

NEWSLETTER

of

The American Handel Society

Volume V, Number 3

December, 1990

Conference on Handel Collections and their History

The first major event sponsored by The Handel Institute, a conference on "Handel Collections and their History," was held at King's College London on the weekend of November 24-26, 1990. Some 65 participants gathered to enjoy an opening concert and dinner on the Saturday evening, and to hear presentations by fourteen scholars from six countries over the next two days. The conference was preceded by the 18th-Century Students Day on Friday, November 23, which included a discussion of "Authenticity and *Messiah*" by a panel consisting of Donald Burrows, Anthony Hicks, and Peter Holman, and the Autumn Conference of the Royal Musical Association on Saturday, November 24, which featured a discussion of Telemann's operas by Bernd Baselt. It was followed by a meeting of the editorial board of the *Hallsche Händel Ausgabe* on the Monday afternoon. Handeliens who participated in all or most of these events left exhausted but exhilarated by the experience.

The opening concert, performed by soprano Ruth Holton and members of The Carnarvon Baroque Players, was presented in the stunning early 19th-century Chapel of King's College London, and featured works which survive only in fugitive autographs or in manuscript copies made for Handel's friends and patrons. The highlights for me were the Sonata in G Minor for oboe, two violins and continuo (HWV 404), preserved only in the Malmesbury Collection but clearly written for the "Cannons Concert" of the Earl of Carnarvon, and the two unpublished cantatas for soprano, two violins and continuo, "Alpestre monte" HWV 81), reconstructed from a fragmentary autograph in the British Library and copies in the Bodleian and Manchester Public Libraries, and "Notte placida e cheta" (HWV 142), preserved only in the Santini Collection in Münster.

Since plans to publish the papers from the Conference are well in hand, I will limit myself to a brief overview. Bernd Baselt opened the first session with a survey of "Early German Handel Editions during the Classical Period" which laid the groundwork for the

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St. George's Church, Hanover Square, London

The London Handel Festival

For many Handeliens, the London Handel Choir and Orchestra are associated with recordings of rare delights: *The Triumph of Time and Truth*, *Aminta e Fillide* and *Il duello amoroso*. For those fortunate enough to be in Handel's preferred city, there is also the annual London Handel Festival. The Choir and Orchestra warm up with a performance of Bach's *St. Matthew Passion* every Good Friday, performed in the context of a Vespers service. A few weeks later, the Festival coincides with the balmy days of spring. The concert base is St. George's, Hanover Square, Handel's own church (with his young friend, the Earl of Shaftesbury, listed amongst the Church Wardens) and only a block from his house. During the intervals, the audience gathers under the

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The American Handel Society 1991 Annual Meeting

The American Handel Society, in conjunction with the Maryland Handel Festival, will hold its 1991 annual meeting from Friday, November 1 through Sunday, November 3 at the University of Maryland, College Park. The featured performance will be Handel's *Hercules*, and the conference sessions will focus on the topics "Handel and Bach and the Classical Style" and "Handel and Bach and the Eighteenth-century Audience," in addition to a panel discussion devoted to the performance of *Hercules*.

The Society welcomes proposals for papers pertaining to but not restricted by the topics named above. This year the Society is collaborating with the American Bach Society and submissions from Bach scholars are especially welcome. Performances of music by Handel and Bach are planned.

Applicants should submit a paper proposal of not more than 500 words in four copies, double spaced, to the AHS Program Committee, c/o Ellen T. Harris, President, American Handel Society, 10-200, Massachusetts Institute of Technology, Cambridge, MA 02139. The abstracts of papers read at the conference will be published as an insert in the December 1991 AHS Newsletter and should be submitted in publishable form. Proposals must be postmarked no later than April 1, 1991; applicants will be notified of the committee's decision by May 15.

The program committee for the 1991 Meeting will consist of Lowell Lindgren, MIT (chairman), George Buelow, University of Indiana, and Mary Ann Parker, University of Toronto.

