

NEWSLETTER

of

The American Handel Society

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Chichester Exhibition

An extensive exhibition entitled "A Fine Entertainment. 250 Years of Handel's *Messiah*" was presented from June 30–September 19, 1992 at Pallant House, Chichester. The exhibition, under the auspices of the Handel Institute and sponsored by Chandos Records, Ltd., was organized by David Coke, son of the late Gerald Coke and administrator of Pallant House. He received scholarly assistance from Donald Burrows and Anthony Hicks in the production of a catalog. Material was loaned by the British Library, the Thomas Coram Foundation, the Bodleian Library, the National Portrait Gallery, the National Trust, and six private collections.

There were numerous visual delights. In one corner was the manuscript orchestral part book for trumpets and drums from the set of parts which Handel left to the Foundling Hospital. It was flanked by a splendid brass trumpet made by Nicholas Winkings—once owned by the Handel devotee Sir Samuel Hellier (1737–84)—and Michael Dahl's painting of "A Trumpeter of George II in Royal Livery," perhaps a likeness of that king's Sergeant Trumpeter Valentine Snow. On the adjacent wall were the oft-reproduced portraits of Handel by Philippe Mercier and Balthasar Denner, and nearby a bronze bust of the composer by Louis François Roubiliac. Across the room was a terra cotta model for Handel's monument in Westminster Abbey by the same sculptor.

Charles Jennens, compiler of the libretto of *Messiah*, was represented by Mason Chamberlin's portrait and by examples of his correspondence, both with Edward Holdsworth and with Handel. The singers Susannah Cibber, John Beard, and Gustavus Waltz were present in portraits by Thomas Hudson and John Maurice Hauck, as was John Christopher Smith the younger in a portrait by John Zoffany. The Foundling Hospital, which played such a significant role in the early success of *Messiah* in London, was given a section of its own which included a portrait of its founder Thomas Coram by James McArdell after William Hogarth.

Certainly the most unexpected item on display (and the one which generated the most discussion) was a recently rediscovered life mask of Handel by Roubiliac.

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*Portrait of Handel by Philippe Mercier.
Courtesy of Viscount FitzHarris.*

Friends of the Handel Institute

The Handel Institute was founded in 1987 with the purpose of promoting the appreciation of the life and music of Handel and his contemporaries, particularly in England. Activities of the Institute have included nominating members of the editorial board of the *Hallische Händel-Ausgabe*, issuing a biannual newsletter, and promoting the publication of Handel research. The institute hosted a scholarly conference in November 1990 on the subject of "Handel Collections and Their History," and the papers from that conference will shortly appear in print. The second triennial conference will be held in November 1993 with the theme "Handel in the 1730s."

Beginning in 1993, the American Handel Society will assist its members who wish to become Friends of the Handel Institute by serving as a clearing house for payment of subscriptions. The annual subscription is £10 (£5 for students). Members of the AHS may remit the equivalent amount in dollars (\$16; \$8 for students) to the Secretary/Treasurer, Howard Serwer, who will arrange for conversion to pounds sterling and payment to the Handel Institute. Checks should be made payable to The American Handel Society with instructions as to their use.

Book Review

Rogers, Patrick J. *Continuo Realization in Handel's Vocal Music*. Studies in Music. Ann Arbor: UMI Research Press, 1988. 286 pages. ISBN 0 83571 875 1. Cloth, \$70.00.

Patrick Rogers's *Continuo Realization in Handel's Vocal Music* is a welcome volume because it is thorough, it is well written, and it points the way to further investigations into Handel's continuo practice. The book is divided into two parts: the first deals with bass figuring in the manuscripts and early prints of Handel's music, and the second concerns the performance practice of Handelian *basso continuo*, especially in recitatives.

