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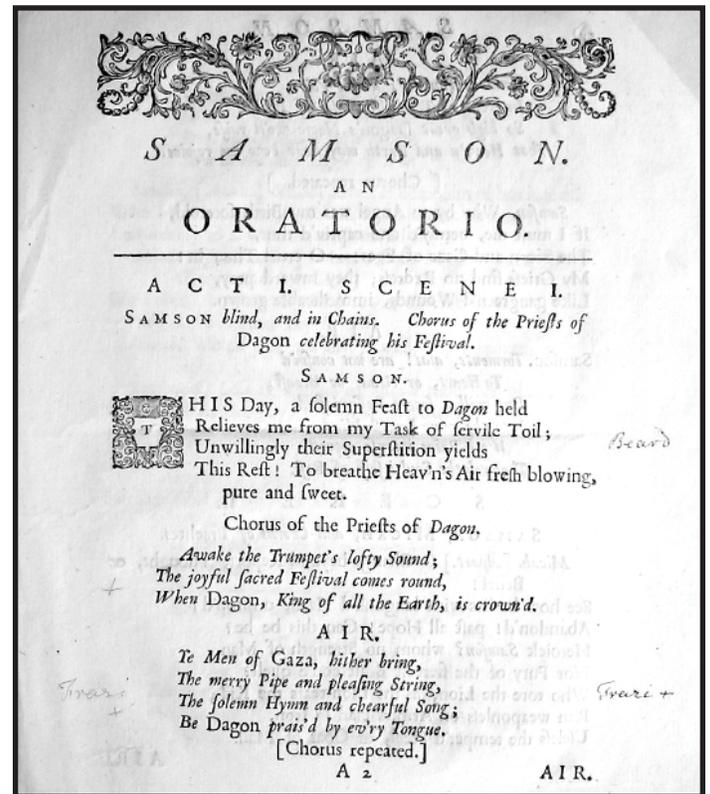
TWO FESTIVAL REPORTS

Two festival-conferences of interest to Handelian occurred in the U.S. in June. One was the familiar Boston Early Music Festival (BEMF); the other was a community-organized festival in Georgetown, Texas.

The 13th biennial Boston Early Music Festival and Exhibition (13-19 June 2005), entitled *East Meets West—Germany, Russia and the Baltic States: Music in the Maritime World of Northern Europe*, showcased Johann Mattheson's *Boris Goudenow* (1710), a work never performed in Mattheson's lifetime. The score was preserved in the Hamburger Stadt-Bibliothek and discussed by Beekman Cannon in *Johann Mattheson: Spectator in Music* (1947). Thereafter it took a long detour: moved out of Hamburg for safe-keeping during World War II and taken after the war to Russia, it eventually ended up in Eriwan, Armenia, and was returned to Hamburg in 1998. On 29 and 30 January 2005 in Hamburg, the opera received its first performances in a concert version directed by Rudolph Kelber, based on an edition by Johannes Pausch. BEMF offered the first fully staged production, based on an edition by Jörg Jacobi. There were four performances of the opera during the Festival Week and two further performances the following weekend at the Tanglewood Summer Music Festival in western Massachusetts; four performances in Russia followed in September, two in Moscow and two in Saint Petersburg. *Boris* was the focal point of a week that typically included three festival concerts each day at 2 or 5 p.m., 8 p.m. and 11 p.m., scholarly symposia, masterclasses, workshops, round table discussions, the world-famous Exhibition, which runs all day Tuesday through Saturday (encompassing instrument makers, book publishers and dealers, CD companies, performers, etc.), and an extensive array of more than 100 fringe concerts. My report will be limited to Mattheson's opera, which I heard twice, my experience on two panels with the BEMF co-directors Paul O'Dette and Stephen Stubbs, and the late-night concert of "Dueling Cantatas" by Mattheson and Handel.

Boris Goudenow inhabits a sound world strikingly different from Handel's. The arias tend to be short, very tuneful (often strophic) and syllabic. Frequently, there is no opening ritornello. I kept imagining I was hearing familiar folk melodies or snatches from *The Beggar's Opera*. Some verification of this came at the morning symposium "Rediscovering *Boris Goudenow*" when O'Dette and Stubbs stated that they heard fragments of "Packington's Pound" and "Greensleeves" in the score, leading to the question of what English music might have been available at the house of Sir John Wich, the English ambassador to Hamburg, whom Mattheson served as secretary; the opera is dedicated to the ambassador's son Cyrill Wich, whom both Handel and Mattheson tutored in music and who succeeded to the position of ambassador in 1715. The one musical connection I made from an aural acquaintance was that

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Title page from *Samson* word-book, courtesy of Jean Gray Hargrove Music Library, University of California, Berkeley.

