

NEWSLETTER

of

The American Handel Society

Volume IV, Number 3

December, 1989

Newly-recovered *Messiah* Scores

Anyone who has needed to look at the eighteenth-century sources of Handel's music will have become aware that there is at the same time too little and too much music. Too little, in the sense that almost none of the performing materials survive from Handel's nearly fifty years as a practicing musician in London—materials that might have supplied vital evidence about what Handel performed and how he performed it. Too much, in the sense that most works survive in a multitude of manuscript copies as well as the early printed editions, each source probably being derived from the relevant autograph or conducting score (directly or indirectly) at a different time, thus posing many a problem of textual interpretation. Before the publication of Handel's oratorios in score gained momentum in the second half of the eighteenth century, several well-to-do enthusiasts for his music adorned their libraries with manuscript copies of the scores. At times one wonders how Handel's major music copyists ever ate or slept, such was the sheer quantity of music that these human copying machines produced both for Handel's use and for private library collections. In view of the popularity of *Messiah* by the last years of Handel's life, it is not surprising that there are many early manuscript copies: in his *Textual and Historical Companion to Handel's "Messiah"*, Watkins Shaw lists eighteen such manuscript scores in addition to Handel's own autograph and conducting scores, and four further scores that once existed but cannot now be accounted for. Even this total has proved to be incomplete, for two hitherto unknown eighteenth-century manuscripts of *Messiah* reappeared during 1988–89. While neither of them is likely to revolutionize our knowledge of the work, they are both of interest on account of their contents and early dates, and both reappeared under curious circumstances. Both are also strictly fragmentary, being single volumes surviving from three-volume sets. By coincidence, Part 2 has been preserved in each case: perhaps intermediate owners valued them mainly because they contained the "Hallelujah" chorus.

Early in 1988 I was informed by a shop selling goods in support of an animal charity at Sale, near Manches-



The Händel-Haus, Museum of the City of Halle (Saale), German Democratic Republic.

The Händel-Haus in Halle

"A house full of music" is how a visitor described the Händel-Haus after its reopening in 1985. The museum, which was built in the house where Handel was born, officially opened on June 13, 1948. It was founded with very specific goals: to popularize the rich art of Handel, to familiarize visitors with Halle's musical traditions, and to demonstrate both the historical and contemporary significance of Handel's work. The lateness of the opening of the Handel House as compared with other musical memorials, is related to the vicissitudes of the building's fortunes. For many years it was erroneously believed that the adjoining building (now part of the museum) was the house of Handel's birth, and the con-

continued on page 5

continued on page 5

Halle Festival: June 2-6, 1989

The 38th Handel Festival of the German Democratic Republic took place in Halle (Saale) on June 2-6 following the usual *Vorabend* concert on the evening prior. The 1989 festival was the occasion for a changing of the guard. At its regular meeting on June 2, the Directors of the Georg-Friedrich-Händel-Gesellschaft, the institutional sponsor of the Festival, approved the recommendation of its executive committee that Walther Siegmund-Schultze of Halle be elevated to the presidency to succeed the late Ernst Hermann Meyer. The Directors also approved the appointment of Bernd Baselt, Ordinarius at the Martin Luther University in Halle, as Siegmund-Schultze's successor as *Wissenschaftliches Sekretär*. In addition, the Board named Werner Rackwitz of Berlin, a longtime member of the Board, to the position of Vice-President to succeed the late Jens Peter Larsen. These appointments hold great promise for the society in that Baselt and Siegmund-Schultze are deeply committed to Handel scholarship and performance, and Rackwitz, in addition to his interest in Handel, is a highly distinguished theatre *Intendant*. The new leadership of the Händel-Gesellschaft and the very successful new leadership at the Händel-Haus bid fair to make Halle an even more important Handel center than it has been in the past.