Recent Discoveries

Two sets of documents of more than passing interest to Handelianists have recently been acquired by research libraries and are now or will soon be available to scholars. The first is a collection of letters which includes correspondence between the Rev. Charles Wesley (1707-1788) and the Lancashire organist, composer and bookseller John Langshaw (circa 1718-1798) concerning the teaching of the latter's son, John Langshaw (1763-1832), by the former's son, Charles Wesley (1757-1834) during the years 1778-1780. It also contains a series of letters between the younger Langshaw and the younger Wesley dating from the 1820s. The letters contain some references to musical life in London, to the younger Charles Wesley's attitudes toward Handel, and to the musical education of the younger John Langshaw. Some of the contents of these letters are reflected in the preface to Donald Burrows's edition of Handel's settings of three hymns by Charles Wesley included in *George Frideric Handel. The Complete Hymns & Chorales* published by Novello in 1988. The entire collec-

tion is Item 100 in the John Wesley Collection of the Special Collections portion of the Robert W. Woodruff Library, Emory University Library, Atlanta, GA 30322. Xerox copies of the letters are available on interlibrary loan.

The second discovery concerns the solicitor and avid amateur musician John Marsh (1752-1828), who was active as a composer, violinist, and organist in Salisbury, Canterbury, and Chichester at the close of the eighteenth century and the beginning of the nineteenth. He was an astute writer about music, and especially perceptive in his descriptions of the older Baroque or Handelian style and the newer Classical style. His manuscript memoirs in the Cambridge University Library cover the years 1768-1794 and 1803-1828 and, in the words of Nicholas Temperley in his article on Marsh in *The New Grove*, "give a vivid picture of musical life in southern England in the last 30 years of the 18th century." A much more extensive version of the memoirs, hitherto unknown, has recently been acquired by The Huntington Library and promises to provide a goldmine of information for scholars in a number of fields. Persons wishing to make use of this material should contact Mary Robertson, Manuscript Reference Library, The Huntington Library, 1151 Oxford Road, San Marino, CA 91108.

The American Handel Society Research Fellowship 1991

The Directors of the American Handel Society invite applications for the 1991 American Handel Society Research Fellowship, an award of \$1,500 to be granted to an advanced graduate student pursuing research on Handel or related fields. Appropriate areas of study in addition to Handel scholarship might include, for example, work on Handel's contemporaries in music or theater, or more general studies of operatic or theatrical traditions. The winner of the award is given the opportunity to speak at the annual 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 1991 Fellowship must be postmarked no later than March 15, 1991, and should be sent to AHS Fellowship Committee, c/o Ellen T. Harris, President, American Handel Society, 10-200, Massachusetts Institute of Technology, Cambridge, MA 02139. Applicants will be notified of the Committee's decision by April 15, 1991.

complete edition undertaken by the Händel Gesellschaft under the editorship of Friedrich Chrysander. Hans-Dieter Clausen followed with an illuminating discussion of Handel's conducting scores, archive scores and keyboard scores under the title "The Treatment of Conducting Scores and Autographs in Handel's Performing and Revision Practice." He suggested that the relative lack of conducting scores from before 1720 might indicate that the organizers of stage works kept possession of performing scores rather than leaving them with the composer or at the theater, and that the lack of keyboard scores from the First Academy period may indicate either that they were stored with the performing parts and subsequently lost with them, or that these operas were performed with only one harpsichord. These suggestions and others were generally well received, although there were several scholars who questioned the viability of the idea of an archive score in relation to Handel.

There followed two discussions of early Handel collections. Winton Dean first gave a masterly description of "The Earl of Malmesbury's Collection," which originated in copies made between 1715-1734 for Elizabeth Legh, one of Handel's earliest and most ardent English supporters. The collection passed to the family of Thomas Harris of Salisbury at some later date and remains with them to this day, except for fugitive volumes in the Bodleian Library and the collection of the late Gerald Coke. These early copies are of utmost importance to editors and other scholars, and there is reason to hope that they will become more easily accessible in the future. My paper on "The Duke of Chandos's Handel Collection" which followed focused on a small group of Handel manuscripts made between 1717-1721 for his patron James Brydges. Unlike the Legh collection, this one survives only in a very fragmentary form, and what survives consists of presentation copies by scribes not otherwise associated with Handel. Since it is now clear that some material did escape from the collection at various times over the past 250 years, it may be possible to identify additional fugitive volumes among the contents of European and American libraries.

