

# NEWSLETTER

of

## The American Handel Society

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December 2004

### HANDEL IN SANTA FE

Please join us in the Land of Enchantment, in beautiful Santa Fe, New Mexico, for the 2005 Handel Festival! Hear five concerts in three days in one of the most enchanting places on earth.

Guest host Fred Child, from NPR will be broadcasting Performance Today live from Albuquerque during the festival, and will participate in the festival as a speaker and host.

**Date:** Mar. 17-20, 2005

**Hotel:** There are dozens of fantastic hotels in Santa Fe, but if you want to stay right where the conference will be held, we have a block of rooms reserved at the St. Francis Hotel. Room rates are from \$79 to \$135 a night, depending on configuration. You can see more on the hotel website: [www.hotelstfrancis.com](http://www.hotelstfrancis.com). Back in the 1920s it was a "first class hotel with a spacious lobby where men wore top hats and ladies wore full-length dresses. The bellhops escorted the guests to their rooms. That is, after they had shown their marriage license; and the house detective ensured that all guests stayed in their own rooms." It's a little more laid-back now, like all of Santa Fe.

We have a full schedule of events planned, but we've left Saturday afternoon free for you to wander the town and enjoy "the city different."

#### Concerts:

Friday noon:

Lunchtime Recital: *Byron Schenkman*, of Seattle Baroque, plays and talks about Handel's harpsichord suites. Venue TBA

Friday night:

*Santa Fe Pro Musica: Music from the Palaces of Europe: Handel and King George II*, music of Handel on period instruments, in the charming Loretto Chapel. The Chapel is an adobe version of the Sainte-Chapelle in Paris, with acoustics to match and a miraculous circular staircase. More at [www.lorettochapel.com](http://www.lorettochapel.com)

Saturday noon:

Lunchtime Recital: *Philip Cave*, tenor and director of Magnificat, and former Tallis Scholar, gives a lecture recital on the Chapel Royal, and music leading up to Handel's time there. Venue TBA

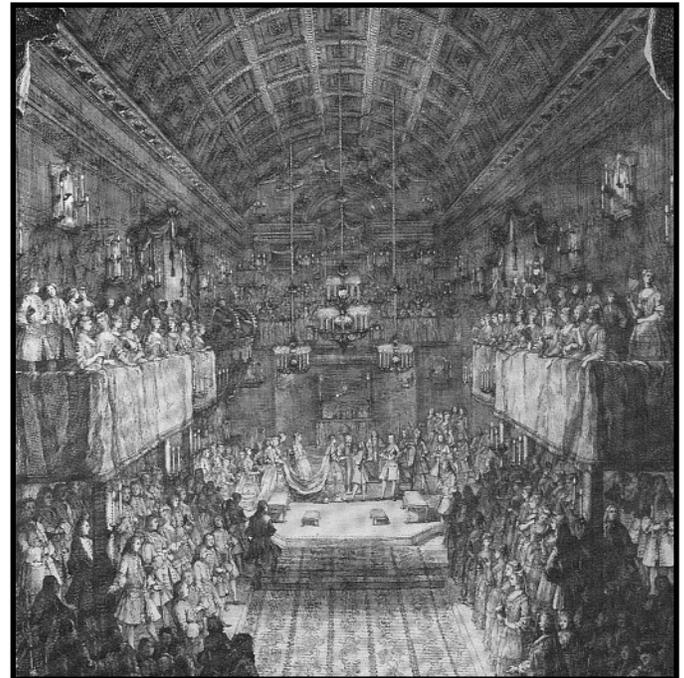
Saturday Evening:

*Soprano Amanda Balestrieri and tenor Philip Cave with the Albuquerque Baroque Players*: an all-Handel concert in the stunning Santuario de Guadalupe in Santa Fe. This historic church was built in 1781 and is now an art gallery and performance space.

Sunday afternoon:

*Music of the Chapel Royal, with the Santa Fe Pro Musica Baroque Orchestra, and the Cathedral of St. John Chamber Choir*, at 4 pm, in the beautiful, reverberant Episcopal Cathedral of St. John in Albuquerque.

Lodging in Albuquerque Sunday night will be available at La Posada, Albuquerque's historic downtown hotel, walking distance



*Etching of Princess Anne Wedding*

### THE GERALD COKE HANDEL COLLECTION

An important private collection of Handel material has recently been removed to a new home in central London. The Gerald Coke Handel Collection is now housed in the Foundling Museum, a newly opened museum five minutes' walk from the British Library and the British Museum, and which offers research facilities to scholars as well as a public gallery exhibiting items from the collection.