THE TRAIL OF THE SAMSON WORD-BOOKS

On 20 February 2005 I attended a performance of Handel's *Samson* in Berkeley, given by Philharmonia Baroque and directed by Nicholas McGegan. This was a special occasion for me, not only on account of the spirited performance, but also because it involved the road-testing of my new edition of *Samson*. (The first British performance followed at the London Handel Festival in May, and the music was published in the Novello Handel Edition later in the year.) In the course of preparing the new edition I have pursued not only the essential musical sources, but also the printed word-books for Handel's performances that were bought by members of his audiences. These books, which were all published by J. and R. Tonson (sometimes in association with S. Draper), have dated title-pages and present the libretto as it stood (or was planned) at the time.¹ They therefore form an important part of the evidence for the reconstruction of Handel's performing

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the charming love duet for Axinia (daughter of Boris and Irina) and Gavust (a foreign prince) in Act I, "Ist war schönens auf der Welt," begins with exactly the same notes, and equally syllabically, as Pergolesi's sentimental "A Serpina penserete" from *La serva padrona*, written 23 years later (I don't suggest any borrowing here, simply a comparison of musical style). As in Handel's *Alcina* and his German arias, the tessitura for the sopranos typically hangs in a very narrow and high range, which may be a distinctive quality of Hamburg opera. Christoph Wolff (Harvard University), also a panelist, concluded that the opera was more indebted to seventeenth- than eighteenth-century ideals, but to me the score sounded very *galant* (this, of course, is also the paradox of Handel's *Serse*).

The opera is set within the historical frame of Boris Goudenow's rise to power. The first act ends with the death of the Tsar (Olivier Laquerre, bass-baritone), the second with Boris (who has retired to the countryside in the successful attempt to encourage this outcome: he sings "He who wishes to happily rule must practice deceit") acceding to the wishes of the populace that he accept the crown, and the third with his coronation. The story focuses however on the plights of three couples who ultimately and happily are united by Boris (Vadim Kravets, bass) at the end. Axinia (Catherine Webster, soprano) and Gavust (Colin Balzer, tenor) overcome various obstacles, among them the devious foreign prince Josennah (tenor, Julian Podger), who is dispatched by Gavust in a splendid duel. The manipulative Russian princess Olga (soprano, Nell Snaidas) finally accepts the new order and the faithful love of the Boyar Ivan (Aaron Sheehan, tenor), and the newly widowed Irina (Ellen Hargis, soprano) is ultimately won by the honest devotion of the Boyar Fedro [think "Fyodor"] (Marek Rzepka, bass-baritone).

There is extraordinary use of chorus: the boyars (liberals) and kniazya (old aristocracy) in the throne room scenes that tend to occur at the beginning or end of acts, but more specifically the old men and orphans of the second act who come to plead with Boris to take up the throne. The old men and children sing a choral rondo with three iterations of the refrain: "Boris, look at us with mercy,/ hear our lamentations." Twice Boris's servant tries to shoo them away and twice more they repeat their minor mode refrain with its rising chromatic appeal in the final line, each iteration funnier than the previous. Part of the humor derives from Boris's servant Bogda, who is slovenly and lazy; the role was performed brilliantly by tenor William Hite, who is otherwise the perfect Evangelist in Bach's passions.

Since the opera was never performed in Mattheson's lifetime, there is no libretto, and, further, the score seems not to have been "*völlig geendiget*," as Handel would have put it (filled up and completed). O'Dette and Stubbs reported on the additions made by BEMF at the symposium. As it stands, the score contains no *accompagnatos*; these were added as determined by the situation and Mattheson's use of slow harmonic rhythm. The notated orchestration was enriched with the use of recorders, bassoons, trumpets, and percussion. Short *ritornellos* were added in places to assist with entrances and other stage movement. A dance was added at the end of Act I, as well as a fanfare in Act II, and additional dance movements at the end of Act II, the movements taken from Mattheson's *Pièces de Clavecin* (1714), *Cleopatra* (1704), Daniel Speer's *Musicalisches Kleeblatt* (1697), and Handel's *Rodrigo* (1707).

The dancing and stage direction were the best I have seen in authentically-inspired productions of Baroque opera. I was particularly impressed with the singers' use of gesture, which never seemed stilted (as it so often does) but flowed smoothly out of their natural movements. The costumes were, as ever with BEMF, gorgeous, appropriate and lavish. The entire production was beautiful to see. The orchestra, under the direction of O'Dette and Stubbs, and joined by Robert Mealy, concertmaster,

and by keyboardist and editor Jacobi and virtuoso fortepianist Kristian Bezuidenhout on continuo (and traverso), plays with extraordinary richness of sound and precision. The core orchestra sat around a long table facing each other with the concertmaster facing the stage; the continuo forces were to the audience's right of the table, the trumpets and percussion to the left (if my visual memory serves me). There were rarely fewer than five instrumentalists playing continuo at any one time, the group almost always including some form of lute and/or guitar (or harp) as well as sustained strings (cello, gamba, or bass) and/or bassoon, with harpsichord or organ.

