

NEWSLETTER

of

The American Handel Society

Volume VII, Number 2

August, 1992

On Princess Anne's Lessons with Handel

The question of exactly when Handel began teaching music to the daughters of George II has evoked a good deal of speculation. Hawkins was perhaps first to suggest that the lessons had begun by 1720, and he claimed that Handel's harpsichord pieces published that year, the *Suites de pièces de clavecin*, were composed as lessons for the delectation of Princess Anne.¹ The latter claim has been proven false by Terence Best's dating of the manuscript copies of the Suites, which indicates that most of the music was composed before 1718² (although it is still possible that some of the new music composed for this collection in 1720 was written for or at least used by Anne). Hawkins's other claim, that Anne's lessons had begun by 1720, has been neither proved nor disproved.

Chrysander carefully considered this question, and he noted that while the name of the princesses' dancing master L'Abbé is found in court documents of May 1719, Handel's name is not. Thus the earliest the lessons could possibly have begun is 1720.³ This date, whether through the influence of Hawkins and Chrysander or not, has often been suggested as a *terminus post quem* for the beginning of Anne's lessons.⁴ None has proposed any earlier date, with the exception of the editors of the *Händel Handbuch*, who suggest that the lessons may have begun by 1719. Their evidence is a curious comment in a letter of December 6, 1719 from Jacob Heinrich Flemming to Petronilla Melusina Schulenburg, daughter of George I and Melusine von der Schulenburg, in which Flemming avers that of Handel's students, Madame Schulenburg is "la plus aimable."⁵ The *Handbuch* editors suggest that Anne is one of the other students implied here.

To date, the earliest unambiguous documentation of Handel as music teacher to the royal offspring has been a news report of August 29, 1724: "On Monday last [the 24th] the Royal Highnesses, the Princess Anne and Princess Caroline, came to St. Pauls Cathedral, and heard the famous Mr. Hendel, (their Musick Master) perform upon the organ . . ." ⁶ The first court record documenting payment to Handel for his teaching of the princesses occurs only in 1727.⁷ In this context, it is of some interest that we can now date the beginning of Anne's lessons to, at the latest, June 9, 1723.

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Princess Anne
Engraving by Jacob Houbraken (1750)

Halle 1992

The forty-first Handel Festival in Halle-on-the-Saale took place on June 11-15, 1992. As always the event was of sufficient moment that local, regional, and, in the present case, national civic leaders were much in evidence. This year, Halle's Oberbürgermeister, Dr. Klaus Rauen, and the Minister for Culture for the State of Sachsen-Anhalt delivered words of welcome at the opening concert. In addition, after the opening concert, the most famous "Hallenser" of our day, former Foreign Minister Hans Dietrich Genscher attended the Oberbürgermeister's reception.

This year's festival included a few innovations. The State Museum of Baden in Karlsruhe and the "Staatlichen Majolica Manufaktur" of Baden presented an exhibition of Karlsruhe Majolica in the Gallery of the Moritzburg castle. In addition, the Händel-Haus presented a special tour of Halle music history with emphasis on objects once owned by Robert Franz and another tour specially arranged for

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Göttingen 1992

The Göttingen Handel Festival commenced on June 4, 1992 with an address by the artistic director of the Festival, Nicholas McGegan, entitled "Handel in Germany," followed by the official opening of the exhibit "Handel in Halle and Hamburg" at the Städtisches Museum introduced by Dr. Dorothea Schröder of Hamburg. The five day festival featured performances of eleven different programs presented by groups as varied as the Saxophon-Collegium of Hamburg and the Stadtsingechor of Halle, and a symposium entitled "Handel and the European Church Music of his Time," organized by Professor Hans Joachim Marx of the University of Hamburg.

The highlight of the festival was the presentation of *Ottone*, performed three times in the Deutsches Theater by a cast of young American singers and the Freiburger Barockorchester. The stage direction and musical direction were by McGegan and they were, perhaps not surprisingly, in harmony with one another. There was none of the excessive stage business which one finds in too many productions of baroque operas. McGegan as stage director trusted the drama to make its point without unnecessary assistance, and trusted his singers to project their dramatic characters.