The Georg-Friedrich-Händel-Gesellschaft is domiciled in the German Democratic Republic, but has long since established a branch office in Kassel in the Federal Republic of Germany. Members resident in the German Democratic Republic and in Eastern European countries pay dues to Halle in local currency; members living in other countries pay theirs to Kassel in *deutsch-Marks*. Until now, persons living in the German Democratic Republic and other countries with non-convertible currency have been unable to join the Handel societies based in the west. As a first step towards making such memberships possible for residents of the German Democratic Republic, the American Handel Society proposed to the Directors of the Gesellschaft at the June 2 meeting that an American Handel Society account be established in Halle to receive the dues of those in the German Democratic Republic who wish to become members of the society. As members they will receive our newsletter and other benefits. We proposed to use the funds accumulated in Halle to support Handelian research and other activities in the German Democratic Republic as appropriate. The Directors approved the suggestion which was then brought before the annual membership meeting on June 4. The members authorized the Directors to enter into a suitable arrangement with the American Handel Society. On June 16, at its regular meeting, the Board of the American Handel Society authorized the Secretary/Treasurer to enter into negotiations with Halle. We hope to be able to report on finalized arrangements in the near future.

The Händel-Haus and its activities are described elsewhere in this issue of the *Newsletter*. Of utmost importance for Handel research is the fact that Dr. Edwin Werner, Director of the Händel-Haus, has put the fin-

ishing touches on the design for a new Handel bibliography to replace that of the late Konrad Sasse. This new bibliography, planned as volume 5 of the *Händel-Handbuch*, will cover, to begin with, all significant publications about Handel issued through 1985. Because it will be in the form of a computer data base, periodic updating will be possible. The American Handel Society plans to cooperate with the Händel-Haus in the project by indexing materials not readily obtainable in Europe, and we hope to be able to report further on this project in the near future. In the meantime, we urge members to apprise us of Handel literature in sources that might otherwise escape notice.

As always, Halle provided an embarrassment of musical and scholarly riches. This year's conference, held at the Händel-Haus and entitled "Die frühdeutsche Oper, Reinhard Keiser (1674-1739) und Georg Friedrich Händel," was the occasion for the appearance of Klaus-Peter Koch's fine new monograph on Keiser. Going considerably beyond what may be found in standard reference works, it belongs in every Handelian's library. Published by the Händel-Haus, it is not available through regular book distribution channels. Members who are interested in obtaining a copy should so indicate (in writing, please) to the Secretary/Treasurer. Based on interest expressed, we plan to order some from Halle. (Because the price is not set, please do not send money at this time.)

The conference sessions led off with two main papers, Baselt's "Die Oper um 1700 im mitteldeutschen Raum" and "Die Hamburger Oper zur Zeit des jungen Händel" by Hans Joachim Marx. Thirteen shorter papers followed, which included discussions of Handel's borrowings from Keiser (John Roberts), the staging of Hamburg opera (Karin Zauft), and Johann Philipp Krieger and court opera at Weissenfels (Werner Felix). There were also presentations by Werner Braun and Dorothea Schröder having to do with *Almira*, and one by Reinhold Kubik about performance of Handel's early operas in Hamburg. All papers will be published in the 1990 *Händel-Jahrbuch*.

One of the concerts, entitled "Händel versus Keiser," was designed to show Handel's debt to Keiser by performing selections by the older man followed by selections from the works of the younger in which the latter borrowed from the former. Because the preliminary program did not make clear the nature of this concert, I passed it up for a performance by the English Concert. From all reports, however, "Händel versus Keiser" was an artistic and a scholarly success.

Although one is still forced to make choices in Halle (e.g. Will it be *Alexander's Feast*, *Belshazzar*, or the International Bartok Orchestra on Saturday evening?), the situation is a bit better than in former years because the Festival now offers repeat performances of some major works. In all we were treated to, by my count, twenty-five different programs, and with repeat performances in Halle (3) and in nearby towns (10), this year's Festival saw no less than thirty-nine performances which included five operas and two oratorios—all run very smoothly.

I had looked forward to attending a performance of *Sosarme* at the Goethe Theatre in Bad Lauchstädt in the hope of seeing the house's original movable scenery in action. Alas, circumstances prevented a staged production, so it was done in concert form with a pair of narrators going over the dramatic ground covered by the recitative. The performance, conducted by Stephen Simon, was very fine musically, and Juliane Claus and Axel Köhler were standouts in the roles of Elmira and Sosarme.