The BEMF chorus and PALS Children's Chorus sang splendidly. The soloists were evenly matched, but special credit goes to Kravets for his singing in the role of Boris, and Hite for his depiction of Bogda. Webster and Balzer were very appealing in the "ingénue" roles of the loving, young couple, and Hargis wonderfully regal in the role of wife and widow of the Tsar. Snaidas, in my view, failed to give any sense of cold calculation to the role of Olga; her voice is lovely enough, but she came across as girlish rather than manipulative. As a late replacement, she was probably miscast. The role was originally scheduled to be sung by Karina Gauvin, whose brilliant and powerful performance of Handel's *Lucrezia* at the late-night concert of "dueling cantatas" left one with a sense of what might have been. The "dueling cantatas" concert was also notable for a rollicking *Sonata à due cembali* (1705) and rather dull cantata, "Sospirato mio bene," by Mattheson, a breath-takingly beautiful adaptation of the aria "Col partir la bella Clori," from Handel's cantata *Ah, che pur troppo*, with the vocal line played by viola da gamba (Erin Headley), and a stately performance of Handel's *Armida abbandonata* (Ellen Hargis).

A little more than a week earlier and 1676.34 miles away, a festival of a very different type took place in Georgetown, Texas, a town not named for English kings or American presidents (past or present) but for George Washington Glasscock (1810-1868), the businessman who founded the town in 1848. The establishment of a new "Festival of the Arts" by today's citizens of Georgetown demonstrates that the entrepreneurial spirit of Glasscock continues to flourish in Georgetown today. The idea began, as the Festival Committee describes their decision to create a summer music festival, with a discussion of festivals they had enjoyed attending from the Glimmerglass Opera in upstate New York to festivals in Vienna and Tuscany. And as they concluded: "So why not have our own festival, right here in Georgetown?" They appointed Ellsworth Peterson, Professor Emeritus at Southwestern University, artistic director, who as the Margaret Root Brown chair in Fine Arts had directed symposia at Southwestern celebrating such composers as Mahler, Britten, Shostakovich and Messiaen. The decision was taken to focus on the music of Handel, which seems particularly appropriate given Handel's first name, and thus was born "Handel in Georgetown, a Weekend Festival," June 3-5, 2005.

The festival included an extensive program of symposia and performances, all supported by the citizens and businesses of Georgetown. After a welcoming champagne and dessert reception for all the participating scholars and musicians hosted by the Georgetown Symphony Society Thursday evening, June 2, the festival got underway in earnest Friday morning at the Palace Theater (which was appropriately presenting *The Music Man*) for the first of three symposia. David Hunter (University of Texas at Austin) gave a rich and detailed presentation on the Fireworks Music, "Grand Imaginings: the Sights, Sounds and Myths of the *Royal Fireworks*," with extensive visual and aural examples. In addition to providing a thorough historical background for the work, Hunter offered new detailed evidence on the number of people who attended the rehearsal at Vauxhall Gardens and on the use and number of cannons during the performance. Yvonne Kendall (University of Houston) followed this with a discussion

of dance and dance rhythms in Handel's music, "Handeling Dance: Baroque Dance Rhythms in Handel's Music." She had audience members on the stage dancing the minuet (and later tutored me on the sidewalks of Georgetown). In the afternoon, I introduced Handel's *Giulio Cesare*, followed by Kiyoshi Tamagawa (Southwestern University), who presented "The Violin and Keyboard Sonatas of G. F. Handel: A Modern Approach to Study and Performance." He summarized the source history of the violin sonatas based on the work of Terence Best and referred as well to his own publication on performing the violin sonatas. We were then treated to live examples and performances played by Tamagawa (keyboard) and Eri Lee Lam (violin). The afternoon ended with a lovely reception for the presenters by the Georgetown Historical Society.

Friday evening brought the inaugural concert at the Center for the Performing Arts at Georgetown High School, entitled "Handel and the Opera: Putting on Airs (and Duets)," which offered a selection of 17 arias and duets from *Giulio Cesare*, with Julianne Baird, soprano; Virginia Dupuy, mezzo-soprano; Drew Minter, countertenor; and Bruce Cain, bass, with the Handel Festival Orchestra conducted by Kenneth Sheppard. Baird sang all of Cleopatra's arias so beautifully and stylishly (with virtuosic and delightful ornamentation) that I regretted this was not a role she had ever recorded. Minter, who had the difficult job of singing most of Caesar's arias as well as Sesto's part in the duet "Son nata a lagrimar," also sang beautifully and with stunning ornamentation. Dupuy brought real depth of feeling to the role of Cornelia, particularly "Priva son d'ogni conforto," and Cain made the role of Achilla into a villain whose good heart wins in the end.