Gerald Coke (pronounced "Cook") was a businessman and, in his words, "a willing victim of the collecting bug". He started to collect Handel material in the 1930s, choosing Handel after a brief period collecting Mozart (which proved too expensive) because, as he said, 'virtually the whole of Handel's output was first published in England, and was still obtainable at a reasonable price'. He quickly developed a network of friends in music libraries and publishing, and among booksellers, and his collection grew rapidly to include such significant items as Handel's will, autograph letters, rare first editions and contemporary portraits. In later years he also acquired William Smith's Handel collection and 39 boxes of his working papers relating to both his published and unpublished writings.

From the beginning, Coke also collected books about Handel and his works and about his singers, patrons, friends and surroundings. To these he added prints, pictures and drawings, so that the collection is now a rich resource for musical studies of 18th-century London. Coke also extended the scope of his collection to include such objects as medals, ceramics, admission tickets and tokens, programmes, press cuttings, photographs and other material,

# HANDEL CALENDAR

The American Handel Society welcomes news or information about events of interest to Handelians. If possible, please include an address, telephone number and URL where readers may obtain details. For information on Handel concerts around the world, please visit also <http://gfhandel.org/>

## Samson

*Samson*: Mark Padmore, tenor  
Lisa Saffer, soprano  
Marietta Simpson, mezzo-soprano  
Sanford Sylvan, baritone  
Philharmonia Chorale  
Philharmonia Baroque Orchestra  
Bruce Lamott, director  
Nicholas McGegan, conductor  
17 February 2005, 8 pm  
Herbst Theater, 401 Van Ness Avenue (Van Ness & McAllister), San Francisco, California  
18 February 2005, 8 pm  
First United Methodist Church, 625 Hamilton Avenue (Hamilton & Webster), Palo Alto, California  
19 February 2005, 8 pm  
First Congregational Church, 2345 Channing Way (Dana & Durant), Berkeley, California  
20 February 2005, 7:30 pm  
First Congregational Church, 2345 Channing Way (Dana & Durant), Berkeley, California  
<http://www.philharmonia.org>

## Handel: Overture to *Samson*

**Handel: Concerto in C Major from *Alexander's Feast***

## Handel: Arias TBA

## Rameau: Arias TBA

**Rameau: Suite d'orchestre from *Les Paladins***

Philharmonia Baroque Orchestra  
Music Director and Conductor: Nicholas McGegan  
Lisa Saffer, soprano  
23 February 2005, 7:30 pm  
Zankel Hall, Carnegie Hall, New York City, New York  
<http://www.carnegiehall.org>

## La Resurrezione

- fully staged version

## Chicago Opera Theater

Conductor: Jane Glover  
Director: Lillian Groag  
2, 4, 6m, 10, 12 March 2005  
Joan W. and Irving B. Harris Theater for Music and Dance, Chicago, Illinois  
<http://www.chicagooperatheater.org>  
<http://www.madtchi.com>

## Agrippina

## Opéra de Montréal

*Agrippina*: Lyne Fortin, soprano  
*Nerone*: Krisztina Szabó, mezzo-soprano  
*Poppea*: Karina Gauvin, soprano  
*Ottone*: Daniel Taylor, countertenor  
*Claudius*: Kevin Burdette, bass  
Stage Director: Jacques Leblanc  
Conductor: Bernard Labadie  
12, 17, 19, 21, 23 March 2005; 8 pm  
Salle Wilfrid-Pelletier, Place des Arts, Montréal, Québec, Canada  
<http://www.operademontreal.com>  
<http://www.pda.qc.ca>

## Orlando

- Co-production with *Glimmerglass Opera* -

Sung in English

## New York City Opera

*Zoroastro*: David Pittsinger  
*Orlando*: Bejun Mehta  
*Dorinda*: Jennifer Aylmer  
*Angelica*: Amy Burton  
*Medoro*: Matthew White

Conductor: Antony Walker  
Director: Chas Rader-Shieber  
Set and Costume Designer: David Zinn  
Lighting Designer: Lenore Doxide  
20 March 2005, 1:30 pm  
23 March 2005, 7:30 pm  
26 March 2005, 1:30 pm  
29 March 2005, 7:30 pm  
1 April 2005, 8:00 pm  
7 April 2005, 7:30 pm  
New York State Theater, Lincoln Center, New York City, New York  
<http://www.nycopera.com>