A performance of *Alcina* was frustrating in other ways. Staged in Halle's main theatre, the sets were suitable for a magic opera and in the absence of proper baroque stage machinery, the production kept the action moving by playing some scenes in front of a downstage curtain while the next scene was prepared behind it. Though a makeshift, it had the merit of preserving the pacing intended by the composer, and it was a pleasure to hear the music presented almost intact by a company of good singers. Alas, the company was Estonian and sang in Estonian. No translations were provided, so that unless one knew the opera—or Estonian—the whole business was a mystery. As if to compensate, the Festival program book contained a fine discussion of *Sosarme* and *Alcina*.

The third operatic offering was a production of Jacopo Peri's *Euridice* of 1600. There is only one unsatisfactory recording of this, the earliest surviving opera, and except for occasional university opera workshop productions, it is never done. The musical director of this production, Fausto Razzi, has clearly read all the contemporary documents about singing, about the Florentine *camerate* and its theorizing about antique drama, and about the work itself and has taken them very much to heart. In particular, he has tried to fathom the meaning of Peri's *recitar cantando* so as to make the words, in Monteverdi's phrase, "the mistress of the music." Every effort was made to declaim dramatically, even if it meant that occasional syllables, words, or even phrases lapsed into speech. None of the solo voices were very good, and indeed, one or two were scarcely singers at all—as far as I could tell. But after the initial shock, I found this performance of what one might call a sung play gripping. If one were to complain about anything, it would be that Razzi's musical and dramatic tempi seemed slow in the extreme. But who knows what Peri intended for his new-fangled *stile-rappresentativo*? The one-on-a-part *coro* sang exquisitely.

A fourth opera, Keiser's *Croesus*, conducted by Eduard Melkus and staged by Martin Schüler, provided a fascinating glimpse of the Hamburg opera world—but not of Handel's day, for the company elected to present the version of the 1730 revival rather than that of 1711. A sprawling work with no fewer than eight or nine principal roles and four or five secondary ones, it contains a number of fine tunes, some of them quite Handelian. Coincidentally, the leading female role in *Croesus* is also an Elmira, and not coincidentally, Juliane Claus sang it splendidly. The staging was a bit overdone in spots, but in the main appropriate. The designers elected to dress the Lydians (the good guys) in pastel

Handel Calendar

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

Early Music Vancouver. Incl. **Feb. 4:** "Music from the Time of Handel and Purcell." C. Robbin, alto; CBC Vancouver Orchestra, cond. N. McGegan. EMV, 1254 W. 7th Ave., Vancouver, B.C., Canada V6H 1B6. (604) 732-1610

Ariodante. B. Valente, T. Troyanos; cond. M. Korn. **Feb. 12 & 16:** Opera Company of Philadelphia, Academy of Music, Broad & Locust, Philadelphia, PA. (215) 732-5813.

Internationale Händel-Akademie/Festspiele Karlsruhe. Incl. *Admeto*, *Imeneo* and *Belshazzar*, conductors C. Farncombe and G. Bahner. Symposia "Händels opera seria als literarisch-musikalische Gattung": K. Hortschansky, S. Henze-Döhring, E. Fischer, B. Baselt, mod. H. J. Marx; "Händels opera seria und das heutige Regietheater": J. Stenzl, H. Wernicke, I. Fabian, J. Sutcliff. **Feb. 17–March 4.** IHAK, D-7500 Karlsruhe, Federal Republic of Germany

Philharmonia Baroque Orchestra. Incl. Concerti grossi Op.6, nos. 5 and 11, Organ concerto in D Minor (w/P. Brett), Boyce: Symphony in F Major, D. Scarlatti/C. Avison: Concerto grosso no.6 in D Major, and Arne: Organ concerto in G Major (w/P. Brett); cond. N. McGegan. **March 1:** 1st Meth. Church, Palo Alto, CA; **March 2:** Herbst Theatre, San Francisco, CA; **March 3–4:** 1st Cong. Church, Berkeley, CA. PBO, P.O. Box 77344, S.F., CA 94107. (415) 543-8151.