In planning the Festival, Professor Peterson had consulted with me about putting together a concert of Handel's chamber cantatas with the four Festival soloists, giving me the wonderful opportunity of suggesting some works I had never heard live. On Saturday morning, at the third symposium session, I introduced the cantatas that were to be performed that afternoon. Thereafter Peterson presented a lecture on the musical fabric of *Israel in Egypt*, "Frogs, Flies and Pharaohs: Handel as Bible Interpreter in *Israel in Egypt*." He discussed the overall organization of the work, the use of borrowing from other composers (playing examples), and the use of chorale melodies. He concluded with a short history of performance practice, again playing illustrative examples.

In the afternoon chamber recital at Lois Perkins Chapel, Southwestern University, the four soloists were accompanied by Tamagawa (harpsichord) and Hai Zheng (cello). Baird opened the concert with a stellar performance of *Ah, che pur troppo e vero*. Cain fully relished the martial imagery of *Dalla guerra amorosa*, and Minter closed the first half with an appropriately wry performance of *Amore ucellatore* (with the cantatas *Venne voglia* and *Vedendo amor* combined into a single narrative). The mood changed in the second half to one of despair and desperation. Dupuy offered a powerful reading of *Lucrezia*, followed by Baird's riveting *Stelle, perfide stelle!*

The Festival continued in the evening with picnics in San Gabriel Park, followed by an outdoor performance of Handel's orchestral music with the Handel Festival Orchestra conducted by Peter Bay. Titled "Not too hot to Handel," the program began with the *Water Music* and ended with the *Music for the Royal Fireworks*. The program book indicated that following the concert there would be a "brief" fireworks display, which as it turned out could only have been called brief in Texas terminology. The presentation was said to have been created with 18th-century fireworks in mind, and indeed it was unlike any fireworks displays I have seen. Rather than shooting rockets to explode over the heads of the crowd, the fireworks instead seemed to light up an area from the horizon up to about 100 feet or so directly in front of the seated crowd, creating a continuous

palette of color that moved in different directions (left to right, from up to down, etc.) and in different tempi and moods. It was exquisite.

I left Georgetown on Sunday morning, but the Festival continued with a performance of parts 2 and 3 of *Israel in Egypt*, preceded by a lecture by Farley Snell (Professor Emeritus and former Chair of the Department of Religion and Philosophy, Southwestern University) on the libretto of *Israel in Egypt*, engagingly titled "Snell, Book and Handel." The Festival concluded Sunday night with a sing-along of the choruses of *Messiah*, conducted by Scotty Rundell with Peterson on the organ.

When I went to Georgetown, I didn't know what to expect. What I found was extraordinary goodwill, stimulating papers, and extremely engaging performances. I would not have believed that a relatively small town could have mounted anything so large and successful. I am told that the Festival just about broke even and that the town is going ahead with a Festival next year dedicated to Haydn. I have nothing against papa Joseph, but I can only hope our George is invited back to Georgetown soon.

Ellen T. Harris

AHS BOARD MEMBERS HONORED

Ellen T. Harris, Class of 1949 Professor of Music at MIT, received the *2005 Kepes Prize* from the Council for the Arts at MIT. The award, named for Gyorgy Kepes (1906-2002) is given annually to a member of the MIT community whose creative work reflects the vision and values of Kepes, who was celebrated for his work exploring the relationships between art and science, and art and the environment.

John Roberts, head of the Jean Gray Hargrove Music Library at Berkeley received the *2005 Distinguished Librarian Award* from the *Librarians Association of the University of California*. The award recognizes those who exemplify "the highest ideals of librarianship on the Berkeley campus."

CONGRATULATIONS!

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/>

versions of the score.

In 1959 Winton Dean listed locations for copies of the word-books in Appendix C of his book *Handel's Dramatic Oratorios and Masques*. It is not surprising that additional copies are known today, and most of these are to be found in collections in the United States, so it seems particularly appropriate to give notice of them in this *Newsletter*. Earlier this year I recorded, in an article for *The Musical Times*, some of my conclusions about the performing versions of *Samson* that are represented by the texts in the word-books, and I gave a provisional list of numbers for surviving copies of each edition.² Since then I have pursued the subject further, and the list has already been expanded with additional copies. Even so, the surviving exemplars are not very numerous (with only one or two known copies of some editions): although the size of the original print-runs is unknown, it must be supposed that the survivors represent only a small fraction of the copies that were initially printed and sold in London.

