

NEWSLETTER

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The American Handel Society

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"New" Handel Autographs

Various factors, human and technological, have held up the production of Donald Burrows's and my catalogue of the Handel autographs (reported in the AHS *Newsletter*, August 1986). The delay has turned out to be for the good, because several "lost" autographs have resurfaced in the meantime. Unfortunately, a couple of others have been "lost" or removed from public access—only temporarily, we hope. The descriptions below are from our catalogue and are the result of Professor Burrows's recent research.

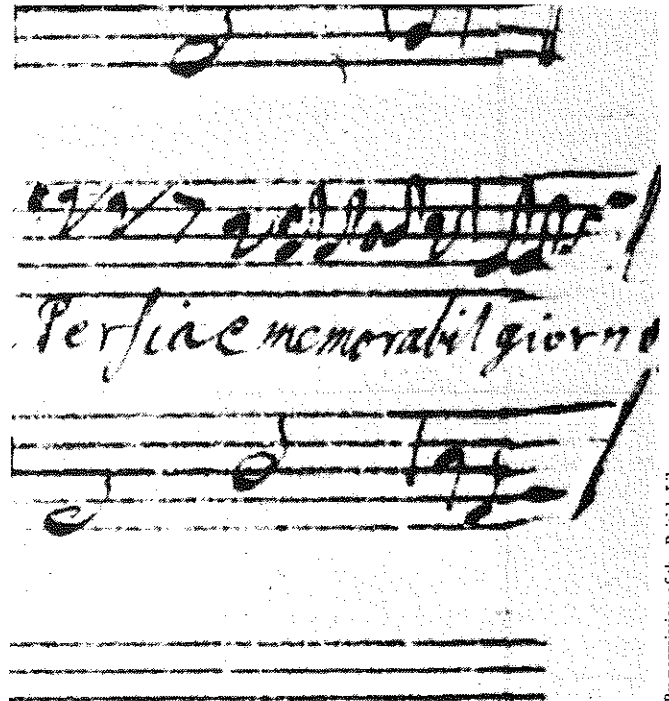
Three of the "new" manuscripts were probably in a vault in London for some years before they and 177 other musical and literary autographs were donated to the British Library in 1986 by the heirs of Stefan Zweig. Anthony Hicks suspected back in 1981 that the final aria of the cantata "Ho fuggito amore anch'io," HWV 118, was in the Zweig collection, but my inquiries at that time went unanswered. Oliver Neighbour, then Keeper of the Music Department in the British Library, had seen parts of the Zweig collection, but he had not seen the three Handel autographs. Now, thanks to the generosity of the Zweig heirs, we have access not only to that cantata, but to the final chorus of *Floridante*, HWV 14, and to another page from the conducting score of *Joseph and His Brethren*, HWV 59, as well.

Zweig MS no. 36 (two leaves) contains the aria "È troppo bella." It completes the autograph of HWV 118, the first part of which is in Oxford at the Bodleian Library (MS Don.c.69). Its history is complicated and not completely known, but the manuscript seems to have belonged once to double-bass virtuoso Domenico Dragonetti (1763-1846), then later to W. H. Cummings (1831-1915) and several subsequent owners before it was purchased in 1938 by Zweig.

Zweig MS no. 37 (four leaves) is the final chorus of *Floridante* and continues directly from GB-Lbl RM 20.b.2. It was acquired by Zweig in 1937 from the First Edition Bookshop (Cecil Hopkinson). Its provenance before that is uncertain, though Hopkinson's catalogue description claims it had been in the possession of the Earl of Aylesford.

The third Zweig manuscript, no. 38, is a single folio containing recitative from the conducting score of

continued on page 3



The end of the *Floridante* autograph as available until recently (GB-Lbl Ms RM 20.b.2, fol. 100).

By permission of the British Library

Händel Festspiele und Akademie, Karlsruhe 1987

In June 1987, Karlsruhe hosted a two-week Handel Festival, which included three operatic productions, five concerts, and Paul Barz's *Mögliche Begegnung* (a comedy that depicts Handel, his amanuensis, and Bach at Leipzig in 1747). Concurrently, its International Handel Academy sponsored twelve week-long master classes and two day-long symposia. Every year during the past decade, the Badische Staatstheater in Karlsruhe has offered a new Handel production. Its festival was instituted in 1985, its academy in 1986; both components are flourishing. They made significant strides in 1987, when Karlsruhe established fraternal ties with Halle (which will result in cooperative endeavors) and its academy issued the first volume of its "Veröffentlichungen": a reprint of the valuable but rarely found study of 1940-41 by Joachim Eisenschmidt, *Die szenische*

continued on page 2

Darstellung der Opern Georg Friedrich Händels auf der Londoner Bühne seiner Zeit (Laaber: Laaber-Verlag, 1987).