## 2005 Karlsruhe Handel Festival

February 2005

<http://www.karlsruhe.de/Kultur/Haendel/fest.html>  
<http://www.staatstheater.karlsruhe.de>

## Almira

Conductor: Michael Hofstetter,  
Producer: Peer Boysen  
18 (premiere), 20, 22, 24, 26 February 2005  
Grosses Haus, Badisches Staatstheater Karlsruhe

## Semele

## Scottish Opera

*Semele*: Lisa Milne, soprano  
*Iris*: Kate Royal, soprano  
*Athamas*: Arnon Zlotnik, countertenor  
*Juno / Ino*: Susan Bickley, mezzo-soprano  
*Jupiter*: Jeremy Ovenden, tenor  
*Apollo*: TBA  
*Cadmus / Somnus / Chief Priest of Juno*: Michael George, bass  
*Cupid*: TBA  
19, 22 February 2005, 7.15 pm  
26 February 2005, 2.15 pm  
1, 4 March 2005, 7.15 pm  
Theatre Royal, Glasgow, Scotland  
17, 19 March 2005, 7.15 pm  
Edinburgh Festival Theatre, Edinburgh, Scotland  
Conductor: Christian Curnyn  
Director: Yannis Kokkos  
Assistant director: Peter Watson  
Lighting: Giuseppe Di Iorio  
<http://www.scottishopera.org.uk>

## 2005 London Handel Festival

<http://www.london-handel-festival.com>

## Ezio

London Handel Orchestra  
Conductor: Laurence Cummings  
15, 17, 19, 21 March 2005, 7 pm  
Britten Theatre, Royal College of Music, London, England  
"Handel's English Circle"  
- Chamber concertos by Handel and his English contemporaries, including Stanley, Festing and Hebdon.  
Joanne Lunn (soprano)  
Rachel Brown (flute)  
London Handel Players  
5 April 2005, 7 pm  
St George's Church, Hanover Square, London, England  
"Sonate Inglese"  
- English violin sonatas with an Italian accent by Handel, Geminiani, Castrucci and Veracini.  
Adrian Butterfield (violin)  
Laurence Cummings (harpsichord)  
27 April 2005, 7 pm  
St George's Church, Hanover Square, London, England  
**Silente venti**  
Carolyn Sampson (soprano)  
London Handel Orchestra  
Adrian Butterfield (director)  
3 May 2005, 7 pm  
St George's Church, Hanover Square, London, England  
**Samson**  
Ashley Catling (tenor)

from the concert, and about 15 minutes from the Albuquerque International Airport, so you can catch your Monday morning flight.

#### Conference Schedule:

Thurs. evening:	Reception
Fri. a.m.:	Paper session #1
Fri. 12-1:30:	Lunchtime Recital
Fri. p.m.:	Paper session #2
Fri. 8 pm:	Santa Fe Pro Musica Concert
Sat. a.m.:	Paper session #3
Sat. 12-1:30:	Lunchtime Recital
Sat. p.m.:	Free
Sat. 6 pm:	Serwer Lecture: Graydon Beeks: "Court and Private Patronage of Sacred Music in the Reign of George I"
Sat. 7:30 p.m.	Albuquerque Baroque Players (in Santa Fe)
Sun. a.m.	Paper session #4
Sun. 2 p.m.	Transportation to Albuquerque
Sun. 4 p.m.	Concert in Albuquerque: The Chapel Royal Anthems As Pants the Hart I Will Magnifie Thee Anthem on the Peace The Caroline Te Deum O Sing Unto the Lord

#### Rates:

Conference registration (entitles you to reduced rates on concert tickets): \$50 for all, or \$25 per day. Includes reception, all paper sessions, Serwer Lecture, and transportation to and from Albuquerque.

Lunchtime recitals: \$15 (\$10 for conference participants) for light meal and concert

Fri. Concert: \$15-\$50 (\$5 - \$35 for conference participants)

Serwer Lecture: \$5 (free for conference participants)

Sat. Concert: \$15 (\$10 for conference participants)

Sun. Concert: \$15 (\$10 for conference participants)

American Handel Society members receive an extra \$5 off conference registration and an extra \$2 off each concert. See p. 7 to become a member!

Marty Ronish

## A NEW HANDEL DISSERTATION

Chrissochoidis, Ilias. "Early Reception of Handel's Oratorios, 1732-1784: Narrative - Studies - Documents." Ph.D. dissertation, Stanford University, 2004. 3 vols. 1626 pp.