A complex picture is presented by the very first issues of the word-books, carrying on the title page the year-date 'M DCC XLIII' – i. e. 1743, the season of Handel's first performances of *Samson* at the Theatre Royal, Covent Garden. Dean identified four distinct issues with this date, readily distinguishable by different paginations and changes in content.³ Issues 2 and 3 were represented in 1959 by only one copy each, and this still remains the case, but additional copies are now known of issues 1 and 4. Issue 1 has turned out to be particularly intriguing as new copies have come to light. Two copies of Issue 1 (as defined by Dean's bibliographical description) are to be found at the Henry E. Huntington Library, San Marino. As the result of some doubts – instinctive rather than rational – that I had gathered when looking at other copies, I asked Graydon Beeks (who lives a few thousand miles closer to the library than I do) to compare the two copies for me, to check that they were identical. It turned out that they were not, and that they represented two distinct versions of 'Issue 1', having the same literary content but with the text re-set. Distinguishing features of the two versions include:

Type 'A': thinner paper with watermark 'STAMP OFFICE'; different wood-cut decorations under the end of the Preface and on p. 19; spellings 'Herse' and 'Hearse' on p. 27.

Type 'B': thicker paper with lines-only watermark; identical decorations in Preface and on p. 19; different decoration on 'Dramatis Personae' page; decoration on p. 10 inverted; spellings 'Hearse' and 'Herse' on p. 27.

The discovery of these two versions raised further questions and started a trail that has involved the inspection of all surviving copies of the word-books from Handel's performances of *Samson* that I have been able to locate. The inventory of copies with a '1743' title page now stands as follows: collections are in the U. S. A. unless indicated '(D)', '(Fr)' or '(GB)'.⁴

Issue 1, Type A: Ann Arbor, University of Michigan Libraries, RBR PR3506.H45S2 1743; Cambridge (GB), Kings College, Rowe Library, Mn 20.75; Edinburgh (GB), National Library of Scotland, BH.Lib.117; London (GB), Foundling Museum, Gerald Coke Handel Collection; Manchester (GB), Henry Watson Music Library B.R. 310.1 Hd578(7), a defective copy lacking pp. 11-16; San Marino, California, Henry E. Huntington Library, LA 40;⁵ Urbana, University of Illinois Library, x821.M64.M5 1743; Washington, Library of Congress ML 53.2 S15 H2

Issue 1, Type B: San Marino, Huntington Library 28347; Oxford (GB), Bodleian Library Vet.A4.d.249; Paris (Fr), Bibliothèque Nationale, Schoelcher Collection Rés. V. S. 1002

Issue 2: London (GB), British Library 1344.m.27

Issue 3: Paris (Fr), Bibliothèque Nationale, Schoelcher Collection, Rés. V. S. 1001

Issue 4: Canterbury (GB), Canterbury Cathedral Library, H/X-5-

24(3); London (GB), Foundling Museum, Gerald Coke Handel Collection; London (GB) British Library Cup.407.KK.24; Manchester (GB), Henry Watson Music Library B.R. 310.1 Hd674(1)⁶; Princeton, New Jersey, Princeton University Library, XB83.0185

It has further transpired that there are variants even within Type A and Type B of Issue 1. The Type A copy at Urbana differs in having a colon (rather than a semi-colon) as the last punctuation mark on p. 12, while the Type B copy in Paris has no decoration at all on the 'Dramatis Personae' page, and has paper with the 'Stamp Office' watermark. One possible interpretation of the features of the Paris copy is that they indicate a transitional stage in the printing history between Types A and B. In my *Musical Times* article I had already concluded that various stages in the sequence of print-issues had involved re-setting some pages while retaining others. The most substantial example of this relates to Issues 2 and 3, for which pp. 17-32 are identical, but pp. 1-16 are different. Even so, if we assume that Dean's order for the issues is correct, some aspects of the sequence are difficult to explain. My initial assumption was that the 'Stamp Office' paper was characteristic of the earliest part of the sequence, and was superseded early on by the 'lines-only' type, so I was considerably surprised to find that the only known copy of Issue 2 has 'Stamp Office' paper throughout. Furthermore, the only known copy of Issue 3 also has this paper for the first two folios and for pp. 17-32, though as already noted the print-content of pp. 17-32 represents older pages. This seems to confirm my suspicion that Issue 3 is probably an isolated example of a proof-stage copy that may never have reached the audience, and may not have reflected a performing version of the oratorio. The same may have been true of Issue 2.