The two symposia, whose papers will be published by the academy, were centered on the subject of Eisen Schmidt's study. The first day was chaired by Hans Joachim Marx (Hamburg); it provided scholarly perspectives. Diedrich Diederichsen (Hamburg) defined the production values that prevailed in London and in various German opera houses. Lowell Lindgren (Boston) exemplified the scenic requirements of Handel's London operas with many slides. Bernd Baselt (Halle) compared the Covent Garden Theatre of 1734 with the still-functioning Goethe Theater in Bad Lauchstädt, then discussed scenic and other aspects of Handel's *Oreste* (which will be produced in the Goethe Theater next year). Eva Campianu (Vienna) illustrated Baroque choreography by showing videotapes that exemplified her realizations of Feuillet notation as well as her productions of pastoral works by Handel. Stefan Kunze (Bern) discussed Handel's lack of interest in the non-illusionistic texts of Zeno and Metastasio and his overwhelming interest in illustrative/scenic music, which is especially prominent in his magical and pastoral operas.

The second day was chaired by Günter Könemann (artistic director of the theater, festival, and academy); it featured the viewpoints of stage designers. The day began with a film of Jean-Louis Martinoty (Paris), in which he discussed illusions and allusions in his Karlsruhe production of *Pasticcio*— concocted of scenes from various works by Handel. Heinz Balthes (Karlsruhe) then described how the framework for Karlsruhe productions has been determined by the "discovery" of symbolic, ironic, or other relationships between characters. Balthes's presentation led to the liveliest of the lively discussions, as auditors commented on the presence or absence of irony in Handel, on the need to reflect the affect of each aria in the staging, on the excessive license given to stage directors, etc. Friedrich Meyer-Oertel (Wuppertal) then argued that the past must be made present in any production for audiences of today, as in his updatings of works such as *King Arthur*, *Alcina*, and *Rodrigo*. Walther Siegmund-Schultze (Halle) delineated the many changes in staging practice that he has witnessed and cited numerous examples of designers' folly. Joachim Herz (Dresden) reaffirmed the need to make Handel meaningful to audiences of today and exemplified his points with references to several productions of *Serse*. Imre Fabian (Zurich) reflected upon the role of the stage director and upon various Karlsruhe productions of Handel's works. At midday, the publication of Eisen Schmidt's study was announced and presented to the press. In future, if such publications could be sent to the participants in the symposia a few months in advance, they could serve as fine focal points for the academic presentations and discussions.

During my stay in Karlsruhe, I was privileged to attend four performances conducted by Charles Farn-

combe: an orchestral concert, a revival of *Serse*, and two renditions of the new production of *Rodrigo*. At the concert, four Baroque pieces (three by Handel and one by J. H. Roman) led to a Sturm und Drang symphony by J. M. Kraus that provided a ferocious finish. Baroque instruments were employed for the concert and for *Rodrigo*, but their incisiveness was sadly lacking in the four-year-old production of *Serse*, which also transposed two treble roles into male registers, added much extraneous stage business, and placed the modern instruments in a modern pit. *Rodrigo* avoided these inapt features and pleased everyone: the listener heard very fine playing and singing (e.g., by Derek Ragin as Rodrigo and Norma Sharp as Esilena), the viewer saw a monumental set that underwent astonishing transformations, and the scholar learned about the libretto and score in excellent program notes by Anthony Hicks and Charles Farncombe. *Serse* was sung entirely in German translation, while in *Rodrigo* the recitatives were in German, the arias in Italian.

In retrospect, Karlsruhe provided a richly rewarding experience for the Handelian. Unfortunately, I arrived after the concert performance of *Hercules* and departed before the revival of *Orlando*.

Lowell Lindgren

Larsen Retires from IHS Post

At the meeting of the Directors of the International Handel Society held during the recent Halle festival, Jens Peter Larsen announced his resignation as one of the Society's four vice presidents. The Society expressed its gratitude for his many years of service to Handel scholarship. Elected as vice presidents were J. Merrill Knapp (Princeton, NJ) and Bernd Baselt (Halle, DDR). Among the newly elected directors are Howard Serwer (University of Maryland, College Park) and Donald Burrows (Open University, Great Britain).