In the introduction, the author clearly states his aims and objectives and, most importantly, shows that our two most frequently used sources of Handel's music (*G. F. Handels Werke: Ausgabe der Deutschen Händelgesellschaft*, edited by F. W. Chrysander [Leipzig und Bergedorf bei Hamburg, 1858–94, 1902] and the *Hallsche Händel-Ausgabe im Auftrage der Georg Friedrich Händel-Gesellschaft*, edited by M. Schneider et al. [Kassel, 1965–]) are often very deficient in their bass figuring. Chrysander usually printed only the figuring which he found in the conducting scores, ignoring figuring found in contemporary prints and other manuscripts. The new Halle edition began by following this *prim* practice, although more recent volumes, including *Alexander's Feast* and the Chandos Anthems, now include figuring from contemporary material.

Handel's autographs on the whole contain little in the way of bass figuring, and the reasons for this are set forth by Dr. Rogers. Since Handel usually played his own recitatives, there was little need for him to mark any but the most unusual harmonies. In arias, many of the figures were put in as a guide for filling in the middle orchestral parts while Handel was composing the short score. Occasionally he would change his mind when doing the scoring, with the result that the harmonies implied by the figuring do not fit those in the orchestra, and the author gives good music examples of these situations.

Much space is devoted to a number of scores and orchestral parts which are particularly important to a serious study of Handel's figuring. One is the conducting score of *Rodelinda*, which was copied by J. C. Smith senior in 1725. This score is heavily figured by the composer in the arias, duets, and orchestral pieces (the recitatives are as sparsely figured as they are in the autograph). Chrysander includes this copious figuring, although with many errors (listed and corrected by Dr. Rogers). Dr. Rogers is surely right that Chrysander is wrong in thinking that Handel was merely figuring the score for an unskilled player, and he gives several good and detailed reasons for refuting this theory before advancing his own that the composer was preparing the

work for publication. Indeed, the Cluer edition of the score, the first Handel opera to be published by subscription in score and parts, is based on this conducting score. There are discrepancies in the figuring between the manuscript and the print (about five per aria, we are told), although in spite of this, Cluer's print is more accurate than Chrysander's edition. Dr. Rogers's approach is typically thorough, and the data he provides is exhaustive; should I be lucky enough to perform *Rodelinda*, I would find his correction charts most useful.

The various opera and oratorio continuo parts are discussed by Dr. Rogers in the same detailed manner. Especially interesting are the continuo parts for *Alexander's Feast*, some movements of which are fully written out (unfortunately, this material is not in the new Halle edition). Rogers's discussion of the secondary material, especially that originally copied for Charles Jennens, is fascinating. Jennens added much figuring to the parts, showing himself to be an almost compulsive editor even in areas where he was not overly qualified. Whether Jennens ever performed from this material or was merely an assiduous archivist, it is of interest, and it is a pity that much of his work has too long been played down by modern editors.

The second part of the book concerns itself with the more practical problems of realizing the continuo parts in the operas and oratorios. Here the author has studied many treatises from the period and has drawn sound conclusions from his labors. He deals with how to play *unisoni* passages, which are sometimes figured, sometimes not. The section on recitative is the most thorough and the most thought-provoking since the author feels that some so-called "authentic" performances and recordings are perhaps in this regard not as "authentic" as they might like to be. Both Dutch and English conductor/harpsichordists are censured: the Dutch for playing recitative too dryly and the English for overusing foreshortened cadences in the recitatives of non-operatic works. This is a rather thorny area, and, of course, we will never really know how Handel played his recitatives; nevertheless, Dr. Rogers provides good food for thought.

The author does leave some questions unanswered. Operatic recitative is played not just by a keyboard player but by a cellist and even a theorbo; when was the theorbo used? How long were the cello notes? Harnoncourt and others use organ in the simple recitatives of oratorios — was this the composer's practice? Perhaps such questions extend beyond the scope of Dr. Rogers's study into wider, uncharted realms of Handelian practice; let us hope that when such questions are explored, the result is a study with as much depth, clarity, and elegance as Dr. Rogers has provided in his excellent book.

Nicholas McGegan

Abstracts of the 1992 American Handel Society Conference

The 1992 American Handel Society Conference was held in conjunction with the Maryland Handel Festival on October 31 at the University of Maryland in College Park. Through the kindness of the University of Maryland, conference sessions were held in the R. Lee Hornbake Library. The abstracts were edited by program chairman Lowell E. Lindgren.