McGegan as musical director was not afraid to seek advice from Handel scholars, and performed a version of the text which Handel himself would have recognized. He received outstanding support from his orchestra, which was assisted by the use of a seating plan similar to that favored in Handel's lifetime. The players were arrayed in two rows each running the length of the shallow orchestra pit and facing each other across the two harpsichords. This permitted all the players to see most of their counterparts as well as McGegan, who directed from the first harpsichord and accompanied the recitatives with the assistance of the continuo cellist seated on his left. It also allowed most of the principal players, led by concertmaster Thomas Hengelbrock, to see the action on the stage and interact with the singers.

The best combination of stylish singing and convincing acting was exhibited by Michael Dean as the pirate Emireno. Also very effective were Drew Minter as Ottone and Lisa Saffer as Tolomeo. Somewhat less successful were Ralf Popken, whose limited acting ability presented an Adelberto more comic than menacing, and Juliane Gondek and Patricia Spence as Gismonda and Matilda, whose strong acting and beautiful singing could not quite disguise a lack of familiarity with Handelian style.

This was, all in all, perhaps the most convincing realization of *Ottone* one is likely to see in this age of "creative" stage direction, and McGegan is to be roundly congratulated. If the forthcoming recording by the same forces is less successful, it will be owing to musical miscalculations which may pass in the theater but which become annoying on repeated hearing. These include the use of recorders in movements where Handel would have been surprised to hear them playing, and the tendency of several singers to ornament their arias by taking phrases down an octave into the bass register. In addition, the pronuncia-

tion of the Italian seemed in several cases to be more studied than natural, but these are minor criticisms in the context of a highly successful production.

The remaining concerts produced no such superlatives. Of those I heard, that of the *Broches-Passion* was of the highest musical quality, but the work was extensively cut. The best singing was by Nico van der Meel as the Evangelist, Christine Schafer in the unrewarding role of Tochter Zion, and Graham Pushee as Judas. The Vokalensemble St. Jacobi and the Cythara-Ensemble of Hamburg sang and played well under the direction of Rudolf Kelber, but the performance lacked dramatic thrust. The concert of music by Scheidt, Handel, Keiser and Zachow given by the Stadtsingechor of Halle was marred by coarse vocal tone and ensemble problems. Good reports were heard of the solo harpsichord recital by Christophe Rousset and the chamber music concert by the Ensemble Récréations Musicales, which included performances of the *Neun deutsche Arien* sung by tenor Wilfried Jochens.

The 1993 festival is scheduled to take place from June 11-15, with activities organized around the theme of "Händel in Hannover." The featured opera is to be *Radamisto*, and performances of *Judas Maccabaeus* and the *Coronation Anthems* are planned. Details of the festival program will be finalized by December 1992, and will be published in the April 1993 newsletter.

Graydon Beeks

Handel Institute Awards 1992-3

Applications are currently being accepted for Handel Institute Awards. These awards of up to £1,000 are financed from funds made available by European Music Year and are given by the Handel Institute in the interest of furthering projects involving the music or life of George Frideric Handel.

Applicants should send an outline of their proposed project, a breakdown of the anticipated expenditures, and a note of any other funding applied for or received to Professor Colin Timms, Secretary, The Handel Institute, The University of Birmingham, Edgbaston, Birmingham B15 2TT, Great Britain. Applicants should also have two references sent (references will not be solicited). The deadline for the receipt of applications and references is December 31, 1992; all applicants will be notified of the awards given as soon as possible.

From the Editor

During the course of the last year, the newsletter has undergone a number of significant changes, among which are the inclusion of the abstracts of papers read at the conference sessions of the annual meeting, the continuation of the "Recent Recordings" and "Recent Publications" listings, and the publication of various book reviews. With the annual meeting rapidly approaching, the editor would like to solicit the comments of the membership on the newsletter and their thoughts about the ways in which it can best serve its readership in the future.