Tafelmusik Baroque Orchestra. Incl. recits. and arias from *Floridante* (w/C. Robbin), Concerto grosso, Scarlatti: Stabat Mater (w/C. Robbin), Bach: Orch. Suite no.1, Geminiani: Concerto grosso; dir. J. Lamon. **March 11.** Performing Arts, 236 Commons, Univ. of Calif., Riverside, CA 92521-0406. (714) 787-4629.

Floridante. C. Robbin, I. Attrot, H. van der Kamp, Z. Gal, N. Argenta, M. Braun; Tafelmusik Baroque Orchestra; cond. A. Curtis. **March 13:** Zellerbach Hall. CALPerformances, 101 Zellerbach Hall, Univ. of Calif., Berkeley, CA 94720. (415) 642-3691

Acis and Galatea. (Mozart orch.) L. Dawson, M. George; Handel & Haydn Society chorus & orch., cond. C. Hogwood. **April 29 & May 4:** Symphony Hall, Boston, MA. H&H, 295 Huntington Ave., Boston, MA 02115-9934. (617) 266-3605.

London Handel Festival. *Judas Maccabaeus*, *Il pastor fido*, Boyce: *Solomon*, "A Vauxhall Gardens Entertainment." Soloists, London Handel Choir & Orch., cond. D. Darlow. **June 1–15:** St. George's, Hanover Square, London. LHF, Francis House, Francis St., London SW1P 1DE.

"Handel: The Italian Cantata." Incl. *Aminta e Fillide*, *Tu fedel? tu costante* and *Tra le fiamme*. M. Rawcliffe, V. Sublett; Los Angeles Baroque Orchestra, dir G. Maldonado. **June 1:** St. Paul's Luth. Church, Santa Monica, CA; **June 2:** Our Saviour's Luth. Church, Long Beach, CA; **June 3:** Holliston Meth. Church, Pasadena, CA. LABO (213) 578-7698.

Göttinger Händel-Festspiele. 70th Anniversary celebration. Incl. *Rodelinda*, and *Floridante*. **June 1–5.** Göttinger Händel-Gesellschaft e.V., Hainholzweg 3/5, D-3400 Göttingen, Federal Republic of Germany, att'n: Frau E.M. Starke.

continued on page 4

Calendar from page 3

Händel-Festspiele der DDR. Incl. *Semele*, *Jephtha*, *Tam-
erlano* and *Sosarme*. **June 7-12.** Händel-Festspiele der
DDR, Händel-Centrum, Kl. Brauhausstrasse 26,
DDR-4020 Halle/Saale, German Democratic Republic,
att'n: Dr. H. John or Dr. K. Haake.

"Handel Collections and their History." The Handel In-
stitute Conference, London. **Nov. 24-26.** THI, Dr. Colin
Timms, Secy., Dept. of Music, Univ. of Birmingham, P.O.
Box 363, Birmingham B15 2TT, England.

The American Handel Society 1990 Meeting and Conference

The Directors of The American Handel Society at their November 1989 meeting confirmed that the Society will hold its 1990 Meeting and Conference from Wednesday, October 31 through Sunday, November 4, at the University of Maryland, College Park, in conjunction with the Maryland Handel Festival. The featured performance of the Festival will be Handel's *Joseph* and the conference sessions will focus on the topics "Handel and his Performers" and "Handel and the Old Testament," in addition to a panel discussion devoted to the performance of *Joseph*.

The Society renews its call for papers pertaining to but not restricted by the topics to be emphasized in the conference sessions. Applicants should submit a paper proposal of not more than 500 words to AHS Program Committee, c/o Howard Serwer, Department of Music, University of Maryland, College Park, MD 20742. Proposals must be received before April 1, 1990, and applicants will be notified of the Committee's decision by May 1. The program committee for the 1990 meeting will consist of Mary Ann Parker, University of Toronto (chairman), William Gudger, The College of Charleston, and J. Merrill Knapp, Princeton University.

Contributors to this Issue

Donald Burrows is Senior Lecturer in Music at The Open University in Milton Keynes, England.
Edwin Werner is Director of the Händel-Haus in Halle (Saale), German Democratic Republic.