There were three papers covering extensive collections originating, at least in part, directly from Handelian scribes. The most extensive of these—and the only one to include parts as well as scores—was that assembled for Handel's patron and librettist Charles Jennens and bequeathed by him in 1773 to his relative Heneage Finch, 3rd Earl of Aylesford. This was discussed by John Roberts under the title "The Aylesford Collection: History and Reconstruction." The bulk of the collection was sold in 1918, with additional items sold in 1873 and 1936-37. Roberts has been able to track much of it, including both Handelian and non-Handelian material, but some intriguing items have disappeared. Roberts

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Handel Calendar

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

Internationale Händel-Akademie and Händel-Festspiele, Karlsruhe, February 23-March 8. Workshop, Symposium, "Händel's Opera *Arianna in Creta*: Voraussetzungen ihrer Wiederaufführung". Performances of *Arianna*, *Admeto*, *Giulio Cesare*, *Acis and Galatea*, *Messiah*, *Alexander's Feast*, *Cecilia Ode* (Mozart arr.) Int. Akad. & Fest., Baumeisterstr. 11, W-7700 Karlsruhe, Federal Republic of Germany. Tel: 721-37-65-57.

Jephtha. Irvine Camerata, cond. R. Hickok. **April 27:** Irvine Barclay Theatre, U.C. Irvine, CA. School of Fine Arts Box Office, U.C. Irvine, CA 92717. (714) 856-6616.

Semele. Music of the Baroque Chorus & Orchestra, cond. T. Wilkman. **May 1:** 1st United Meth. Church, 1630 Hinman Ave., Evanston, IL; **May 3:** Grace Luth. Church, 7300 W. Division St., River Forest, IL; **May 5:** United Church of Hyde Park, 1448 E. 53rd St., Chicago, IL; **May 8:** St. Pauls United Church, 655 W. Fullerton Ave., Chicago, IL. Music of the Baroque, 343 S. Dearborn, Suite 1716, Chicago, IL 60604-3805. (312) 663-1900.

Tolomeo. C. Loverde, C. Brandes, D. Minter, J. Malafronte, A. Schultze; Basically Bach Orch. (period insts.); cond. D. Robinson. **May 10:** Scottish Rite Cathedral, 930 N. Dearborn, Chicago, IL; **May 11:** 1st Cong. Church, 1445 Hinman, Evanston, IL; **May 12:** 1st United Church, 848 Lake St., Oak Park, IL. Basically Bach, P.O. Box 479, Chicago, IL 60690. (312) 334-2800.

Händel-Festspiele. June 7-11. Händel-Festspiele, Händel-Centrum, Kl. Brauhausstrasse 26, O-4020 Halle/Saale, Federal Republic of Germany, att'n: Dr. H. John.

Göttinger Händel-Festspiele. June 14-18, 1991. *Agrippina*, Cond. McGegan. Göttinger Händel-Gesellschaft e.V., Hainholzweg 3-5, W-3400 Göttingen, Federal Republic of Germany, att'n: Frau E.M. Starke. 05 51 / 5 67 00.

Maryland Handel Festival and Conference. Incl. *Hercules* and conference "Handel and Bach and the Classical Style," and "Handel and Bach and the Eighteenth-century Audience." **Oct. 31-Nov. 3.** MHF, Dept. of Music, Univ. of MD, College Park, MD 29742. (301) 454-5265.

New Publications and Research Publications

Barlow, Graham. "Vanbrugh's Queen's Theatre in the Haymarket, 1703-9," *Early Music*, xvii/4 (Nov. 1989), 515-521.

Barlow, Jeremy. "Published Arrangements of *The Beggar's Opera*, 1727-1990," *The Musical Times*, cxxxii (Oct. 1990), 533-538.

Brown, Howard Mayer and Stanley Sadie, eds. *Performance Practice: Music after 1600*. Norton/Grove Handbooks in Music. New York: W.W. Norton & Co., 1989.

Burrows, Donald. "Handel, the Dead March and a newly identified trombone movement," *Early Music*, xviii/3 (Aug. 1990), 408-416.