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Handel Calendar

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

Samson, September 23, 1992, 8 pm, Klosterbasilika Knechtsteden, Dormagen. Rheinische Kantorei, Das Kleine Konzert, Hermann Max, conductor; Barbara Schlick (soprano), Veronika Winter (soprano), Kai Wessel (alto), Markus Brutscher (tenor), Hans-Georg Wimmer (bass), Raimund Nolte (bass). Festliche Tage Alter Musik, c/o Geschäftsstelle Kirchenmusik, Ostpreußenallee 5, 4047 Dormagen 1. (02133) 47 79 05 (Fax 4 97 48).

Maryland Handel Festival and American Handel Society Annual Meeting and Conference, October 30 - November 1, 1992. American Handel Society Lecture: John H. Roberts, "The Choice of Hercules and J. S. Bach, *Hercules auf dem Scheideweg*"; Conference Session I: "Handel and His Circle before 1730"; Conference Session II: "Handel and His Compositions after 1730." Concerts: Handel duets and trios with Brahms's accompaniments, Lieberman-Kruger-Kroll trio; Music sung by Mrs. Cibber, Molly Donnelly, mezzo-soprano; *Hercules*, T. E. Craney, L. Crawford, M. Donnelly, C. Rayam, D. Evitts, University of Maryland Chorus, Smithsonian Concerto Grosso, P. Traver, conductor. Pre-concert panel discussion of *Hercules*, Andrew Porter, moderator. Maryland Handel Festival/American Handel Society, Department of Music, University of Maryland, College Park, MD 20742, attn. J. Parker. (301) 405-5570.

Judas Maccabeus, November 7, 8, First Congregational Church, Berkeley; November 11, First Methodist Church, Palo Alto; November 12, Regional Center for the Arts,

Walnut Creek; November 13, Herbst Theatre, San Francisco. Lisa Saffer (soprano), Patricia Spence (mezzo-soprano), Guy de Mey (tenor), David Thomas (bass). University of California Chamber Chorus (John Butt, director), Philharmonia Baroque Orchestra, Nicholas McGegan, conductor. Philharmonia Baroque Orchestra, 57 Post Street, Suite 705, San Francisco, CA 94104. (415) 391-5252.

London Handel Festival, March 30-2 April, 1993. *Siroe*, D. Darlow, conductor; *Theodora*; orchestra and chamber works. London Handel Festival, 510 Highbury Grange, London N5 2PX, Great Britain.

Händel-Festspiele, Halle (Saale), June 4-8, 1993. *Rodrigo*, Arman, conductor; *Orlando*, *Radamisto*, McGegan, conductor; F. J. Haydn, *L'infedeltà delusa*, Harnoncourt, conductor; J. A. Hasse, *Piramo e Tisbe*, Schneider, conductor; *Judas Maccabaeus*, Creed, conductor; *Belshazzar*, Beissel, conductor; Anthems, Butt, conductor; works by J. S. Bach and others. Further information will be provided in the April 1993 newsletter. Direktion der Händel-Festspiele, Kleine Brauhausstraße 26, 0-4020 Halle (Saale), FRG. 001 46 232 77.

Göttinger Händel-Festspiele, June 11-15, 1993. *Radamisto*, *Judas Maccabaeus*, McGegan, conductor. Further information will be provided in the April 1993 newsletter. Göttinger Händel-Gesellschaft e. V., Hainholzweg 3-5, 3400 Göttingen, Germany, attn. Frau E. M. Starke.

Second Triennial Handel Institute Conference, 27-29 November 1993. The Handel Institute, Prof. Colin Timms, Secretary, Department of Music, The University of Birmingham, Edgbaston, Birmingham B15 2TT, Great Britain.

1992 American Handel Society Conference Sessions

The following conference sessions will be held in the Hornbake Library of the University of Maryland at College Park on October 31, 1992 as part of the 1992 meeting of the American Handel Society.