This issue of the Newsletter was put together with the assistance of Katherine A. Perkins.

Halle from page 3

robes and the Medes (the bad guys) in black tunics, black knee breeches with black stockings, black leather helmets, and red and black makeup around the eyes, making them look for all the world like a motorcycle gang with a collective hangover.

The fifth opera was a revival of the Handel pasticcio *Oreste* about which I complained last year, and I passed up the performance. The featured oratorio was *Jephtha*.
Iter Facio

David Edelberg Collection

The David Edelberg Collection of sound recordings, scores, books, and other items relating to the life and works of Handel was received by the Marvin Duchow Music Library at McGill University in May 1989. To house the Collection a room in the Library was renovated and in November the Collection was moved to its new home, located appropriately in the Audio Room on the second floor of the Library.

Thanks to the generosity of Mr. Edelberg, the Faculty of Music and the Marvin Duchow Music Library will continue his discographic project. In addition, they hope to be able to continue to collect important new and old recorded performances of Handel's works and to support Handel research for many years to come.

Scholars and researchers wishing to know more about the Collection should contact Cynthia A. Leive, Librarian, Marvin Duchow Music Library, McGill University, Strathcona Music Building, 555 Sherbrooke Street West, Montreal, Quebec H3A 1E3, CANADA (Phone: (514) 398-4694 (5); E-mail: AD43@MUSICA.MCGILL.CA).

American Handel Society New Vice-President

At the June 16, 1989 meeting of the Directors of The American Handel Society, George Buelow was elected Vice-President to succeed the late David Edelberg. Buelow is Professor of Music at Indiana University and is particularly noted for his studies of 17th- and 18th-century German music. He is President of the American Bach Society and General Series Editor of Studies in Music for UMI Research Press. He is also co-editor with Hans Joachim Marx of *New Mattheson Studies* and editor of a recently published collection of essays by the late Jens Peter Larsen entitled *Handel, Haydn and the Viennese Classical Style*.

Handel & Haydn Society

The Handel & Haydn Society of Boston commemorates its 175th Jubilee Season in 1989-90. As part of the celebrations Winton Dean and H.C. Robbins Landon have been chosen to receive awards for their contributions to music, and especially to the understanding of the music of the society's eponymous composers. The Handel & Haydn Society Orchestra and Chorus, led by their Artistic Director Christopher Hogwood, will perform *Acis and Galatea* in Mozart's orchestration in Spring 1990 with soloists Lynne Dawson, John Mark Ainsley, Nicco van der Meel, and Michael George, and will then record the work for London Records/L'Oiseau Lyre. The orchestra's recording of the complete Concerti Grossi, Opus 3, featuring violinists Daniel Stepner and Stanley Ritchie, and organist James David Christie, has recently been released on the same label. The performance utilized materials prepared by Donald Burrows, and features the restored three-movement form of Concerto No.6 with the organ-concerto movement as an appendix.

ter, that they had received a manuscript from an elderly lady donor along with a number of modern secondhand books; unfortunately it was not possible to trace the manuscript's immediate provenance any further, but the spine carried a label with the heraldic emblem of Sir Watkin Williams Wynn, one of the Directors of the famous Handel Commemorations of 1784. This manuscript therefore joins the copies of Handel's anthems at Rutgers University Library and the volume of Handel's Italian cantatas at the Fisher Library, Sydney, Australia, as representing the surviving remains from the library of one of Britain's foremost Handelians in the generation after the composer's death. The score was copied by John Matthews, probably in the 1760s, and bears an obvious relationship to the complete score of *Messiah* in his hand that is now in the Library of St. Patrick's Cathedral Dublin. The new "Wynn" copy (which seems a more dignified designation than the "Sale" copy or "Animals" manuscript) is tidier than its counterpart in Dublin, which Matthews had assembled and added to as he found further variant movements from sources in Salisbury and Durham during the 1760s. The "Wynn" copy is apparently a fair-copy transcript from the known Matthews copy, and includes the same variant movements. It also repeats the oboe parts and ornamentation from the earlier copy, though with some relatively insignificant variations and additions in the ornamentation. *Messiah* is not included among Wynn's manuscripts that were listed by Burney in his book about the Handel Commemoration and it is possible that Wynn bought, after 1784, a manuscript that Matthews had originally copied for someone else. The appearance of this manuscript is a useful warning against jumping to conclusions; hitherto, it might have been guessed that Wynn might have owned one of the other manuscripts listed as lost by Shaw, a score in the hand of Joseph Fish, one of the scribes responsible for Wynn's anthem copies. The new "Wynn" *Messiah* copy is now in a British private collection, but will be available to *Messiah* scholars.