Paper Session I: Handel and His Circle before 1730;
Eleanor Selfridge-Field, Menlo Park, California, Chair.

An Improvisational Style from Handel's Circle: The Graces of William Babell

Charles Price, West Chester University

William Babell established a successful alliance with the London publisher John Walsh by editing popular opera arias for the harpsichord as early as 1709. Babell's name is also found in concert notices with some of the performers in Handel's London circle. In *Der vollkommene Capellmeister*, Mattheson names Babell as a pupil of Handel. The young virtuoso obtained an international reputation as a result of the publication (around 1712) of *Suits of the Most Celebrated Lessons Collected and Fitted to the Harpsichord . . . with [a] Variety of Passages by the Author*, which consists primarily of florid arrangements of selections from Handel's *Rinaldo*. The keyboard collections on which his early fame rests are, however, of less musical interest than the concertos and sonatas that were published by Walsh after Babell's untimely death in 1723 at the age of thirty-three.

The graces in the twenty-four solo sonatas of William Babell published by Walsh in London around 1725 constitute one of the most valuable sources of embellished slow movements in the Corellian improvisational tradition. One half of the forty-four movements marked adagio or largo have extensive graces notated in small note heads. These embellishments are often rhythmically ambiguous and present interpretive problems in rhythm and placement. Reconstruction of the underlying simple airs reveals analogous melodic and harmonic situations that help us to define solutions for performance. Of equal importance are the movements or sections of movements without any indicated ornamentation. Stylistic analysis suggests that the omission of embellishment is intentional. In some cases the particular melodic character or patterns of imitation within a movement would be obscured by the addition of graces.

(A twelve-page handout provided fourteen musical examples: one each from Corelli's Op. 5, no. 4 and Handel's Suite in F major; two from *Rinaldo*, as ornamented in *Suits*; and ten from the two books of Babell sonatas. A recording of the first movement from the opening sonata in book one illustrated Babell's ornaments.)

Elements of the Classical Heroine in Addison's Rosamond **Donald R. Boomgaarden, St. Mary's College of Maryland**

Joseph Addison's familiarity with classical antiquity reveals itself most obviously in his famous essays from *The*

Tatler and *The Spectator*, where classical allusions and discussions of his favorite writers, particularly Virgil and Cicero, are a commonplace. He was also, however, the author of a still-admired history of Roman coins as well as a number of Latin poems.

Addison's dramatic efforts reveal a similar fascination with the antique, exemplified by his most famous stage work, *Cato*. Although his one opera libretto, *Rosamond*, is based on a medieval story, not a classical one, it reveals Addison's debt to the works of the great classical writers (especially Aristotle) in the construction of the plot, the process of characterization, and the presentation of the tragic (as embodied by the title character). Addison adapts classical conventions, however, to serve his own purposes, and in the process violates many of the key tenets of classical dramatic theory.

Addison's version of the tragic story of Rosamond, mistress to King Henry II, bears a striking resemblance to a classical model, Virgil's *Aeneid*. Rosamond, like Dido, is spurned by a man claiming to adhere to a superior moral principle: just as Aeneas leaves Dido to found Rome, Henry deserts his mistress for the good of the kingdom. Although the tension between duty and love (and the predictably tragic resolution of this tension) is a central theme in classical literature, Addison and other neoclassical writers modified this aspect of drama in a number of significant ways. Thus, while Addison's Rosamond belongs to a long tradition of heroines (e.g. Dido, Phaedra, Medea) whose lives are unalterably changed by the conflict between love and honor, she also manifests traits which are more in keeping with attitudes toward women in the Augustan age rather than in the antique.

In this paper the similarities (and dissimilarities) between Addison's heroine and her classical models, particularly Dido, are discussed, as well as Addison's struggle to unite the aesthetic theories of the ancients with the preoccupations of his own age.