"Handel and His Circle before 1730," Eleanor Selfridge-Field, Chair (9 am - 12 pm).

Charles Price, "An Improvisational Style from Handel's Circle: The Graces of William Babell."

Donald Boomgaarden, "Elements of the Classical Heroine in Addison's *Rosamond*."

Graydon Beeks, "Mr. Handle's Pastoral."

Hans-Dieter Clausen, "Handel's *Admeto* and Bononcini's *Astianatte*: Two Attempts to Revive Greek Tragedy at the

Royal Academy of Music."

"Handel and His Compositions after 1730," Ellen T. Harris, Chair (2 pm - 5 pm).

John Winemiller, "Aspects of Neoclassicism in Handel's Compositional Aesthetic: The Evidence of *imitatio* in Two Self-Borrowings from *Titus* (1731-32)."

David R. Hurley, "The Singers and the Songs: The Influence of Oratorio Singers on Handel's Compositional Process."

Roger Lustig, "Accompanied Recitative in *Hercules*."

Glenn Stanley, "On the Origins of Authentic Performance Practice: Handel Oratorios in Austria and Germany, 1789-1848."

In the papers of Jane Martha Temple, Lady Portland, who was appointed governess of the princesses in 1718, we find a single manuscript leaf which contains "orders" written in French for Princess Anne's daily (?) regimen. The document gives a good impression of what her remarkable education under the direction of Portland was like. More importantly, it proves that Anne's lessons with Handel had begun by 1723. Here is the reference in full: "Order given at their house / Sunday evening 9 June 1723 / Rise at 7; pray till 8, dress and have breakfast; from 8 till 9 go for a walk; read from 9 till 10; from 10 till 11 read aloud with the *grienault* [Amelia? Caroline?] and discuss what she has read on her own; study from 11 till 12; at noon go to prayers till 1; between 1 and 2 lunch; from 2 till 3 play shuttlecock or walk and discuss rational matters; work from 3 to 4 while the *grienault* reads; from 4 to 5 either practice clavecin or read; after that, play music with Handel; at 6:30 go for a walk when the weather is nice." ("reglee donne a leur house / June le 9me 1723 dimanche au soir / levé a 7 heures jusques a 8 prié dieu / coiffe et dejeuner, depuis 8 jusqua 9 salle [saile?] / promener, lire depuis 9 jusqua 10, et / depuis 10 jusque 11 lire haut avec le / grienault [quenault?] et faire des remarques sur / ce quelle aura lue seule, depuis 11 / jusqua midy apprendre; a midi alle au / prieres depuis 1 jusqua 2 etre a diner; / depuis 2 jusqua 3 jouer au volante / ou se promener en parlant des choses / raisonable; de 3 jusqua 4 travailler / pendant que la grienault lit, depuis / 4 jusqua 5 ou jouer du clavesin / ou lire; apres jouer avec Hendel, / a 6 heures et demie ce promener / quant il fait beau.")⁸ I imagine that "grienault" refers to one of Anne's sisters. The hand is similar to that of Anne, and she may well have been required to copy the directions given her by Lady Portland.

It is, of course, still possible that Anne's lessons began before 1723. The Princess Royal was clearly a precocious child; for example, in 1714 Mary Cowper noted that Anne, "at five Years old speaks, reads, and writes both German and French to Perfection, knows a great deal of History and Geography, speaks English very prettily, and dances very well."⁹ It is also noteworthy that her lessons with the dancer L'Abbé had begun by 1715 at the latest, as evidenced by the dedication of L'Abbé's dance *The Princess Royal*, published that year.¹⁰ And there is little doubt that Anne's mother Caroline would have considered music an essential part of her daughter's education. The possibility thus exists that Handel began teaching her even earlier.