This is the first detailed study of the early reception of Handel's Oratorios in Britain. Structured around theatrical seasons, the narrative probes the oratorio's career in London from the premiere of *Esther* to the Handel Commemoration Festival. Exceptional moments during this period become the subject of individual studies, which culminate in a comprehensive account of factors that contributed to the genre's mutation from theatrical entertainment to national heritage. The 870-page collection of sources significantly expands the documentary coverage of Handel in Georgian Britain.

covering a continuous period from the composer's lifetime to the present day.

The core of the collection is a significant corpus of manuscript scores and printed editions from the 18th century; these, and the large number of prints, drawings and engravings, form the bulk of the collection. Coke aimed to make the collection as complete as possible. This led him to include collected editions and runs of periodicals, which, together with modern scores and literature, provide a comprehensive resource for the modern scholar. Coke's broad approach to collecting – to include items relating to Handel's contemporaries, colleagues, friends and surroundings – belies the name of the collection: there are many manuscript and printed works by other composers of the period, and a significant proportion of the art works relate to figures other than Handel. One area that did not fall within Coke's collecting brief is that of sound recording; at present the collection holds only a few LPs.

Gerald Coke died in 1990, and his wife Patricia in 1995. In accordance with Mrs Coke's will, the collection was offered to the State with the wish that it be allocated to the Thomas Coram Foundation (now known as Coram Family) in the care of the Handel Institute. Nominees of the Foundling Museum (on behalf of Coram) and of the Handel Institute, along with independent trustees, form the board of the Gerald Coke Handel Foundation, which administers an endowment for the benefit of the collection.

#### Handel and Coram

Coram Family is the modern descendant of the 18th-century Foundling Hospital, founded by Thomas Coram. Established 'for the Maintenance and Education of Exposed and Deserted Young Children', the Hospital, which opened in 1741, cared for abandoned and unwanted children. Handel was a Governor and a benefactor. In 1749 he offered a performance of his music to fund the completion of the chapel, for which he composed the anthem *Blessed are they that considereth the poor*, now popularly known as the 'Foundling Hospital Anthem'. The event was a huge success, attracting many wealthy people to take an interest in the Hospital and generating much-needed funds, and the Governors turned to Handel for a further performance the following year.

The performance of *Messiah* on 1 May 1750 was oversubscribed and apparently double-booked, so a further performance was arranged for a fortnight later. It was after these performances that the popularity of *Messiah*, which had been composed nine years earlier, became established. These performances were such a financial success for the Hospital, generating £1,000 from two performances alone, that an annual benefit performance of *Messiah* was agreed with Handel, a tradition that continues to this day. Handel left a copy of the score and parts of *Messiah* to the Hospital in his will; these have been preserved by Coram and can now be seen alongside the will in the Foundling Museum's Handel exhibition.

Coram also owns a significant collection of 18th-century art works, including works by Hogarth, who, like Handel, was a Governor of the Foundling Hospital. Hogarth donated paintings to the Hospital and persuaded fellow artists to do the same, with the idea that the art collection would be open to the public and inspire and support the Hospital's child-care work. The collection now includes works by Gainsborough, Hudson, Roubiliac and Reynolds.

#### The Foundling Museum

The Coram art collection and the Gerald Coke Handel Collection are both now housed in the Foundling Museum at 40, Brunswick Square, London, next to the site of the original Foundling Hospital. The building, created in the 1930s to house the central offices of the Foundling Hospital when it the children were moved out of London, has been extensively renovated and refurbished to create a first-rate exhibition space. The four floors include education space for schools, a social history exhibition relating to what was, in effect, London's first children's home, and art galleries, including the original preserved 18th-century interior of the original Hospital Court Room. The Gerald Coke Handel Collection is housed on the top floor and incorporates a public exhibition area, reading room, collection store and seminar room; there is also office space for the Gerald Coke Handel Foundation and the Handel Institute.