"Mr. Handle's Pastoral": *Acis and Galatea* Reconsidered **Graydon Beeks, Pomona College**

Acis and Galatea has always held a special place in the affections of Handelians, and the publication in 1991 of Wolfram Windszus's edition of the 1718 version for the *Hallische Händel-Ausgabe* provides an opportunity to take stock of our present knowledge of the work and to consider some of the issues raised by the editor and by Brian Trowell in his 1987 article, "*Acis, Galatea and Polyphemus*: a 'serenata a tre voci'?"

This paper reviews the evidence for Trowell's assertion that the libretto for *Acis and Galatea* was written in two stages: first as a serenata for three voices, then in its final form as an expanded work for five voices. It questions Trowell's hypothesis that the second layer was the work of John Hughes and concludes that the available evidence points to the traditional assumption that both layers of the text were written by John Gay with some assistance from Alexander Pope; Hughes's role was most likely limited to providing the text for Coridon's single aria, a last-minute addition to the score. It also raises the possibility that

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Hughes did not write this aria text specifically for inclusion in *Acis and Galatea*.

This paper also argues that the likeliest date for the first performance of *Acis and Galatea* is sometime shortly after Midsummer 1718, based upon what is known of the membership of the Cannons Concert, the activities of presumed members of the audience, and certain musical alterations (preserved in a group of early manuscripts) made in the postulated lost conducting score. It also considers the question of whether there was a revival at Cannons, perhaps in the autumn of 1718 (as suggested by Windszus), and concludes that the first revival more likely took place a year or so later at Wells with the involvement of Dr. Claver Morris.

(A one-page handout listed the pieces that were added when *Acis and Galatea* was expanded and provided a chronology of events related to its first performance, revival, and publication.)

**Handel's *Admeto* and Bononcini's *Astianatte*:
Two Attempts to Revive Greek Tragedy at the Royal
Academy of Music in 1727.**

Hans-Dieter Clausen, Hamburg

In spite of the strong classicistic endeavors that caused the directors of the Royal Academy of Music (1720–28) to confine themselves to historic, heroic plots, a breakthrough toward tragedy was never achieved. Retrospectively this is hard to understand, because contemporary Italian theory often focused on the tragic, tragedy was flourishing at other London theaters, and the directors of the Academy were discussing tragedy.

In 1727 the only two attempts to revive Greek tragedy within the Academy were made in Handel's *Admeto* and Bononcini's *Astianatte*. Both were premiered within three months of each other, both were derived from Euripides, and both were exceptions within the Academy because of their prehistoric/mythic subjects. These two operas differ, however, in the ways in which their subjects were derived, the circumstances of their first performances, and their tragic elements.

The plot of Handel's *Admeto* was derived by way of a Hanoverian libretto from Aureli's *L'Antigona deusa d'Alceste* (1660). By this choice Handel favored a *seicento* tradition characterized by the development of sub-plots (to the disadvantage of the main action) over Quinault's *tragedie lyrique, Alceste* (1674) and its better character motivations. Rolli, the adaptor of the libretto, proved here to be not as effective as on earlier occasions, and confined himself mainly to the elimination of comical elements from his sources.

Bononcini's *Astianatte* can be traced back by way of Salvi's Florentine libretto of the same title to Racine's *Andromaque* (1667). This opera project reaches back as far as 1725, when Riva wrote to Muratori that the libretto of Bononcini's "Andromaca" would be almost a translation from Racine. This project was apparently abandoned, as Bononcini's opera is derived from Salvi's libretto. In adapting Salvi's libretto for Bononcini, however, Nicola Haym took over various elements from Racine.

The circumstances of the two operas' geneses are highly contrasting. Handel was supported by the court and was unchallenged in his success as an opera composer; he therefore chose his libretto mainly for external reasons. Bononcini's *Astianatte*, on the other hand, was the last London opera by a composer supported by the conservative aristocracy, a group who at that time were without influence in politics and who followed their radical classicist aesthetics regardless of the taste of the public at large.