Addenda: Publications

Bianconi, Lorenzo, et al. [Comparative edition of Handel's opera librettos and their Italian sources.] 2-3 vols. and appendix. Milan: Olschki, in prep.

Mann, Alfred, and J. Merrill Knapp. *Handel's Chamber Duets*. Los Angeles: Clark Library, UCLA, 1987. Reprint of 1983 monograph.

Correction: Winton Dean and Anthony Hicks, *The New Grove Handel*, revised ed., trans. into Italian by Lorenzo Bianconi and Angelo Pompilio (Milan: Ricordi and Florence: Giunti, 1987) is being issued as an independent volume.

Joseph and His Brethren, D-Hs M A/1025. It was originally fol. 49 of vol. III. Its provenance previous to Zweig's ownership is unknown.

Four solo songs for soprano and continuo, two in French and one each in German and Spanish, have apparently been available to the public since 1971 but were overlooked in the cataloguing process. They have no HWV numbers, nor were they known to Chrysander, as the Händel-Gesellschaft edition contains them only in related settings. The songs comprise five pages of a mixed volume, in several hands, of miscellaneous keyboard pieces and arrangements (including movements from some of Handel's overtures), anonymous French songs, and keyboard music by Rameau. The entire volume is on a single type of paper that dates from ca. 1738-41. From its appearance it was a presentation copy. Its original provenance remains a mystery, but it was sold by Sotheby's on April 13, 1954 to dealer Heinrich Eisemann, representing Martin Bodmer of Geneva. According to Otto E. Albrecht ("Collections, Private," *The New Grove*, IV, 541), Bodmer's collection in Geneva has been open to the public since his death in 1971.

The four songs in the Bodmer volume consist of a chanson, "Sans y penser," which is a revised version of a movement from the French cantata, HWV 155(1); a chanson, "Quand on suit l'amoureuse Loix," not otherwise known; an "Air en Langue Allemande," beginning "Der Mund spricht zwar gezwungen: Nein," which is a revised version of the aria in *Almira*, HWV 1(22); and an "Air en Langue Espagnole," beginning "Dizente mis Ojos," which is a revised version of an aria from the Spanish cantata "Nò se emenderá jamás", HWV 140(2). A facsimile of the portions in Handel's hand is available in the British Library, Department of Manuscripts, MS Facs. Supplement VIII (39). Burrows discusses the pieces in "Four New Handel Songs," *The Musical Times*, April 1987, 199-202.

The autograph of a keyboard version of the *Flavio* overture, HWV 16, in the Henry Watson Music Library in Manchester (MS 130 Hd4 v. 128) has an interesting provenance. It went originally to Jamaica, having been given by Handel to Mr. John Daniel D'luski, organist of the Kingston Parish there. It passed from D'luski to Samuel Felsted, organist of Saint Andrew's, in 1774; to the Museum of the American Philosophical Society in Philadelphia on July 12, 1791; and then to a Miss E. Wood Reed. It was sold by Sotheby's in 1932 to Sir Newman Flower, whose collection was purchased by Manchester Public Libraries in 1965.

The Manchester manuscript was mistakenly listed as a copy rather than an autograph in the HWV catalogue, though Arthur D. Walker's catalogue *George Frideric Handel: The Newman Flower Collection...* (Manchester, 1972) correctly describes it as in "Mr. Handel's own handwriting" (p. 22). It consists of two folios, the paper of which is contemporary with the *Flavio* autograph, and it contains ornamentation presumably in Handel's hand. The music has been published in

Handel Calendar

The AHS welcomes news or leads about coming events of interest to Handelianans. If possible, please include an address where readers may obtain details.

Shaw-Hellier celebration: concerts of music from collection of Samuel Hellier. Oct. 20: the Wodehouse, Wombourne, Staffordshire: display of Shaw-Hellier insts. Oct. 21: Barber Institute, U. of Birmingham. Lampe, *Pyramus and Thisbe*. Oct. 22: St. John's Church, Wolverhampton, England.

Maryland Handel Festival and Symposium. Oct. 29: *Tolomeo*. Student cast, dir. N. McGegan (revival of April perf.). Oct. 30: young artist recital. Also concert "Handel's Models" (Erba, Stradella), cond. McGegan. Oct. 31: G. Leonhardt, hps. Nov. 1: *Israel in Egypt*. J. Baird, N. Barth, M. Chance, R. Petillo, D. Ragin, P. Romano, C. Trakas; cond. P. Traver. Oct. 29-30: conference "Attitudes Towards Handel's Music After His Lifetime": E. Helm, E. Harris, P. Young, E. Derr, J. Roberts, respondents; mod. A. Porter. Oct. 30: lecture "The Turning Point in Handel's Oratorio Tradition": J. P. Larsen. MHF, Dept. of Music, Univ. of MD, College Park, MD 20742.