The Handel exhibition area displays both permanent and changing

Angharad Gruffydd Jones (soprano)  
 Catherine Wun-Rogers (mezzo-soprano)  
 Claire Ormshaw (soprano)  
 Njal Sparbo  
 Andrew Slater (bass-baritone)  
 London Handel Orchestra  
 Laurence Cummings (conductor)  
 11 May 2005, 7 pm  
 St George's Church, Hanover Square, London, England

**Sosarme**

- Co-production with the Teatro Nacional de Sao Carlos  
 Conductor: Alan Curtis  
 Director: Jakob Peters-Messer  
 Meyer, Bindseil  
 Premiere: 18 March 2005  
 Stadttheater, St. Gallen, Switzerland  
<http://www.stadttheaterstgallen.ch>  
<http://www.opernwelt.de/saison.html>  
<http://www.peters-messer.com>

**Esther** ("Haman and Mordecai, A Masque" ca.1718)

Soloists: TBA  
 The Choral Scholars, Naples, Italy  
 Ronald Butts-Boehmer, director  
 April 2005  
 Christ Church, Napoli, Italy  
 CB edition Kings Music  
[choralscholars@libero.it](mailto:choralscholars@libero.it)

**Rinaldo****Teatro alla Scala**

*Almirena*: Annick Massis, soprano  
*Rinaldo*: Sara Mingardo / Sonia Prina  
*Armida*: Darina Takova / Roberta Invernizzi  
*Argante*: Marco Vinco  
 Conductor: Ottavio Dantone  
 Producer: Pier Luigi Pizzi  
 2, 3, 6, 7, 8, 9, 10, 12, 14, 16, 17 April 2005  
 Teatro Arcimboldi, Milan, Italy  
<http://www.teatroallascala.org>

**Giulio Cesare in Egitto**

*Cleopatra*: Cecilia Bartoli  
*Sesto*: Katharina Peetz  
*Giulio Cesare*: N. N. (?)  
*Cornelia*: Charlotte Hellekant  
*Tolomeo*: Franco Fagioli  
*Achilla*: Carlos Chausson  
*Nireno*: Gabriel Bermúdez (?)  
 Conductor: Marc Minkowski  
 Director: Cesare Lievi  
 Stage: Margherita Palli  
 Costumes: Marina Luxardo  
 Premiere: 2 April 2005  
 5, 7, 10, 12, 14, 17, 20 April 2005  
 Opernhaus, Zürich, Switzerland  
<http://www.opernhaus.ch>

**Tamerlano**

Theater Krefeld-Mönchengladbach  
 Jackson, Tombeil, Römer  
 Premiere: 9 April 2005  
 Theater, Krefeld, Germany  
<http://www.theater-krefeld.de>

**La Resurrezione di Nostro Signor Gesù Cristo (HWV 47)**

*Angela*: Nancy Argenta, soprano  
*Maddalena*: Johannette Zomer, soprano  
*Cleofe*: Patricia Bardon, mezzo-soprano  
*S. Giovanni*: Jörg Dürmüller, tenor  
*Lucifero*: Florian Boesch, bass  
 Combattimento Consort Amsterdam  
 9 April 2005, 7:30 pm  
 Westerkerk, Amsterdam, The Netherlands  
<http://www.westerkerk.nl>

10 April 2005, 2:15 pm  
 Musis Sacrum, Arnhem, The Netherlands  
<http://www.musis-sacrum.nl>  
 13 April 2005, 8:15 pm  
 Teatro dela Sociedad Filharmonica, Bilbao, Spain  
 14 April 2005, 7:30 pm  
 Auditorio Nacional, Madrid, Spain  
<http://www.combattimento-consort-amsterdam.nl>

**Athalia**

*Athalia*: Dominique Labelle, soprano  
*Josabeth*: Mhairi Lawson, soprano  
*Joad*: Michael Chance, countertenor  
*Mathan*: Paul Agnew, tenor  
*Abnera*: bajo (TBD)  
 Gabrieli Consort and Players  
 Director: Paul McCreech  
 15, 16, 17 April 2005  
 Orquesta Nacional de Espana, Madrid, Spain  
<http://orquestanacional.mcu.es>  
<http://www.michaelchance.co.uk/Concerts.htm>  
<http://www.gabrieli.com>

**Ariodante****Opera Frankfurt**

*Ariodante*: Hadar Halévy  
*Polinesso*: Jenny Carlstedt  
*Il rè*: Florian Plock  
*Ginevra*: Maria Fontosh  
*Lurcanio*: Shawn Mathey  
*Dalinda*: Britta Stallmeister  
*Odoardo*: Peter Marsh  
 Choir: Alessandro Zuppardo  
 Music Director: Andrea Marcon  
 Artistic Directors: Achim Freyer / Friederike Rinne-Wolf  
 Scenary: Claudia Doderer / Achim Freyer  
 Costumes: Amanda Freyer, Barbara and Günter Weinhold  
 Dramaturgy: Zsolt Horpácsy  
 Lighting: Achim Freyer  
 15, 17, 20, 23 April 2005, 7 pm  
 6, 8 May 2005, 7 pm  
 Opernhaus, Frankfurt, Germany  
<http://www.oper-frankfurt.de>