It is difficult to understand why Handel collaborated with Rolli in 1726–27 in spite of their mutual reservations about one another and in spite of Handel's successful earlier collaborations with Haym. It is equally hard to explain why Bononcini chose Haym as adaptor of his libretto in spite of the invectives against Haym's abilities from the Italian circle in London. An investigation of the tragic element in both operas leads to the conclusion that Bononcini's music failed to do justice to the tragic situations found in his drama, whereas Handel sometimes deepened his shallow libretto with his tragic music. For this reason, it is regrettable that Handel did not work with the more tragic libretto, the more important tradition of the subject, and the more serious adaptor.

(Recordings of the opening sections of Handel's "Ah, sì, morirò" and Bononcini's "Al par del tuo rigor" were played to illustrate the respective presence and absence of tragic elements in their musical settings. By way of response, Eleanor Selfridge-Field then described Benedetto Marcello's distinctive settings of tragic texts and illustrated her points by playing part of Marcello's cantata *Didone*.)

Paper Session II: Handel and His Compositions after 1730; Ellen T. Harris, Massachusetts Institute of Technology, Chair.

**Aspects of Neoclassicism in Handel's Compositional
Aesthetic: The Evidence of Two Self-Borrowings from
Titus (1731-1732)**

John T. Winemiller, University of Chicago

Although current research gives us ever more information about Handel's borrowings—especially about their sources—there remains a need for more rigorous analysis of how Handel went about using preexistent material as well as investigations of why he borrowed. I ask the questions "How?" and "Why?" about two self-borrowings from Handel's abandoned opera *Titus* (1731–32). In the first case, Handel reused the melody of the *Titus* aria "Mi restano le lagrime" for the aria "Peni tu per un ingrata" in *Ezio* (1732). In the second case, he reset the text "Mi restano" for *Alcina* (1735). The first borrowing involved extensive modification, since the unusual harmonies and harmonic motion of the original version were no longer appropriate to its new text or dramatic context. Conversely, when Handel reset the text "Mi restano" for *Alcina*, he returned to the turbulent style of the earlier *Titus* setting.

The reason that Handel bothered to use the *Titus* music for such a different text in *Ezio* is that the *Titus* aria did not serve merely as source material; more importantly,

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it provided a model to be imitated. This process of imitation, in turn, fueled Handel's invention. The dynamic of this procedure of modeling new works on old ones is identical to that of the neoclassical conception of *imitatio*. This ideal of model-based composition guided the activity of many of Handel's contemporaries working in music's sister arts, including writers such as Dryden and Pope, and painters such as Gainsborough and Reynolds. Relating neoclassical conceptions of *imitatio* to Handel's composing process opens up our understanding of his borrowing, thereby freeing us from considerations of indebtedness and originality and answering the questions "Why did Handel borrow in the ways that he did?" and "Why did he borrow at all?"

(A four-page handout provided translations of both aria texts, a diagram of the relationships between the characters in *Ezio*, a score of the unpublished aria from *Titus*, and structural diagrams for Handel's settings of all three arias.)

Giulia Frasi and the "Pathetic" Style in Handel's Late Oratorios

David Ross Hurley, Chicago, Illinois

In his influential book on Handel's *Messiah*, the late Jens Peter Larsen argued that unlike the opera, in which the drama was forced to yield to brilliant solo singing, the dramatic integrity of oratorio required the submission of the solo singers. Quite aside from its ill-concealed bias against *opera seria*, Larsen's notion that aesthetic differences between oratorio and opera resulted largely from the degree to which Handel submitted to his singers' demands is misleading.

This paper focuses on Giulia Frasi, Handel's leading soprano from the 1749 season until his death and an exponent of the "pathetic" style in music as defined by Charles Burney. By examining interrelated compositional revisions in *Solomon* and *Susanna* made specifically for the singers Giulia Frasi and Thomas Lowe, this study demonstrates that even in his late oratorios Handel continued his life-long practice of writing music with specific singers in mind. The examples discussed constitute reuses of musical material—involving the careful recasting for one singer material originally intended for another—that have important ramifications for the genesis of these works. These examples include a fragment from *Susanna* (first identified by the author) which is an early setting of the first elder's "Round thy urn," the music of which was reused in *Susanna*'s "Faith displays her rosy wing." The role of Giulia Frasi in the creation of Handel's oratorios is further documented in passages from Burney.