In this connection, we may briefly consider a painting which is not, perhaps, as well known as it should be. Charles Philips's *Tea at the Countess of Portland's*, which depicts an afternoon tea (or perhaps a *soirée*) at the home of Lady Portland, is an interesting if somewhat stiff example of the eighteenth-century conversation piece.¹¹ The painting shows what are said to be the daughters of George II (perhaps Anne, Amelia, and Caroline) among a group of adults; the woman at the center of the painting is Lady Portland; the man at the harpsichord is supposed to be Handel himself.¹² The eldest of the three children (Anne?), standing next to the harpsichord, appears to be singing (note the gestures of her arms). If this painting does

indeed represent a gathering at the home of Lady Portland which the young princesses and Handel attended, then we can surely agree that Anne's lessons began well before 1723. Judging from the picture, she might be at most eight or nine years old. This would mean that her lessons had begun ca. 1718.

There are, however, some problems with this rather neat theory. The painter Charles Philips, who eventually served the Prince of Wales, was born in 1708. The painting itself is signed and dated 1732. Thus the only way this image could represent a tea in which Handel and a young Anne took part is if Lady Portland asked Philips for a recreation of a past event. Moreover, the sitters for the painting are identified elsewhere as Count Bentinck at the harpsichord and Lady Mary Gregory standing in front.¹³

But what about the woman standing *behind* the harpsichord player? If that player were Handel, as legend has it, then the placement of the woman so near to him, music in hand, might indicate that we are looking at Anne in 1732. The presence of the Princess Royal at a party with her beloved governess and her music teacher at this time is very plausible. In the summer of 1732, for example, Gio. Giacomo Zamboni twice noted Anne's great interest in Handel's affairs,¹⁴ and it was just two years later that Hervey was to write of her concern for the composer's welfare, on the occasion of her departing England.¹⁵

We may never know who, aside from Lady Portland, is represented in the painting. Because it is signed and dated 1732, Philips's *Tea* is unlikely to represent the three eldest daughters of George II as children, and thus cannot help us determine when Anne's lessons might have begun. At best, we can say that it is difficult to reconcile any date earlier than 1720 with Chrysander's evidence cited above, and with the facts of Handel's biography. The composer apparently lived at Cannons while serving the Earl of Carnarvon from approximately July 1717 to approximately February 1719 (although Handel could have traveled occasionally to teach Anne).¹⁶ In May 1719 he traveled to the continent in search of singers for the Royal Academy, returning to London at the end of the year. We should also note that in April 1720 George I and his son were reconciled after an estrangement which had lasted more than two years. During this period, the Prince of Wales was forbidden to see his daughters, and it is unlikely that Handel would have wished to be seen taking sides.¹⁷ It is therefore improbable that Anne's lessons began before 1720. It is, however, now certain that they had begun by June 1723 at the latest.¹⁸

Richard G. King

1. *A General History of the Science and Practice of Music* (London, 1776; 1853; New York, 1963), 914.

2. "Handel's Harpsichord Music: A Checklist," in *Music in Eighteenth-Century England*, C. Hogwood and R. Luckett, eds. (Cambridge, 1983), 179-80.

3. Friedrich Chrysander, *G. F. Händel* (Leipzig, 1858-67; Hildesheim, 1966), 2: 175.

4. See for example W. C. Smith, "Finance and Patronage in Handel's Life," in *Concerning Handel, His Life and Works* (London, 1948), 51, and O. E. Deutsch, *Handel: A Documentary Biography* (London, 1955), 213.