Another uncertainty concerns the dating of Issue 4, which Dean attributed to Handel's performances in 1744. In my *Musical Times* article I suggested that, if Issues 2 and 3 were transitional stages in the printing history of the word-book (rather than representing stages in *Samson's* performing history), then Issue 4 might equally reflect a more compact version of the work that Handel gave in the later performances of his 1743 season. I still think that this is possible, but it is interesting that the copy of Issue 4 at Canterbury is bound next to a 1744 word-book for *Joseph and his Brethren*, Handel's new oratorio for that year. Perhaps the word-books reflect the attendance of the original owner in Handel's 1744 season, but the volume in which they are now bound is miscellaneous as to the dates and types of the included pamphlets, so it seems unlikely that any firm conclusions can be drawn about the provenance of individual items. It is, of course, possible that a surplus stock of word-books from Handel's later 1743 performances was retained for sale the next year.⁷

Of the editions of the word-books subsequent to those with the '1743' date on the title page, but published in connection with Handel's performances, the following copies additional to those listed by Dean in 1959 have come to my attention:⁸

1749: London (GB), British Library RB.23.b.1237; Manchester (GB), Henry Watson Music Library B.R. 310.1 Hd578 (2); Urbana, University of Illinois Library 821.M64.M5.1749 (2 copies)⁹

1752: London (GB), British Library 1570/6312

1753: Berkeley, University of California, Jean Gray Hargrove Music Library ML49.A2H16 CaseX no. 13

1754: New York, New York Public Library Drexel 5720.8

1759: Manchester (GB), Henry Watson Music Library B.R. 310.1 Hd671 (first issue); Halle an der Saale (D), Händelhaus Library 100375 (second issue)¹⁰

If indeed the latest issue of the '1743' word-book covers Handel's 1744 performances, then the most significant lacuna remains (as with *Messiah*) the absence of any known word-book in connection

with Handel's revival at the King's Theatre in 1745.¹¹ The only other revival not accounted for in the word-books is that of 1755, which probably followed much the same scheme as that of 1754, and in any case comes from the period during which the extent of Handel's involvement with the performances is uncertain on account of his blindness.¹²

Of the items listed above, the most significant is the unique copy of the 1753 word-book at Berkeley. Not only does this fill a significant gap in the series, but it was annotated by the original owner with comments relating to Handel's performances in 1753 and 1755.¹³ On the inside of the rear cover the owner wrote 'I heard this Oratorio perform'd at Covt. Garden Wed: April the 4th. and was vastly delighted; Frasi faith and truth inimitable. 1753'. (The movement referred to is the air, duet and chorus 'My faith and truth'.) Pencil annotations, now almost faded away, indicate that the second section of the air 'With plaintive notes' was cut in 1753 and (probably) restored in 1755. Entries in the margins to the text throughout the word-book comprise '+' signs, presumably indicating the listener's degree of approbation, and the names of solo singers (from 1753 and 1755), including those of Frasi, Passerini, Galli, Guadagni, Beard and Wass.¹⁴ An addition to the known casts is 'Wilder', indicated for the minor role of Israelite Officer or Messenger in Act Three. He was presumably the singer of that name who is listed among the chorus singers in the account-list for Handel's performance of *Messiah* at the Foundling Hospital in 1754,¹⁵ and can probably be identified with the actor-singer James Wilder who was currently in the regular company at Drury Lane theatre.

The *Samson* word-book at Berkeley is part of a set that includes other books, many of them similarly annotated, for several of Handel's oratorio performances between 1749 and 1755.¹⁶ One would dearly like to know who the original owner/annotator was, if indeed the present books originated from one collection. The word-books were part of a group of 215 items (books and music, of eighteenth and early nineteenth-century origin) that were purchased in 1956 by the University of California, Berkeley, from J. Barry Brown of Naas, County Kildare, Ireland.¹⁷ If indeed the word-books were accumulated by one original owner, an Irish connection is suggested by the inclusion of a copy of the book of texts entitled *The Te Deum, Jubilate, Anthems, Odes, Oratorios and Serenata, As they are performed by The Philharmonic Society in Dublin, for the Improvement of Church Musick, and the Further Support of Mercer's Hospital*. This publication carries a date of 1741 ('M DCC XLI') on the title page, and was listed by Dean as relating to a performance of *Acis and Galatea* in Dublin in or before that year.¹⁸ I have always been doubtful of the evidence provided by the date on the title-page, however, because the repertory of texts includes that for Boyce's *Solomon*, which was not composed until March 1742 and probably not performed in Dublin until 1744: the date on the title page of the Dublin word-book may have been incorrectly printed, or the title page may have been re-used unaltered for later editions. The Berkeley copy is bound in two separate sections, in what appear to be original eighteenth-century covers, suggesting that the book was published in two stages, with the second section following as a supplement at a later date but having no new or separate title-page. It seems very probable that the original owner was resident in or near Dublin in the 1740s, but came to London for the annual Parliamentary 'season', which encompassed that of Handel's performances.

This article provides me with a welcome opportunity to thank those American friends and colleagues who have facilitated my search for the *Samson* word-books, and in many cases have checked copies that I was unable to see myself: to date, they include Graydon Beeks, Ellen Cordes, Peggy Daub, Wendy Heller, David Hunter, Tom McGeary, Jeffrey Nussbaum, John Roberts

and Channan Willner. Thanks also to John greenacombe and Annette Landgraf. The story is probably not over yet.