Almost exactly a year after I first heard of the "Wynn" copy, Gerald Coke informed me that he had recently purchased a manuscript of Part 2 of *Messiah* for his collection. I expected this to be the "Wynn" copy (of which I had lost track in the meantime), but to my surprise I found that the new manuscript was a much earlier one, and copied by the scribes from Handel's immediate circle: John Christopher Smith, Senior and the copyists designated S1 and S4 by Larsen. An examination of the music paper revealed this new copy as almost certainly the earliest known *Messiah* copy after Handel's own conducting score. The main autograph of *Messiah* was composed in the summer of 1741, and Handel's conducting score was probably prepared very soon after. The new manuscript seems to have been copied at some time during 1741–42. The best guess on the basis of evidence from the paper is that it was begun soon after Handel's return from Dublin in 1742 (or even possibly begun in Dublin itself). The revisions from Handel's 1743 performances in London were then in-

serted into the score; the manuscript thus contains important early copies of the soprano setting of "Thou art gone up on high", the duet-and-chorus setting of "How beautiful are the feet" and the tenor aria "Their sound is gone out." When the 1743 movements were added, other old material was removed from the score, and there are a couple of other mutilations by way of sections torn out; some of the traces left by the successive alterations are rather difficult to account for. It would be fascinating to know for whom the score was originally copied, but even its recent provenance is obscure. Mr. Coke purchased it from a London music dealer, who had received it from a furniture repairer who in turn had discovered the manuscript in the upholstery of a sofa; perhaps Parts 1 and 3 were in the accompanying chairs. It makes one wonder who has been sitting on Handel manuscripts all these years.

Donald Burrows

Museum, from page 1

trovery about the "real" Handel house hindered the initiation of a museum well into the 1920s.

There had been an attempt as early as the 18th century to establish a museum dedicated to Handel, one of Halle's most famous musical figures, at the place of his birth. Only a few years after Handel's death, the Halle senator, Friedrich August Reichhelm, who had lived in the house with his wife, Dorothea Louise née Flörcke (Handel's great-niece), had the building renovated "in order to dedicate it as a permanent monument to a famous man." Unfortunately, Reichhelm's premature death put an end to the plan. In 1783 the ground on which the house stood passed into other hands and it was used mainly for commercial purposes. The house was acquired by the city in 1937, but the architectural reconstruction of the building, of paramount importance for the installation of the museum, did not begin until after the end of World War II, and then only under the most unfavorable conditions.

After the opening of the museum in 1948, visitors to the Handel Exhibition also could see two others—an exhibition highlighting some aspects of Halle's musical history and another containing the major part of the collection of musical instruments. An intimate concert hall hosted chamber music concerts, some of which used instruments from the collection. The small but valuable collection of the music research library was made available to the public, and a small workshop was constructed to facilitate the care of the historic instruments in the collection.

During the mid-1950s substantial changes in the Händel-Haus were necessary to accommodate new scholarly findings, the coming celebration in 1959 of the 200th anniversary of Handel's death, and the increasing number of events in Halle honoring Handel, particularly the annual Handel festivals which began in 1952. Under the supervision of Konrad Sasse, Director from 1956 to 1981, the collections were rearranged, scientific

continued on page 6

examination of them was begun, and the Handel Exhibition was reorganized and expanded. This very promising work, however, soon encountered an obstacle—the relatively narrow spatial limits of the historic building. The house was originally a 17th-century burgher's home, imposing and roomy enough for its time, but far too small for a modern museum with all its appurtenances and a constantly increasing number of visitors. For this reason, some sections of the museum were transferred to other buildings. In 1974 the City Council dedicated an entire floor in a renaissance building, the so-called "Marktschlösschen" (little palace on the market place), to the exhibition of the Handel House collection of musical instruments. It was not until the renovation of the Händel-Haus and the absorption of historic neighboring buildings (on the occasion of the 300th anniversary of Handel's birth in 1985) that the museum could substantially increase its activities. Primarily, the renovation greatly increased the available space for exhibitions, but other aspects of the museum's facilities, such as the workshop, were also expanded.