(A twelve-page handout provided the music for some arias in the "pathetic" style: "Constancy," set by Charles Burney; "With darkness deep," set by Handel for Frasi in *Theodora*; version 2 of "Round thy urn" in *Susanna*; and two arias originally conceived for Lowe, then rewritten for Frasi. These two arias are in *Solomon*, where version 1 of "Golden columns" was recast as version 2 of "Will the sun forget to streak," and *Susanna*, where version 1 of "Round thy urn" was recast as "Faith displays her rosy wing." A recording of the opening segment of "Faith displays" illustrated the "pathetic" style.)

Accompanied Recitative in *Hercules*

Roger Lustig, Plainsboro, New Jersey

Hercules is perhaps the apogee of Handel's *accompagnato* writing. In the oratorios from *Saul* to *Belshazzar*, Handel further developed techniques of accompanied recitative he had first explored in his Italian operas. In *Hercules*, several features of Handel's style are most fully developed: the variety of *accompagnato* techniques, the large, uniquely structured numbers that integrate *accompagnato*, *arioso*, and simple recitative, and the application of *accompagnato* textures to *arioso* and *aria*.

My presentation focuses on formal characteristics of the pieces in *Hercules* that have some relation to *accompagnato*. Immediately after the overture, Lichas and Dejanira each sing a lamenting aria; each is preceded by an *accompagnato*. Harmonic and motivic peculiarities connect these four pieces to one another and also to the tonality of the overture. The next number, Hyllus' "I feel, I feel the god," is an integration of *arioso* and recitative styles that contains elements of the *da capo* as well. Later in act I, Iole sings a piece consisting of two *ariosos*. The first *arioso* ("My father! Ah! Methinks I see") uses *accompagnato* techniques in its vocal part; its proportions relate it to pieces such as "Già latra Cerbo" in act II of *Orlando*.

In act III, most of the dramatic material—Hercules' death and Dejanira's madness—is presented in scenes that combine *accompagnato* with *arioso*. Hercules' scene has an *arioso* in the middle. Dejanira's mad scene uses alternating, contrasting textures and a tonal scheme unprecedented in set-pieces to produce a new kind of dramatic composition. These pieces are structurally similar to scenes in *Tamerlano* and *Orlando*.

Winton Dean points out the figures marked *furioso* in the Sinfonia to act III, and calls the piece "somewhere between a recitative for orchestra and a miniature tone-poem." These figures reappear in the two ensuing accompanied recitatives, creating a connection that binds together the first half of act III.

Belshazzar, Handel's next oratorio, already has far less of this type of material; in the Morell oratorio, it disappears almost entirely.

(A twelve-page handout provided eleven examples: eight accompanied recitatives [one of them from *Tamerlano*], two arias, and one sinfonia.)

On the Origins of Authentic Performance Practice: Handel Oratorios in Austria and Germany, 1789–1848

Glenn Stanley, University of Connecticut, Storrs

Authentic performance has been one of the most lively and prominent developments in musicology and musical practice over the last several decades. But the problem of authentic performance is nothing new; indeed, it arose just as soon as historical music gained a permanent place in the repertory, the first examples of which are Handel oratorios in the nineteenth century. Germany, not England, was the principal arena in which the problem was broached, although English musicians and critics also joined the fray.

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The question of authenticity arose with the publication of Mozart's arrangement of *Messiah*, which he prepared in 1789 for private performance at van Swieten's request, and which was published only after Mozart's death without his prior knowledge or consent. The critical reception was mixed: advocates celebrated the modern orchestration and the resultant increased accessibility of the score to contemporary listeners; critics decried the lack of an organ part and the mixture of old and new styles. In spite of its mixed reception, however, the edition created a model that was often imitated in the following decades: Handel oratorios were frequently performed at music festivals whose purpose was to bring together large choruses and orchestras that necessitated such arrangements.