**Handel Concert**

- Agrippina condotta a morire, cantate  
 - Armida abbandonata  
 - Sonates en trio  
 Claire Brua, soprano  
 Café Zimmermann  
 16 April 2005, 8 pm  
 Salle Olivier Messiaen, Maison de Radio France, Paris, France  
[http://www.radiofrance.fr/chaines/orchestres/saison/fiche.php?proc\\_haine=0&seaison\\_id=55070309](http://www.radiofrance.fr/chaines/orchestres/saison/fiche.php?proc_haine=0&seaison_id=55070309)

**Alessandro Scarlatti**: Sinfonia per flauto & archi**Henry Purcell**: Ouverture**Handel: Ariodante (excerpts)****Handel: Xerxes (excerpts)**

Michael Maniacci, countertenor  
 Les Agrémens  
 Direction: Jean Tubéry  
 22 April 2005, 8 pm  
 Conservatoire Royal de Bruxelles, Brussels, Belgium  
<http://www.bozar.be>

**L'Allegro, il Penseroso ed il Moderato**

Sophie Daneman, soprano

Paul Agnew, tenor

Neal Davies, bass

Les Arts Florissants

Direction: William Christie

30 April 2005, 8 pm

Théâtre des Champs-Élysées, Paris, France

<http://www.theatrechampselysees.fr>

## Saul

### Bayerische Staatsoper

*Saul*: Jonathan Lemalu

*Jonathan*: John Mark Ainsley

*David*: Brian Asawa

*Merab*: Susan Gritton

*Witch of Endor*: Robert Tear

*An Amalekite*: Manolito Mario Franz

*High Priest*: Kevin Connors

Bayerische Staatsorchester

Chor der Bayerischen Staatsoper

Conductor: Ivor Bolton

Producer: Christof Loy

Sets, Costumes: Herbert Murauer

Lighting: Reinhard Traub

Choreographer: Jacqueline Davenport

Dramaturge: Peter Heilker

Chorus master: Andrés Máspero

30 April 2005

4, 7, 12 May 2005

Nationaltheater, Munich, Germany

<http://www.bayerische.staatsoper.de>

exhibitions, and features some specially designed 'musical chairs' – winged armchairs in which visitors can listen to selections from Handel's works through speakers in the wings (these have proved very popular). Accompanying each chair is a programme-style book, giving more detailed background to Handel and the recordings than is possible on exhibit labels. In the centre of the room a specially commissioned circular table with engraved timelines places Handel in his political, social and cultural contexts.

### Research facilities

The Coke Collection has its own staff, and the reading room is normally open three days a week (Wednesday to Friday) by appointment. Like the Museum as a whole, the exhibition area is open from Tuesday to Sunday.

Under the auspices of the Gerald Coke Handel Foundation, the collection has continued to expand and develop. It will continue subscriptions to the Halle Handel Edition and to journals, purchase new Handelian literature, and acquire rare items as funds permit. The reading room is equipped with a microfilm reader and internet access, and secondary literature is available on open shelves; the primary sources are kept in the store under appropriate temperature and humidity controls. There is also a listening point in the reading room, allowing for scholars to listen to their own materials while using the collection and for the future development of a collection of sound recordings.

A priority for the staff is the full online cataloguing of the collection, which is currently listed in part in a typewritten house catalogue. It was not practical to do this before opening, as the collection was in store in various locations for some time. In due course the collection will also be represented on the web, as part of the Foundling Museum's site ([www.foundlingmuseum.org.uk](http://www.foundlingmuseum.org.uk))

We encourage scholars and students to use our facilities for research and teaching. Our resources for study and research complement those for exhibitions and education activities at the Handel House Museum, with which we will continue to develop our relationship. The Handel House Museum has several items on loan from the Coke Collection, and the Foundling Museum has already collaborated in a sing-along event, using its refurbished Picture Gallery, which is an excellent small performance space. We hope also for further performance opportunities at the Foundling Museum, and look forward to developing links with other institutions for this purpose.