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Publications, from page 3

- Dean, Winton. "Handel and Bononcini: another link?," *The Musical Times*, cxxxi (Aug. 1990), 412-413.
- Fenton, Robert F.C. "Handel's 'La Resurrezione': is Lucifer a comic character?," *The Musical Times*, cxxx (Aug. 1989), 468-469.
- Gibson, Elizabeth. *The Royal Academy of Music 1719-1728: The Institution and its Directors*. New York: Garland Publishing Inc., 1989.
- Harris, Ellen T. "Integrity and Improvisation in the Music of Handel," *Journal of Musicology*, viii (Summer 1990), 301-315.
- Harris, Ellen T., ed. *The Librettos of Handel's Operas*, 13 vols. New York: Garland Publishing, Inc., 1990.
- Heartz, Daniel. "Farinelli revisited," *Early Music*, xviii/3 (Aug. 1990), 430-443.
- Hunter, David. "The Printing of Opera and Song Books in England, 1703-1726," *Notes*, xlvi/2 (Dec. 1989), 329-351.
- Johnson, Jane Troy. "The Rules for 'Thorough Bass' and for Tuning Attributed to Handel," *Early Music*, xvii/1 (March 1989), 70-77.
- Jordan, James, Jr. "Handel's Coronation Anthems," *American Choral Review*, xxx/3 (Summer 1988), 3-8.
- Keys, Ivor. "Handel's *L'Allegro* . . . : A Celebration of Country and Town," *Studies in Music*, no.22 (1988), 39-47.
- Lasocki, David and Eva Legêne. "Learning to Ornament Handel's Sonatas Through the Composer's Ears," *The American Recorder*, Pt.1, xxx (Feb. 1989), 9-14; Pt.2, xxx (Aug. 1989), 102-106; Pt.3, xxx (Nov. 1989), 137-141.
- Larsen, Jens Peter. "Handel Essays," *American Choral Review*, xxxi (Summer/Fall 1989) [=enlarged 2nd edn. of *Handel Studies*, 1972]
- LaRue, C. Steven. "Metric Reorganization as an Aspect of Handel's Compositional Process," *Journal of Musicology*, viii (Fall 1990), 477-490.
- Ledbetter, David. "Continuo Playing According to Handel," *Early Music Series 11*. London: Oxford University Press, 1990.
- Lindgren, Lowell. "The Accomplishments of the Learned and Ingenious Nicola Francesco Haym (1678-1729)," *Studi Musicali*, xiv, no.2 (1987).
- Milhous, Judith and Curtis Price. "Harpsichords in London Theatres, 1697-1715," *Early Music*, xviii/1 (Feb. 1990), 38-46.
- Milhous, Judith and Robert D. Hume. "The Haymarket Opera in 1711," *Early Music*, xvii/4 (Nov. 1989), 523-536.
- Neumann, Frederick. "The Rhythm in 'Behold the Lamb of God.'" *American Choral Review*, xxviii (Oct. 1986), 18-22; reprinted in Neumann, Frederick. *New Essays on Performance Practice*. Ann Arbor: UMI Research Press, 1989, 85-90.
- Pirrota, Nino and Agostino Ziino, eds. *Händel e gli Scarlatti a Roma*,
Proceedings of the International Conference held in Rome, June 12-14, 1985. Florence: Olschki, 1987.
- Pont, Graham. "Handel's Keyboard Overtures: Problems of Authentication and Interpretation," *Studies in Music*, no.21 (1987), 39-68. [Response from Terence Best, *idem.*, 96-98].
- Rice, John A. "An early Handel revival in Florence," *Early Music*, xviii/1 (Feb. 1990), 63-71.
- Rogers, Patrick J. "A neglected source of ornamentation and continuo realization in a Handel opera," *Early Music*, xviii/1 (Feb. 1990), 83-89.
- Schaub, Carol J. "A Guide to Handel's London," *The Choral Journal*, xxviii/2 (Sept. 1987), 32-40.
- Seares, Margaret. "Johann Mattheson as Keyboard Composer," *Studies in Music*, no.22 (1988), 1-12.
- Willner, Channan. "Analysis and interpretation in the performance of Handel's Concerti Grossi, Op.6," *The Musical Times*, cxxx (March 1989), 138-141.
- Willner, Channan. "Handel's Borrowings from Telemann: An Analytical View," in A. Cadwallader, ed. *Trends in Schenkerian Research*. New York: Schirmer Books, 1990, 145-168.