Under the aegis of the City Council, Halle's Moritzburg Gallery had assembled, even before the foundation of the Handel Museum, an interesting collection of pictures. This collection was later systematically enlarged, and today it includes, in addition to a few paintings, busts, coins, and medallions, about 900 engravings, the majority of which refer to Handel's life and works. Photographs, most of which document modern performances of Handel's music, are also included in the collection. A separate manuscript collection of letters, announcements and notes by Friedrich Chrysander, Marie and Robert Franz, Carl Loewe, Johann Friedrich Reichardt, and Samuel Scheidt, as well as documents and musical writings of Robert Franz, Carl Loewe, Hans Stieber, Friedrich Wilhelm Schönherr, Gerhard Wohlgemuth, and other figures from Halle's musical history, is also housed in the Händel-Haus. Although this collection contains nearly 400 items, it includes no autographs of Handel's works, which one may attribute primarily to the aforementioned lateness of the museum's foundation. An extensive research library and an archive of recordings supplements these collections.

Of particular material and historical value is the collection of musical instruments, which contains almost 600 items. Keyboard instruments, including harpsichords, spinets, and clavichords, are the core of the collection and selected instruments have been integrated into the Handel Exhibition. The maintenance of this valuable collection is undertaken by the Händel-Haus's own workshop.

Since 1983, the Händel-Haus has drawn elements from its own collection to create three permanent exhibitions which represent the most important spheres of the museum's work: George Frideric Handel—Life, Work and Cultivation; Halle's musical history; and the exhibition of historical musical instruments in the

"Marktschlösschen." For visitors from Germany and abroad, the Handel Exhibition is the most popular of the three. The ten rooms illuminate important stages in Handel's life and work, the history of the performance of his works, and the important contemporary circumstances in Halle and other parts of Europe. Two rooms which adjoin the exhibition enable interested visitors who do not wish to use the research library to examine books, music, records, and tapes.

Like the Handel Exhibition, the Exhibition of Halle's Musical History is essentially a chronological record which presents some of the rich musical traditions of the city. The exhibits focus on a number of musical figures who became famous beyond the city's borders, including Samuel Scheidt (1587–1654), Wilhelm Friedemann Bach (1719–1784), Johann Friedrich Reichardt (1752–1814) and Robert Franz (1815–1892). The Exhibition of Musical Instruments displays a representative cross-section of the collection of keyboard instruments, and illustrates some of the important developmental stages which preceded the modern piano. In addition, instruments of other sorts are displayed in glass cases.

Visitors to all three exhibits may listen to taped commentary with musical interludes, and in this way it is possible to serve many foreign guests, who presently constitute more than half of all visitors, in their own language; these "tape-guided tours" are currently available in 19 languages. Personal contact with members of the museum staff is encouraged for individual visitors as well as groups of adults, children, and young people. This may include a musical event based on a particular theme, or a lecture for university students. Informal discussions in the café regarding the collections are especially popular, and they give members of the staff many opportunities to see the effect of the museum and its exhibitions through the eyes of the visitors.

Preparation for the many events of the museum involves both traditional musicological research and interdisciplinary cooperation. Among the most important tasks of all the Handel research in the Händel-Haus are the documentation of performances of Handel's works in the Halle region and the continuation of the Handel bibliography begun by Konrad Sasse in the early 1960s.

Many activities of the Händel-Haus are directed toward the interests of music-lovers in and around the city of Halle. As a result of the 1985 renovation, a 130-seat hall was added which now supports several concert series throughout the year, and outdoor summer concerts have also been held in the inner courtyards. Lectures and "Studio Evenings" (gramophone recitals with discussion) regularly take place in the café, and additional performances are held for the Friends of the Handel House (a group organized within the framework of the Cultural League of the German Democratic Republic) and the Youth Club of the Händel-Haus. Through its myriad activities the Händel-Haus allows visitors from home and abroad to hear and learn about the music of the great son of the city on the Saale.