Visitors can contact the Gerald Coke Handel Collection: by letter to The Foundling Museum, 40 Brunswick Square, London, WC1N 1AZ; by telephone (+ 44 (0)20 7841 3606); by fax (7841 3607); or by email ([katharine@foundlingmuseum.org.uk](mailto:katharine@foundlingmuseum.org.uk)). It is advisable to make an appointment, to ensure that we can accommodate you.

**Katharine Hogg, Librarian**  
Gerald Coke Handel Collection

## THE J. MERRILL KNAPP RESEARCH FELLOWSHIP

The Board of Directors of the American Handel Society invites applications for the 2005 J. Merrill Knapp Research Fellowship, an award of up to \$2,000 to be granted to an advanced graduate student or a scholar in the early stages of his or her career.

This fellowship may be used on its own or to augment other grants or fellowships, but may be held no more than twice. The fellowship is intended to support work in the area of Handel or other related studies. The winner of the award is given the opportunity to present a paper at the biennial meeting of the American Handel Society.

In awarding the fellowship, preference will be given to advanced graduate students; to persons who have not previously held this fellowship; to students at North American universities and residents of North America; and to proposals on specifically Handelian topics.

Applicants should submit a resume, a description of the project for which the fellowship will be used (not to exceed 750 words), a budget showing how and when the applicant plans to use the funds, and a description of other grants applied for or received for the same project. In addition, applicants should have two letters of recommendations sent directly to the e-mail address below.

Applicants for the 2005 Fellowship must be postmarked no later than March 15, 2005, and should be sent to:

Professor Roger Freitas  
([rfreitas@esm.rochester.edu](mailto:rfreitas@esm.rochester.edu))  
Eastman School of Music  
27 Gibbs St.  
Rochester, NY 14604-2596

A copy of the submitted materials should also be sent by e-mail. Letters of recommendation must be sent by e-mail. All e-mail submissions should be sent in the BODY OF THE E-MAIL; attachments should NOT be used.

Applicants will be informed of the Board's decision by May 15, 2005

## HANDEL-L

HANDEL-L is a discussion list open to everybody wishing to discuss the music, life and times of George Frideric Handel and his contemporaries. Subscribers are welcome to initiate or respond to a wide variety of topics. "Lurkers" are welcome to monitor proceedings anonymously.

All Handel enthusiasts, at any level of specialisation, are encouraged to provide reviews and feedback concerning recordings, opera productions, concerts, and literature. HANDEL-L combines this appreciation of Handel's music with comments, short reports, and discussion from scholars, performers, and journalists who maintain a serious interest in the composer and his world: the discussion list is a valuable source for breaking the latest Handel news around the world.

To join HANDEL-L visit  
<http://groups.yahoo.com/group/handel-l/>

## FROM THE PRESIDENT'S DESK (DECEMBER 2004)

The time has come to ask members of The American Handel Society to renew their memberships for the coming year. Last year I promised all members who renewed before the end of March that they would receive an edition of an unpublished Handel cantata. Unfortunately, production delays have left that promise unfulfilled, but I hope to get the music into the mails shortly after Christmas.

For 2005 the incentive for prompt renewal will be something a little easier to deliver. All AHS members in good standing by the middle of March 2005 will receive discounts on tickets to concerts being given in conjunction with "Handel in Santa Fe." These are described elsewhere in this issue of the Newsletter. I hope those of you who will be unable to join us in Santa Fe will, nonetheless, renew your memberships promptly. The dues structure – specifically the costs to AHS members to join the Georg-Friedrich-Händel-Gesellschaft and the Friends of the Handel Institute, and the reciprocal arrangements for members of our sister societies to join the AHS – will remain the same for this coming year, but may have to be revised in 2006 if the value of the dollar does not improve in relation to the pound sterling and the euro.

At the AHS Board Meeting in Seattle last month it was decided that the society would continue scheduling a major event every two years for the foreseeable future, almost certainly in a series of different venues. These events will include a Scholarly Conference and the Howard Serwer Lecture, and will be scheduled in conjunction with what we anticipate will be interesting concerts and other programs. I hope to be able to announce locations for 2007 and, perhaps, 2009 in the April issue of the Newsletter. On behalf of the AHS Board I would like to thank all the members who responded to my questions in the last Newsletter about the future direction of the society.

It is clear that based on our current endowment and membership base, the AHS will be able to print and circulate the Newsletter, award the J. Merrill Knapp Research Fellowship, and fund the Howard Serwer Lecture for the foreseeable future. However, any additional contributions the society makes toward a Festival and Conference will result in a net loss, which will eventually have a serious impact on our endowment.