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5. Bernd Baselt et al., *Händel-Handbuch* (Kassel, 1985), 4: 84. Elsewhere in the *Handbuch*, dates of 1720 and 1724 are proposed (153, 525). For Flemming's letter, see also Chrysanter, 2: 16, n. 2, and Deutsch, 95-6.
6. Deutsch, 173; Baselt et al, 4: 129.
7. Deutsch, 213; Baselt et al, 4: 153.
8. British Library, Egerton 1717, f. 78.
9. *The Diary of Mary Countess Cowper 1714-1720* (London, 1864), 38.
10. *The Princess Royal, a new dance for his Majesty's Birth Day 1715, Compos'd by Mr. L'Abbé.*
11. It was my intention to reproduce the image here; however, the present owner of the painting, Lady Anne Bentinck, has declined "for security reasons" to give permission. The reader is encouraged to consult a reproduction of the painting in either Paul-Emile Schazmann, *The Bentincks: The History of A European Family*, trans. Steve Cox (London, 1976), between 144 and 145, or Ralph Edwards, *Early Conversation Pieces from the Middle Ages to about 1730: A Study in Origins* (London, 1954), plate 94.
12. See Schatzmann, *The Bentincks*, 128. Schatzmann's identification of the sitters is accepted by Ragnhild Hatton, *George I: Elector and King* (Cambridge, Mass., 1978), 340, n. 72.
13. Edwards, *Early Conversation Pieces*, 171.
14. See Lowell Lindgren, *Musicians and Librettists in the Correspondence of Gio. Giacomo Zamboni*, Research Chronicle of the Royal Musical Association (London, 1991), 144, 146.
15. Deutsch, 380.
16. See Winton Dean, *The New Grove Handel* (New York and London, 1982), 23, 26, and Graydon Beeks, "Handel and Music for the Earl of Carnarvon," in *Bach, Handel, Scarlatti Tercentenary Essays*, Peter Williams, ed. (Cambridge, 1985), 9-10.
17. Thanks to Donald Burrows for this observation.
18. Research for this article was supported by a fellowship from the American Handel Society and a grant from the Ministry of Education of the Dutch Government; the author wishes to express his gratitude to both institutions.

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children. Most welcome of all was the use of the newly restored "Dom." This building, begun in the thirteenth century as a Dominican cloister, was the seat of the Cardinal Archbishop Albrecht in the sixteenth century, but by the turn of the eighteenth century, after having passed through Lutheran hands, had become the place of worship for Halle's Calvinist congregation. It was for this church, no more than one hundred yards from his home, that the young Handel served as organist in 1702. In recent years, the condition of the "Dom" had deteriorated to the point that considerations of safety required that it be closed to the public. Now repaired and partially restored, this strange, severe, and beautiful church whose external appearance one of Halle's architects has compared to a giant reliquary, is once again open to the public and was the venue for a performance of *Samson*.

Giulio Cesare in Egitto opened the festival. Staged by Roland Velte and conducted by Alan Hacker, the opera was sung in Italian and supplied with super-titles in German. The work was not unreasonably abbreviated, but the role of Tolomeo was assigned to the baritone Jan-Frank Süsse, thereby robbing it of much of its oily, sinister quality.

Hacker used a chamber organ to accompany some of the arias with an effect that was, to say the least, startling. Entrances and exits took place at surprising moments; for example, after singing her first aria, Cornelia, instead of exiting, remained on stage, only to exit during the aria following. The singers were constantly upstaged during their arias by (mostly pointless) comings and goings ranging from a single person to a whole troop of soldiers (the latter with a predictable effect on the audience's attention).

Alcina at the Goethe Theatre in Bad Lauchstädt suffered far less from directorial self-indulgence than did *Cesare*, and had much to recommend it. Paul Stern, the director, and Dörte Sauerzapf, the dramaturge, used the theater's stage machinery pretty much as Handel intended: to change the sets (with the curtain open) and for magical transformations. For the most part singers did not upstage each other (or themselves), the tempi taken by the conductor, Howard Arman, were generally right, and the singing and playing were at a very high level. The cast, which included Sally Bradshaw (who was indisposed, but bravely carried on nonetheless) as Alcina and Carolyn Watkinson as Bradamante, was very well balanced. Sophie Marin-Degor, a relative unknown, sang the role of Oberto so beautifully that one expects to hear much more of her in the future. The orchestra included a theorbo that was used with magical effect as continuo in some of the numbers. Even though the Goethe Theatre is small and quite warm in June, and even though the production included ballet and was virtually uncut (with two intermissions, the performance ran almost four hours), the performance and production received well deserved tumultuous applause at its conclusion.