Dissertations

- Hurley, David. "Handel's Compositional Process: A Study of Selected Oratorios." Ph.D. diss., Univ. of Chicago, in prep.
- King, Richard. "The Composition and Reception of Handel's *Alessandro* (1726)." Ph.D. diss., Stanford Univ., in prep.
- LaRue, C. Steven. "The Composer's Choice: Aspects of Compositional Context and Creative Process in Selected Operas of Handel's Royal Academy Period." Ph.D. diss., Univ. of Chicago, 1990.
- Stahura, Mark. "Scored for the Scribes: from Score to Orchestral Parts in Handel's Theatre Music." Ph.D. diss., Univ. of Chicago, in prep.
- Willner, Channan. "The Articulation of Form and Rhythm in Handel's Instrumental Music." Ph.D. diss., CUNY Graduate Center, in prep.

portico or spreads to the pubs in the lanes behind the church to mingle with the musicians.

Denys Darlow and Roy Goodman founded the Choir and Orchestra in 1981, basing it on the Tilford Bach Festival Choir and Orchestra and employing early instrumental and vocal techniques. Research and excellent program notes have been supplied over the years by leading Handel scholars. There has also been a fairly consistent policy of presenting works with complete texts and according to the composer's plans for given performances. As a result, audiences often hear versions unavailable on commercial recordings. *Theodora* was given complete in 1985. *Jephtha* was performed with Handel's ending, not J.C. Smith's, in 1986. *Solomon* was performed with Handel's original Act III, not the restructured hodge-podge generally heard. In 1989 *Israel in Egypt* was given with the original "Lamentation on the Death of Joseph" as Part I. *Joseph and his Brethren* has been presented three times since 1983; the last performance was recorded for broadcast by the BBC on Radio 3, the FM classical station. *Il Parnasso in Festa*, *Alexander Balus*, *Susanna*, and *Aci, Galatea e Polifemo* have been among other offerings. The London Handel Festival has also given the first modern performances of a number of works, including selections from such obscure pieces as Handel's *Giove in Argo* and Gluck's *La Caduta dei Giganti*.

The arts have been suffering over the past few years in Thatcher's Britain. Many fine companies (Kent opera, for example) have gone under, and even the Royal Shakespeare Company has had to make major adjustments recently. The government impetus is towards private funding and away from public subsidy, but without yielding sufficient tax incentives to make support of the arts attractive to the private sector. Ironically, with the new spirit of cultural freedom in Eastern Europe, many multi-nationals are finding a novel attraction for arts support there. In the midst of this flux, the London Handel Festival drew back from its announced program this year. Although the *Matthew Passion* went ahead as usual, only two other concerts were given: Boyce's *Solomon* and Handel's *Judas Maccabaeus*.

The performance of Boyce's serenata *Solomon* on June 12 was a work-a-day affair. The Parley of Instruments Baroque Orchestra and Choir were directed by Roy Goodman and the performance was closely related to a recent issue of the work on compact disc. The soprano Bronwen Mills and the tenor John Mark Ainsley were in fine voice, but were often cramped by fast tempi. This was even more noticeable in some of the expansive choral writing. Particularly disappointing was the lovely air "Softly arise, O southern breeze", which was never allowed to flow along the lines suggested by the poet. Paul Steinitz and Ian Partridge gave a much more convincing reading of this a few years ago. The evening was padded out with two concerti by Capel Bond: an interesting one for trumpet and a wholly unmemorable one for bassoon. The program notes by

Peter Holman were of sufficient interest to indicate that Boyce's *Solomon* was better than the performance given.

If *Solomon* was a bit disappointing, *Judas Maccabaeus*, as performed on May 30 in St. John's, Smith Square by Denys Darlow and the London Handel Festival Choir and Orchestra, was a genuine delight. Excellent notes by Anthony Hicks outlined the attempt to present the work as it was heard in 1746. This meant the removal of several later additions, including "See, the Conquering Hero Comes," and the re-assignment of recitative to both Judas and his brother Simon. The result was a coherent and exciting work, perfectly paced by Handel with many contrasts of mood and texture and constructed in very large dramatic blocks.