There are various solutions to this problem, the first being to increase our membership base. AHS members who have friends who are ardent or even budding Handelians are urged to encourage them to join the AHS. Current members are also encouraged to raise their level of commitment, thus providing the society with additional operating funds. Anyone who is in a position to make a substantial donation designated for the endowment is, of course, encouraged to consider doing so. Finally, all AHS members will receive separate mailing later this month with an invitation to make a one-time contribution to support the "Handel in Santa Fe" Festival.

I look forward to seeing as many of you as possible in Santa Fe in March.

Graydon Beeks

## THOMAS BAKER'S WORD-BOOK FOR SAMSON

One of my current tasks is the completion of a new edition of Handel's *Samson* for the Novello Handel Edition, which will see its first performances by the Philharmonia Baroque Orchestra, conducted by Nicholas McGegan, on February 17-20, 2005 in the San Francisco area. For Handel's London oratorios, as well as for his operas, the printed word-books containing the libretto of the work are an important source of evidence for the content of the composer's performances, though they need to be treated with due critical caution: the text by itself cannot reveal everything about the music that was performed and, apart from simple printing errors, the word-books may not reflect some last-minute revisions.

Given my current preoccupation with *Samson*, it was with considerable interest that I read in the April edition of the *Newsletter* of "an apparently otherwise unrecorded version of the libretto to *Samson* (London: printed for J. & R. Tonson, 1743)," originally from the collection of Thomas Baker and now at the University of Western Ontario. The situation with the "1743" word-books for *Samson* is complicated because four distinct issues survive, differing in content and layout but all with "M DCC XLIII" printed on the title page. The four versions were described by Winton Dean in 1959 in *Handel's Dramatic Oratorios and Masques* (pp. 359-60). Dean associated the last of the "1743" issues with Handel's 1744 performances, but there is no certainty about this. The first issue presents the version of the oratorio as it was given by Handel at the first performances in 1743, and the subsequent issues show a development towards a more compact form of the work, though the second and third issues may represent evolutions in the printing history of the book rather than evolutions in the musical content of Handel's performances.

The four known issues of the 1743 word-book can be distinguished by their paginations: they have different numbers of pages, and also different systems of numbering for the pages. The "Baker" copy attracts attention because it has 23 pages, conforming to none of these issues. Does this therefore represent a new complication for the performing history of *Samson*, or at least for the printing history of the word-book? Alas (or perhaps fortunately), it does not. The catalogue entry for the word-book on the website for the Music Library at the University of Western Ontario correctly shows the date "1743" in square brackets: the title page of the word-book is undated, and the speculative date is based on the honourable bibliographical principle of indicating the date of origin for the work concerned. Having tracked down as many *Samson* word-books as I could, I was aware of two 23-page undated issues with the "J. and R. Tonson" imprint, and Lisa Philpott, the music Reference and Collections Librarian at Western Ontario, has been able to confirm for me that the "Baker" copy is indeed identical to one of these. Since there were many dated issues of the word-book, the period of these undated ones can be narrowed down to a period between 1763 and 1767, and the print-style (especially in the decorations to the pages) is also characteristic of that period.

I confess to having mixed feelings about this re-dating. On one hand, a sigh of relief that I do not have to deal with yet another complication in the performing history of *Samson* during Handel's lifetime; but perhaps also a trace of disappointment that Baker's copy does not provide a new document that might shed additional light on the tangled print history of the word-books dated 1743. For the future, however, someone might like to take up the matter of Baker's interest in Handel in the 1760s, for the undated *Samson* word-book probably reflects his attendance at *Samson* around the same period that, as noted by Graydon Beeks in the *Newsletter* article, he also signed a copy of the current printed music edition of *Samson*.

Donald Burrows

## SPECIAL OFFERS FROM THE AMERICAN HANDEL SOCIETY

The American Handel Society is offering sets of back issues of the *Newsletter* for the price of \$10 per year (three issues each), going back to the first year, 1986. All volumes are available, but some numbers are in short supply. We reserve the right to supply photocopies of individual numbers where necessary. In addition, the AHS has a limited number of copies of *Handel and the Harris Circle* at the price of \$7. This attractive and important booklet, written by Rosemary Dunhill, provides a useful introduction to the rich Harris family archive, recently deposited at the Hampshire Record Office in Winchester and discussed by Donald Burrows in the December 1996 issue of the *Newsletter*. For further details, contact the *Newsletter* Editor.

## NEWSLETTER of The American Handel Society

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