Because of unavoidable difficulties with scheduling, the festival presented *Alcina* in the afternoon and *Il pastor fido* that evening beginning at 7:30 in the opera house. The management of the opera house held the curtain so that those hardy souls attending both were able to dash from one to the other. The redoubtable Denys Darlow conducted and Ceri Sherlock staged *Il pastor fido* in a production produced under the auspices of the Royal College of Music and the London Handel Orchestra. The cast consisted of a group of fine young singers, many of them students at London's Royal College of Music. Stage director Sherlock seems to have had trouble figuring out what the singers should do in the course of full-blown da capo arias, however, and consequently they were paraded up and down a little hillock about two thirds of the way up stage left during the ritornellos.

On Saturday morning, the Choir of Westminster Abbey and the London Handel Orchestra performed the Coronation Anthems for King George II in the "Marktkirche." The choir, whose present organization dates from the reign of Henry VIII and whose origins are lost in the mists of time, counted twenty-three boys and thirteen men on this occasion. To have heard the performance under the direction of Martin Neary in a reverberant church is to understand how precisely Handel calculated his choral effects, taking into account the nature and

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Recent Publications and Writings

The following list of publications covers the period from the last list published in the August 1991 issue of the newsletter to the present. Neither reviews of performances nor reports of festivals have been included. Readers with information about publications in progress for inclusion in future newsletters should write to C. Steven LaRue, AHS Newsletter Editor, 7319 University Avenue, Middleton, WI 53562.

Books

Burrows, Donald. *Handel: Messiah*. Cambridge: Cambridge University Press, 1991.

Lindgren, Lowell. *Musicians and Librettists in the Correspondence of Gio. Giacomo Zamboni (Oxford, Bodleian Library, MSS Rawlinson Letters 116-138)*, Research Chronicle, vol. 24. London: Royal Musical Association, 1991.

Articles

Burrows, Donald, and Robert D. Hume. "George I, the Haymarket Opera Company and Handel's *Water Music*." *Early Music* 19 (1991): 323.

Careri, E. "Händel e Geminiani: 'The Rubens and Titian of Music'." *Studi Musicali* 20 (1991): 141.

Dean, Winton. "A New Source for Handel's 'Amadigi'." *Music and Letters* 72 (1991): 27.

King, Richard G. "Handel's Travels in the Netherlands in 1750." *Music and Letters* 72 (1991): 372.

Marx, Hans Joachim, editor. *Göttinger Händel-Beiträge*, vol. 4. Kassel: Bärenreiter-Verlag, 1991. Contents: Magda Marx-Weber, "Jens Peter Larsen als Händelforscher"; Martin Staehelin, "Siebzig Jahre Göttinger Händel-Festspiele. Zu den Anfängen der Göttinger Händel-Renaissance"; Carlo Vitali and Antonello Furnari, "Händels Italienreise - neue Dokumente, Hypothesen und Interpretationen"; Axel Weidenfeld, "Die Sprache der Natur. Zur Textvertonung in Händels 'Deutschen Arien'"; Dorothea Schröder, "Wiederentdeckt: die Kopie der Chandos-Anthems aus der ehemaligen Sammlung Cummings"; Hans Dieter Clausen, "Die Entstehung der Oper *Floridante*"; Terence Best, "New Light on the Manuscript Copies of *Tamerlano*"; Rudolf Bossard, "Von San Luca nach Covent Garden. Die Wege des *Giustino* zu Händel"; David Ross Hurley, "The Summer of 1743: Some Handelian Self-Borrowings"; Franz-Josef Fasse, "Instrumentale Einleitungen in Händels späten Opern"; Channan Willner, "The Two-Length Bar Revisited: Handel and the Hemiola"; Graham Pont, "Handel versus Domenico Scarlatti: Music of an Historic Encounter"; Hans Joachim Marx, "Eine Fuge Händels in der Instrumentierung Mozarts (KV deest)"; Anthony Hicks, "A New Letter of Charles Jennens"; Ellen T. Harris, review of Winton Dean and John Merrill Knapp, *Handel's Operas 1704-1726* (Oxford: Clarendon Press, 1987); Dorothea Schröder, review of Ellen T. Harris, editor, *The*

Librettos of Handel's Operas. A Collection of Seventy-One Librettos Documenting Handel's Operatic Career (New York: Garland Publishing, Inc., 1989).