Ode for Saint Cecilia's Day; Purcell, *Welcome to all the Pleasures*. J. Baird, J. Thomas; Univ. of CA Chamber Chorus, Philharmonia Baroque Orch.; cond. N. McGegan. Nov. 20: Herbst Theatre, San Francisco; Nov. 21, 22: First Cong. Church, Berkeley. PBO, POB 77344, San Francisco, CA 94107.

Kennedy Center Handel Festival Orch. Concerto in D (HWV 335a), Concerto Op. 6 No. 8, *Apollo and Daphne*. C. Webber, J. Opalach; cond. S. Simon. Nov. 19, 20: Terrace Theatre, Kennedy Center, Washington DC. JFK Center for the Perf. Arts, Washington, DC 20566.

Alexander's Feast. Y Chorale, dir. A. Kaiser; New York Chamber Symphony, cond. G. Schwarz. Nov. 28: 92nd St. Y, 1395 Lexington Ave., New York, NY 10128.

Messiah. L. Hunt, K. Lykes, J. Humphrey; Handel & Haydn Society chorus & orch. (period insts.); cond. J. Rink. Dec. 4, 6: Symphony Hall, Boston. Handel and Haydn Society, P.O. Box 4755, Boston, MA 02116.

Handel, *Twenty Keyboard Overtures*, vol. 2, ed. Terence Best (Novello, 1985).

One further recent "discovery" is the Italian cantata "Mentre il tutto," HWV 130, now in a private collection in Basel. It consists of three folios of Italian paper from ca. 1708, and the music reads somewhat differently from the version printed by Chrysander. Its original provenance is uncertain, but it was owned by Major J. W. Pitcairn-Campbell until its sale by Sotheby's on February 18, 1963. A facsimile is in the British Library, Department of Manuscripts, MS Facs. Supplement X (47).

Three autographs are currently unavailable: the Italian cantata "Ero e Leandro," HWV 150, and the trio "Se tu non lasci Amore," HWV 201, in the possession of Dr. Georges Floersheim of Basel, and the Sarabande, HWV 425, in the collection of the Earl of Malmesbury. Dr. Floersheim may have sold the cantata since I saw it in 1982. We would appreciate any correspondence about these, or any of the manuscripts described above, that might be useful for our catalogue.

Martha Ronish

Halle Festival: June 11-16, 1987

The thirty-sixth Händel-Festspiele der DDR gave special attention to the works of Handel, Samuel Scheidt (born in 1587) and Christoph Willibald Gluck (died in 1787). As always, Handelians were forced to make hard choices: for instance, among simultaneous performances of *Acis, Galatea e Polifemo*, *Rinaldo*, *Athalia*, and the Sinfonie Opus XVIII (1610) by Viadana. Should one go to *Athalia*, a great work not often heard, or the even more rarely heard Viadana works, performed by Symposium musicum, an esteemed European ensemble unknown to most Americans? Of thirty-two musical events, only four had no competition, and one of them, a performance of Gluck's *Armide*, barely so. The scholarly sessions, devoted this year to Scheidt and Gluck, related to the performances in unexpected and interesting ways.

On the second day of the conference, Peter Konwitschny, a well-known regisseur from Berlin, presented a talk titled *Erfahrungen mit Händel- und Gluck-Inzenierungen* (Experiences in Staging Handel and Gluck)—two of his recent productions, *Rinaldo* and *Floridante*, were revived at the festival. Mr. Konwitschny stated flatly that the task of the stage director is to help the audience understand the play, or in this case, the opera. Accordingly, he set forth his view of the historical and cultural significance of *Rinaldo* in an essay for the festival's program book. His statement at the conference elicited grumbles, and objections were raised concerning his application of his creed, the production of *Floridante* at Bad Lauchstädt being a case in point.

The theatre in Bad Lauchstädt, built in the early 19th century, seats about 200 on benches well calculated to keep an audience awake. Its original stage machinery includes three pair of wings, shutters, and five trap doors. It is one of the few theatres anywhere in which one can produce a baroque opera without having to resort to makeshift substitutes for the machinery that was a normal component of the genre's dramatic structure. *Floridante* makes typical use of the machinery: it calls for no spectacular effects but uses the movable scenery simply to change venue once or twice in each act.

