing network to facilitate communication among members and subscribers.

The Founding Members and the Board of Directors of The American Handel Society invite you to become a member. Wide support from scholars and those interested in Handel will help the Society make a strong start in achieving its goals. In 1986 members will receive

- the *Newsletter of the American Handel Society*,
- a 10% discount on scores and books (not restricted to Handel) through Dale Music Company of Silver Spring, Maryland, one of America's leading dealers. In addition, Dale has agreed to make available to our members four recent titles from Cambridge University Press at a 20% discount. See the order form on the last page of this newsletter.
- a descriptive guide to the University of Maryland's Coopersmith Collection, a growing archive of Handel materials that includes microfilms of all of Handel's holograph manuscripts.

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