Jennifer Smith and Margaret Cable sang the Israelitish Woman and Man, floating serenely through their duets "Come, ever-smiling Liberty," and "O lovely peace, with plenty crown'd." Stephen Varcoe was a solid, dependable Simon—his diction let every word ring out clearly. Rufus Muller had a shaky start as Judas, but by the time of his call to "Sound an Alarm" he had found the heroic tone. The chorus and orchestra were at their most brilliant, inspired by the very committed conducting of Darlow. This oratorio has often received bad press from Handel scholars, and I doubt if anyone would seriously contend that it is one of his greatest works, but a return to Handel's original conception led to another revealing performance—a hallmark of the London Handel Festival.

A proposed affiliation with the Hanover Band has been scrapped, and the Festival's Board are about to launch a new structure which will not only safeguard the festival's survival but also ensure its exploration of new territory. Denys Darlow is now hoping to begin staging the operas of Handel and his contemporaries. Handelian must wish him well. Further information about the festival can be obtained from The Secretary, Friends of the London Handel Festival, 10c Highbury Grange, Highbury, London N5 2PX, England.

Duncan Chisholm.

A Note from the Editor

Your editor has belatedly entered the world of computers, and will be happy to receive submissions and correspondence on disk (3.5" or 5.25") or via e-mail (GBEEKS@POMONA on BITNET or GBEEKS@POMONA.CLAREMONT.EDU on INTERNET). I use XYWRITE III+ on an IBM-compatible PC, but can convert from most major wordprocessing programs. Given enough time, I can probably convert from Mac formats as well.

For those of you more attuned to communicating by phone, my office number is (714) 621-8155 and you will generally get an answer at that number between 8:30 a.m. and 5:00 p.m. PST. The Pomona College FAX number is (714) 621-8403.

presented some surprising revelations concerning provenance. It has been known for some time that most but by no means all of the Aylesford material in the 1918 sale was purchased by Sir Newman Flower, and that not all of the material purchased by the Manchester Public Library from the estate of Sir Newman Flower came from the Aylesford Collection. It seems, however, that the scores and parts for the Chandos Anthems now at the University of Chicago and clearly prepared for Jennens, never passed to the Earl of Aylesford but remained in the hands of the descendants of Robert Coutts, Jennens' maternal cousin and executor. In addition, the Third Earl of Aylesford also knew Handel and may have acquired some of the composer's music himself rather than through Jennens's bequest, as he certainly did the works of Richard Mudge. Finally, some items were added to the Aylesford Collection by the Fourth Earl after Jennens' death.

Anthony Hicks discussed "The Shaftesbury Collection of Handel Scores," which was preserved at St. Giles's House, Dorset, from its formation by the 4th Earl of Shaftesbury (1711-1771) until 1987 when all but two of the manuscripts were acquired by Gerald Coke. Those two manuscripts and all the printed music are currently still at St. Giles's House. Hicks provided an account of the original state of the collection before its dispersal, and of its highlights, which include much of the hitherto lost music from *Rodrigo* and the music for the "Masque of Comus" with Handel's Epilogue.

Donald Burrows's fascinating discussion of "The Lennard Collection" currently housed in the Fitzwilliam Library, Cambridge, raised almost more questions than it answered. He was able to establish the existence within the collection of a coherent collection copied between 1736-1741, but whether it was compiled for someone who died around 1741 or was related to the death in 1736 of the elder John Walsh and Handel's improved relations with his son, he could not say. The original collection was later supplemented by two other collections and a few isolated manuscripts, but when and for what purpose this took place is not clear. Burrows concluded with a plea for the preservation, at least by means of photographs, of original bindings and with a spirited performance of Henry Barrett Lennard's own keyboard arrangement of the Overture to the *Music for the Royal Fireworks*.

A number of collections were assembled during the last years of Handel's life or in the period immediately after his death from sources not directly related to Handel. As representative of these Percy Young surveyed "The Shaw-Hellier Collection," compiled by the non-practicing London barrister, country landowner, and avid amateur musician Samuel Hellier (1736-1784). Hellier began his extensive collection of wordbooks (most relating to performances in London and Gloucester), music (some 640 prints and manuscripts), and musical instruments (most of which he was competent to play) while a student at Oxford in the late 1750s, and his

surviving letters illustrate his constant—not to say overwhelming—interest in the social improvement of his neighbors and estate workers through their exposure to and performance of music. His collection of music has been deposited on loan to the University of Birmingham Music Library, and it is hoped that the collection of instruments may soon join it.