The performance was conducted very stylishly by Christian Kluttig. Principals and orchestra alike performed on a high order. Mr. Konwitschny, however, seemed to think that the opera needed help lest the audience fail to understand it or, worse, get bored. His solution was to add all manner of theatrical "doo-dads": a mechanical fox running across the stage in the first scene, a twenty-foot leash-like ribbon played with (symbolically, I suppose) by the secondary love-interest pair, and marionette simulacra of the principals manipulated by the singers during the final coro, to name only three. Worse, Mr. Konwitschny failed to use the machinery as it was intended: to keep the show moving. For this viewer the production was at once distracting and patronizing, as though Mr. Konwitschny and his marionettes were saying, "The play is worthless and the music is not very important; look at what I can do with such an unpromising business!"

The other connection between the conference and the performances arose even more unexpectedly from the first paper, *Instrumentalmusik vor Händel*, by Dr. Ernst Hermann Meyer, president of the International Handel Society. Its musical examples, by Vierdanck, Weckmann, Pohle, and other 17th-century musicians, were played by members of the Hallenser Philharmonie in ensembles of from three to seven players. Maestro Kluttig conducted each example. As the paper proceeded, I found myself increasingly uncomfortable watching a conductor wave his arms at a small group of professional musicians playing relatively simple baroque pieces.

This led me to think about the performances I had attended so far.

At the opening concert of the Festival Maestro Kluttig conducted an exquisite performance of *Acis and Galatea*, which, though billed as the 1718 version, included changes from the late 1740s. The orchestra used modern instruments, but the playing was thoroughly informed by a knowledge of eighteenth-century performance practice. With a chorus of eight plus four very fine soloists, and presented in the visually and acoustically beautiful Aula of the Martin Luther University, it was a memorable event, climaxed by one of the most moving renderings of the mourning chorus I have ever heard. That the orchestral playing was extraordinarily fine came as no surprise when I noted that the concertmaster was Manfred Otte, founder-director of the Collegium instrumentale Halle.

The next day I heard *Hercules* in Halle's large municipal theatre. Olaf Koch, a distinguished East German conductor, led some thirty players, a Polish chorus of about sixty-five, and a group of soloists in a mostly traditional performance. However, most of the recitative cadences were performed without extension, the treble male roles were sung at pitch, and the soloists stood behind the orchestra, just in front of the chorus. These somewhat non-traditional measures improved the performance's pace and drama. The soloists, alas, sang their recitatives straight at the audience rather than to each other, and they never once joined with the chorus. The sight of a group of soloists sitting and staring into space during a jubilant final chorus has served to spoil more oratorio performances than I can count.

By way of contrast, in a performance of the *Funeral Anthem for Queen Caroline* and *Utrecht Te Deum* by the Sine Nomine Singers and the Chamber Orchestra of the Dessau State Theatre under the direction of Harry Saltzman, members of the chorus sang the solos. Admittedly the solos were not as demanding as those in *Hercules*. Nevertheless, the more homogeneous effect was better than the usual separation of soloists from chorus. The funeral anthem received a moving performance, leading me to wish that its contrafact be used more often as the first part of *Israel in Egypt*.

My experiences with the chamber groups, *Acis, Hercules*, and the *Funeral Anthem* all came together during a performance of *La Resurrezione* at the Aula of the University. The five singers stood behind the orchestra, and Manfred Otte directed all but the recitatives from his place as concertmaster. At times he rose to direct; at others he stood to begin a number and then sat down, controlling the performance with an occasional wave or nod. Otte's pacing provided almost no opportunities for applause, despite some marvelous singing, especially by Juliane Claus as Angelo. The lack of applause and the absolute concentration of the players allowed recitative and aria to follow one another with compelling urgency. Once or twice in each part, at logical places, Otte stopped for perhaps thirty seconds to suggest a change of scene. The Collegium instrumentale Halle, numbering ten violins, three violas, three cellos, a double bass, and a viola da gamba, produced some of the most expressive playing I have ever witnessed from modern instruments. The violin solos fell to Otte in his role of music director (not conductor). I found myself imagining how it must have been on Good Friday in 1708 when Corelli directed the first performance of this work. Then I noticed Olaf Koch sitting in the front row. I watched for any sign of approval or disapproval, but he gave none. Was he wondering if stick-waving in baroque music is unnecessary? Not only unnecessary, perhaps, but even counter-productive.

Howard Serwer

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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 1987 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.
- the AHS Membership Directory, showing members' Handel-related activities such as research, performance, and collecting.

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