Donald Burrows

¹ These word-books carry the title *Samson. An Oratorio. As it is Perform'd at the Theatre-Royal in Covent-Garden. Alter'd and adapted to the Stage from the Samson Agonistes of Milton. Set to Musick by Mr. Handel.*

² Donald Burrows, 'The word-books for Handel's performances of *Samson*', *The Musical Times* vol. 146 no. 1890 (Spring 2005), pp. 7-15.

³ *Handel's Dramatic Oratorios and Masques*, pp. 359-60 and Appendix H

⁴ This list excludes some later and undated Tonson word-books, not related to Handel's performances, which are attributed to 1743 in catalogue entries. See my article 'Thomas Baker's word-book for *Samson*' in the *AHS Newsletter*, December 2004; other examples include Ann Arbor, University of Michigan Libraries RBR PR3566.A2.1743, and New Haven, Yale University, Beinecke Library Ij M642 F742. A further category of 'catalogue ghost' involves the listing of reproductions of copies from other collections: thus, the entry for a copy of 1743 Issue 2 at the Bodleian Library listed in ESTCT47052 is a microfilm of the British Library copy, the citation for a 1750 word-book at Chicago University in *Händel-Handbuch* ii p. 213 refers to a reproduction of the Harvard copy, and Yale University Library VG 12 H192 Sa2 1743 is a negative photostat from one of the copies of 1743 Issue 1. A catalogue entry for *NCG Milton.j.Samson at New York Public Library apparently describes a genuine 1743 copy, but this item could not be located in May 2005.

⁵ I take this to be the copy originally deposited with the Inspector of Stage plays (thus suggesting the order of publication for the A and B variants); the Larpent Collection at the Huntington Library also has the deposited pre-performance manuscript copy of the libretto, LA 38.

⁶ This copy has pencil annotations, including brackets round the chorus text 'To dust his glory they would tread' on p.11.

⁷ In that case, we might have expected the '1744' copies to have been marked up with revisions.

⁸ The 1752 word-book from the James S. Hall Collection (now Princeton University Library XB3.0217), listed by Dean as a Tonson issue, is in fact a copy of a dated edition with no imprint. There are at least two such editions, probably produced by provincial printers in connection with performances at the Salsbury Festival and the Three Choirs Festival in 1752; in addition to the copy at the British Library listed by Dean, there is one at the Folger Shakespeare Library, Washington D. C. (145183q).

⁹ The copies of the 1749 edition display a minor typographical variant on p. 8 ('me r ound'/'me round'). The two exemplars at London (GB), Royal College of Music Library XX.G.23(1) and XX.G.19(7) represent one of each type. The copies at Manchester and Cambridge (Rowe Library) have the first reading; those at the British Library and Urbana (both copies) have the second.

¹⁰ For the two Tonson editions of 1759, see Dean, op. cit. p. 360; Handel gave three performances in that year. There is also a Tonson word-book dated 1758, a year in which Handel did not perform *Samson*, which is typographically similar to the first 1759 edition: a copy of this, further to Dean's list, is in the collection of the Historical Society of Pennsylvania, Philadelphia.

¹¹ There are two undated Tonson editions, both of 23 printed pages, but these must have been issued after the latest dated edition, of 1762.

¹² Handel's casts for 1754 and 1755 were identical, except that Guadagni replaced Galli for the alto voice (and thus in the role of Micah).

¹³ This word-book was reproduced for the performances in Berkeley in February 2005, but the facsimile did not show all of the annotations.

¹⁴ The annotations are in ink and pencil, including some for which ink entries have been written over those in pencil. Although some annotations are dated, and some are clearly sequential, it does not seem that the owner simply used pencil in one year and ink in the other.

¹⁵ See Donald Burrows, *Handel and the English Chapel Royal* (Oxford, 2005), pp. 297-8

¹⁶ The series also includes a word-book (not annotated) for *Acis and Galatea*, Castle Society (London), 1749, which is not included in Dean's Appendix C

¹⁷ The items were selected by Vincent Duckles from a larger collection, but it is unclear whether this had originated from a single owner.

¹⁸ *Handel's Dramatic Oratorios and Masques*, pp. 186-7

FROM THE PRESIDENT'S DESK (DECEMBER 2005)

The Board of Directors of the AHS held its annual meeting on Saturday, October 29, 2005 in conjunction with the annual meeting of the American Musicological Society in Washington, D.C. Wendy Heller reported on plans for the 2007 Festival and Conference, which will be held at Princeton from 19-22 April. There will be a call for papers in the next issue of the Newsletter and the list of concerts and other events will appear as soon as details are finalized. Plans are also going forward for 2009, which promises to be a very busy year with international celebrations of the anniversaries of Purcell, Handel, Haydn, and Mendelssohn. In addition to the AHS Festival and Conference, which will most likely take place in March, there will be special events sponsored by the Handel Institute (November Conference in London), the Royal Music Association (April Conference in Oxford), and the Handel House; celebratory editions of the Karlsruhe, London, Göttingen and Halle Handel Festivals; and concerts and other activities that will be announced as the time draws closer.