Edwin Werner

The American Handel Society Research Fellowship

The Society welcomes applications for The American Handel Society Research Fellowship, an award of \$1,500 to be granted to an advanced graduate student involved in research focused on the age of Handel, from students pursuing research into the life and works of Handel as well as from students examining broader fields of study related to Handel and his time. Recipients of the Fellowship will be given an opportunity to speak at a future meeting of The American Handel Society.

Applicants must be currently studying at a North American University and must submit a resume, a description of the project for which the Fellowship will be used (not to exceed 750 words), and a budget showing how and when the applicant plans to use the funds. In addition, applicants must have two letters of recommendation sent directly to the Society at the address below.

Applications for the 1990 Fellowship must be post-marked no later than March 15, 1990, and should be sent to AHS Fellowship Committee, c/o Howard Serwer, Department of Music, University of Maryland, College Park, MD 20742. The committee for the 1990 Fellowship will consist of John H. Roberts, The University of California at Berkeley (chairman), Philip H. Highfill, George Washington University, and Marita P. McCly-

monds, The University of Virginia. Applicants will be notified of the Committee's decision by April 15.

Handel Institute Awards

This past summer the Handel Institute announced a new series of annual awards, financed through funds made available by European Music Year, to assist in the furtherance of projects involving the music or life of George Frideric Handel. One or more awards may be offered, up to a total value of about 1,000 pounds per year. All materials such as microfilms that are bought with an award will become property of the Handel Institute when the successful applicant has finished using them.

Applicants were asked to submit an outline of their proposed project, a breakdown of the anticipated expenditure and a note of any other funding applied for or received. They were also required to ask two referees to write on their behalf. The deadline for the receipt of applications and references was 30 September 1989, and the *Newsletter* looks forward to publishing the names of the recipients and their projects in a future issue. Anyone interested in receiving further information concerning these awards should contact the Secretary of the Handel Institute, Dr. Colin Timms, Department of Music, University of Birmingham, B15 2TT, England.

The American Handel Society

DEPARTMENT OF MUSIC, UNIVERSITY OF MARYLAND, COLLEGE PARK, MARYLAND 20742 TELEPHONE 301 454-5758

DIRECTORS AND OFFICERS

Julianne Baird
Mannes College of Music
George Buelow, *Vice-President*
Indiana University
Ellen Harris, *President*
University of Chicago
Philip H. Highfill
George Washington University

Shirley Strum Kenny
Queens College, CUNY
*J. Merrill Knapp
Princeton, NJ
Paul Henry Lang, *Honorary Member*
Lakeville, CT
Lowell E. Lindgren
Massachusetts Institute of Technology
Alfred Mann, *Honorary Member*
Eastman School of Music

Mary Ann Parker
University of Toronto
*Howard Serwer, *Secretary/Treasurer*
University of Maryland, College Park
*Paul Traver
University of Maryland, College Park
Graydon Beeks, *Newsletter Editor*
Pomona College
*Founding member

APPLICATION FOR MEMBERSHIP IN THE AMERICAN HANDEL SOCIETY

Name _____ Date _____

Address _____

City _____ State _____ Zip _____

Class of Membership (for current calendar year, retroactive to January 1; else specify future starting year on dotted lines below)

<p>___ REGULAR \$ 15</p> <p>___ DONOR 30</p> <p>___ PATRON 100</p> <p>___ LIFE 300</p>	<p>___ JOINT 20 <small>(married couples; two memberships—one set of publications)</small></p> <p>___ SPONSOR 50</p> <p>___ SUBSCRIBER 30 <small>(institutions only; does not include discounts for books or performances)</small></p>
--	---

Please attach your check payable to THE AMERICAN HANDEL SOCIETY for the amount of your dues and mail to THE AMERICAN HANDEL SOCIETY, Department of Music, University of Maryland, College Park, MD 20742.