Reacting to this practice, Felix Mendelssohn took the first steps toward authentic performance practice, restoring organ parts to several Handel oratorios and eliminating the added wind parts from nineteenth-century arrangements. He examined autograph material and eighteenth-century printed sources in order to make authentic editions. But Mendelssohn was not immune from the practices of his contemporaries: his 1845 edition of *Israel in Egypt* contains a recitative of questionable authenticity, and, although he faithfully included the autograph cembalo part in several numbers, he did not use a harpsichord in his performances and failed to mention it in the preface to his edition. Mendelssohn's edition and performances, although praised, had little impact on nineteenth-century performance practice. Nevertheless, the growing awareness of the problem stimulated a lively discussion of historical verisimilitude and the authenticity of any score.

The American Handel Society 1993 Research Fellowship

The Directors of the American Handel Society invite applications for the 1993 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. This fellowship may be used on its own or to augment other grants or fellowships. The fellowship recognizes work in the area of Handel studies as well as work on Handel's contemporaries in music or theater and more general studies of operatic or theatrical traditions.

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 1993 fellowship must be post-marked no later than April 15, 1993, and should be sent to AHS Fellowship Committee, c/o Graydon Beeks, Department of Music, Pomona College, Claremont, CA 91711. Applicants will be notified of the committee's decision by May 15.

Handel Calendar

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

Hercules (staged), January 29–31, Walt Whitman Hall, Brooklyn College, New York. Brooklyn College Opera Theater, Orchestra, and Chamber Chorus, Harry Saltzman, conductor, Richard Barrett, director. David Latulippe, The Conservatory of Music of Brooklyn College. (718) 951-4500.

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

Ariodante: Baroque Drama and Handel Opera, London, April 13–18, 1993. An international workshop-conference dedicated to the visual presentation of Baroque opera. Workshop sessions led by Ian Caddy, Giovanna Gronda, Reinhold Kubik, Margit Legler, and Reinhard Strohm; paper sessions and panel discussions led by Nicholas John, Reinhard Strohm, Curtis Price, and panelists including David Alden, Heinz Balthes, Dene Barnett, Kate Brown, Ian Caddy, David Fielding, Giovanna Gronda, Anthony Hicks, Amanda Holden, Nicholas McGegan, and Brian Trowell). IAMS, King's College, London WC2R 2LS. (071) 873-2576.

Carolina Baroque, Salisbury, North Carolina, February 21 and April 25. Concerts featuring performances of Handel's music including sonatas for recorder, German songs, and choruses from *Acis and Galatea*, *Samson*, *Semele*, and the Brockes Passion. Carolina Baroque, Inc., c/o Dr. Dale Higbee, 412 South Ellis Street, Salisbury, NC 28144-4820. (704) 633-9311.

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.

Chichester from page 1

Known for many years only from a photograph, this plaster cast had previously been thought to have been a death mask. It now appears to have been taken from life, most likely 1737-38, as a study for the Vauxhall Gardens statue of Handel now in the Victoria and Albert Museum. The mask was owned by W. H. Cummings (1831-1915), who bequeathed it to T. W. Bourne (1862-1948), the subject of an interesting memorial by Sir Thomas Armstrong in the spring 1992 issue of the Handel Institute Newsletter.

Perhaps because of the limited focus of the exhibition, the unprecedented richness of the contents, and the congenial setting of Pallant House, visitors were drawn into the musical world of the 1740s and 1750s. When else could one have seen in the same room both the autograph score

and the conducting score of *Messiah*, together with Handel's holograph will of June 1, 1750 and its third codicil, dated August 4, 1757, in which he left his "Musick Books" to John Christopher Smith? At what other time could one have encountered the images of so many of Handel's colleagues gathered in one spot to celebrate the composition of his most famous oratorio?

The amount of planning and effort needed to mount this exhibition was prodigious, and congratulations are due to all concerned, especially David Coke. In an anniversary year which witnessed significant publications, performances, and recordings, the Chichester *Messiah* exhibition was a crowning achievement.

Graydon Beeks

The American Handel Society

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