At its meeting the Board of Directors made two decisions that will directly impact the membership. The first involves a change in the Newsletter. It will still appear three times each year, but beginning in 2006 the issues will be designated Spring, Summer, and Winter rather than April, August, and December. Although they will normally be expected to appear in those months, the Editor will henceforth have the option of printing issues early if they contain time-sensitive information, or late if there is a lack significant content. As always, the Editor encourages submissions of articles, reviews, or concert information from the membership, following the principle that is always better for an editor to have too much material than too little.

The second decision concerns membership dues, which have not increased since 1992. In response to a gradual rise in the costs of running the society, the Board of Directors voted to increase the dues by \$5 in each category except those of Life Member and Institutional Subscriber. These changes are reflected on the renewal form enclosed with this issue of the Newsletter. It is hoped that the members will agree that \$25 for an individual membership and \$15 for a student or retired membership is still good value.

In late November I attended the two-day conference sponsored by the London Handel Institute on "Performing Handel. Then and Now." This was held in the splendid facilities of the newly opened Foundling Museum. Papers were given by at least eight members of the AHS from three different countries, and other members of the society were involved in the planning, running, and attending of the conference. Prior to the conference there was a meeting of the Editorial Board of the *Hallische Händel Ausgabe* which John Roberts and I attended as members nominated by the AHS. I was struck by the fact that recent recordings of at least five Handel operas (*Deidameia*, *Imeneo*, *Lotario*, *Radamisto*, and *Rodelinda*) and countless performances of Handel's works all over the world have been based on recent HHA volumes in the production of which the AHS has played a minor but important role.

Throughout the London conference the publisher Bärenreiter presented a display featuring HHA volumes currently available and also highlighting Christopher Hogwood's splendid facsimile edition of the *Fireworks Music*. On the second day the publisher Novello unveiled the piano/vocal score for Donald Burrows' edition of *Samson*, the newest work in the ongoing Novello Handel Edition. Many of the conference attendees were seen adding various music scores to their already long holiday wish-lists of Handel CDs and DVDs.

The year 2005 was marred by tragedy both at home and abroad. It was, however, a very good year for Handel's music in general and for the AHS in particular. Let us hope that this provides a model for the year 2006.

Graydon Beeks

HANDEL CALENDAR

Due to the number of articles and announcements in this issue of the Newsletter, we are unable to print events for the Calendar. Announcements concerning Handel events from around the world are available by logging onto <http://gfhandel.org/>

THE J. MERRILL KNAPP RESEARCH FELLOWSHIP

The Board of Directors of the American Handel Society invites applications for the 2006 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 studies or other related research. 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 *curriculum vitae*, 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 address below.

Applicants for the 2006 Fellowship must be postmarked no later than March 15, 2006, and should be sent to:

Richard King
School of Music
University of Maryland
College Park, MD 20912

Tel: (301) 405-5523
Fax: (301) 314-9504 (fax, to the attention of Richard King)

(Applications and letters of recommendation may be sent via e-mail to rgking@umd.edu.)

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

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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APPLICATION FOR MEMBERSHIP IN THE AMERICAN HANDEL SOCIETY

Name _____ Date _____

Address _____

City _____ State _____ Zip _____

I agree to have the following listed in a printed Directory of AHS Members (check as appropriate):

Home address Phone number _____ E-mail address _____

Class of Membership (for current calendar year; otherwise, specify future starting year on lines below)

	\$	£	€		\$	£	€
___ REGULAR	25	15	20	___ SPONSOR.....	65	38	55
___ JOINT.....	30	17	25	___ PATRON.....	130	80	110
(one set of publications)				___ LIFE.....	400	250	320
___ DONOR.....	40	23	34	___ SUBSCRIBER (institutions only)	30	20	24
___ STUDENT/RETIRED.....	15	8.5	8				
___ Membership in the Georg-Friedrich-Händel-Gesellschaft: \$30; students \$13.							
___ Friends of the Handel Institute: £15/\$26; students £5/\$10.							

Those paying in dollars should make their checks payable to THE AMERICAN HANDEL SOCIETY and mail to THE AMERICAN HANDEL SOCIETY, School of Music, University of Maryland, College Park, MD 20742. Those paying in sterling should make their checks payable to THE AMERICAN HANDEL SOCIETY and mail to the society at the above address. Those wishing to pay in € should remit to Dr. Manfred Rätzer, Treasurer, Georg-Friedrich-Händel-Gesellschaft, D-06108 Halle (Saale), Germany, and indicate that the payment is for the account for the AHS.

The American Handel Society

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