Malcolm Boyd described another late-eighteenth-century collection, that of Sir Herbert Mackworth (1737-1791), formerly in the Cardiff Public Library and now on permanent loan to the University of Wales College of Cardiff. Among the 60 manuscript and printed items, largely acquired between 1761-1788, is an early manuscript volume (M.C.1.5) containing cantatas and other works by Handel, Astorga and others. Donald Burrows suggested that this volume might have come from the Dolben family of Finedon, Northants., several of whose members married Mackworths in the eighteenth and nineteenth centuries.

Nineteenth-century Handel collectors were represented by the Abbate Fortunato Santini (1778-1861), the Roman priest who acquired an extensive collection of early eighteenth-century manuscripts including copies of works from Handel's Italian period apparently made for the private collections of his Roman patrons including Cardinals Ottoboni and Ruspoli, and his sometime librettist Benedetto Pamphili. Most of this collection was purchased by the Bishop of Münster, where it now resides, and was described in a famous article by Rudolf Ewerhart. Hans-Joachim Marx, in his paper "Abbate Fortunato Santini as Collector of Handel Manuscripts," was able to establish the location of the known Handelian material and suggest that some material from the collection (whether Handelian or not is not known) might have been purchased from Santini by the collector Stasov, who wrote a book about Santini and his collection in 1854, and may survive somewhere in the Soviet Union.

The only twentieth-century collector of Handel represented at the Conference was the English physician James Hall, whose collection of some 425 volumes of manuscript and printed music and librettos was purchased by Princeton University and is currently housed at the Firestone Library at that institution. J. Merrill Knapp presented an overview of the collection, which also includes some 20 boxes of Dr. Hall's correspondence and material relating to his research, undertaken with his son Martin, into the history of the John Christopher Smith family. Three of the manuscripts in the collection are said to have been copied for Frederick, Prince of Wales, the father to King George III, and a certain amount of discussion ensued as to whether these and other manuscripts, housed in the British Library with the so-called "Smith Collection", actually belonged to Frederick or to some other royal collector, perhaps George III himself.

The Monday morning sessions were devoted to the topic of Handel and Italy and included, in addition to Prof. Marx's paper mentioned above, Enrico Carer's account of "Handel and Geminiani: the Rubens and

Titian of Music" and Paul Everett's general comments on "Italian Source Studies and Handel", which drew upon his own experience of Vivaldi manuscripts and other Italian sources and neatly summarized much which had been alluded to in earlier papers. The final paper of this session was Keiichiro Watanabe's masterly discussion of "The Music Paper used by Handel and his Copyists in 1706-1710", in which Watanabe presented a proposed chronology of Handel's Italian-period works based on a detailed study of paper types, rastrology, scribal hands and external evidence (e.g. copyists' bills, known dates of performance). This paper, with its extensive tables and illustrations, is clearly a major contribution to Handel scholarship and to our understanding of the composer's stylistic development during his Italian sojourn.

In many ways the most intriguing outcome of the conference was the realization of just how much work remains to be done on the subject of "Handel Collections and their History." In virtually every paper there were references to volumes known to have been in a given collection at one time but whose present location is unknown. There were also intriguing references to collections assembled by unknown persons for undeter-

mined purposes; to collections whose holdings are known, at least in part, but have not been adequately described; and to the vast number of manuscript and printed copies which have appeared in sale catalogues over the past two hundred years or so and have too often vanished, seemingly into empty air. "The game is afoot, Watson!"

Graydon Beeks.

From the Treasurer

Our European members will be pleased to note that having an account at Barclays in London enables the AHS to accept payment of dues in Sterling. The renewal invoice enclosed with this mailing reflects this change. Please note that the amount in Sterling is higher than the current exchange rate to enable the Society to continue mailing the Newsletter to Europe via first class air mail. Checks should be made payable to The American Handel Society; postal money orders in dollars should be made payable to Howard Serwer, Treasurer, AHS. All remittances should be sent to The American Handel Society, Department of Music, University of Maryland, College Park, MD 20742, USA.

The American Handel Society

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