Paiement, Nicole A. "Handel's *Dixit Dominus*: History, Style and Performance." *American Choral Review* 33/no. 1 (1991): 23.

Dissertations

Hurley, David Ross. "Handel's Compositional Process: A Study of Selected Oratorios." Ph. D. dissertation, University of Chicago, 1991.

King, Richard G. "The Composition and Reception of Handel's *Alessandro* (1726)." Ph. D. dissertation, Stanford University, 1991.

Stahura, Mark W. "Hidden Scoring in Handel's Theater Works." Ph. D. dissertation, University of Chicago, 1992.

George-Friedrich-Händel-Gesellschaft Membership Dues

At its meeting on June 11, 1992, the Board of Directors of the Georg-Friedrich-Händel-Gesellschaft determined that beginning with the year 1992, minimum dues are to be DM40 per year, but that dues for students and retired persons will remain DM20. Typically in the past, the level of dues was unrelated to the cost of running the society. The board reluctantly ordered the increase in order that the society become largely self-sustaining and be able to cover sharply increased costs, especially those of publishing the *Händel-Jahrbuch*. American Handel Society members who wish to join the Georg-Friedrich-Händel-Gesellschaft may do so by completing the form below. Georg-Friedrich-Händel-Gesellschaft members receive the *Händel-Jahrbuch*, occasional communications from the society, and notices of the annual festival in Halle. Membership and contributions support the society, which serves as the umbrella organization for the festival and for the *Hallsche Händel-Ausgabe*.

From the Editor from page 2

Upcoming features of interest in the December 1992 newsletter include an abstract of the 1992 American Handel Society Lecture (to be given by John H. Roberts at the annual meeting), abstracts of papers read at the 1992 annual meeting, and a review of Patrick J. Rogers, *Continuo Realization in Handel's Vocal Music*, by Nicholas McGegan.

The editor would also like to acknowledge the services of the new printer of the newsletter, A-R Editions, Inc., in Madison, Wisconsin.

As always, the editor requests that readers submit articles, news, reviews, publication information, and other items of interest to Handelians to C. Steven LaRue, AHS Newsletter Editor, 7319 University Avenue, Middleton, WI 53562 (please note new address).

number of the voices and the place where the music was to be performed. The choral texture was at once full, rich, and transparent, and the words came through as if by magic.

Other musical events included a performance by the Neues Bachisches Collegium Musicum Leipzig of the *Water Music*, *Music for the Royal Fireworks*, and the *Concerto a due Cori* in F (HWV 333). This last piece comprises popular numbers from *Esther* and *Messiah* in a very attractive mélange. Alas, it was so crudely played by a large, heavy-footed modern ensemble, that I fled immediately after and so missed hearing what the group did to the other works on the program. The Ernst-Senff Chorus and soloists (di-

rected by Heribert Beissel) presented, in the "Dom," a revival of their 1991 performance of *Samson*, but I did not attend. According to those who did, it was very much along the same lines of last year's performance, and readers are referred to my comments about it in the August 1991 newsletter. Performances of *Alceste* and the *Ode for St. Cecilia*, a performance of Robert Franz's arrangement of *L'Allegro, il Penseroso ed il Moderato* (on the occasion of the hundredth anniversary of Franz's death), an orchestral concert featuring the works of Telemann, three chamber music concerts, and the traditional closing concert rounded out the festival's program. As always, conflicts prevented one from attending all of the events.

Iter Facio

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