

# NEWSLETTER

of

## The American Handel Society

Volume V, Number 1

April, 1990

### Newly-discovered Mainwaring Letters

Handel's first biographer, the Rev. John Mainwaring, has remained a shadowy figure. What is known of his life is outlined in Jamie Croy Kassler's article in *The New Grove Dictionary of Music and Musicians*. He was born at Drayton Manor, Staffordshire in about the year 1724, studied at St. John's College, Cambridge, and was ordained in 1748. The following year he was appointed rector of Church Stretton, Shropshire. He was a fellow of St. John's from 1748 to 1788, and in the latter year he became Lady Margaret Professor of Divinity in the University.

In 1760 Mainwaring published anonymously his *Memoirs of the Life of the Late George Frederic Handel*, which was based in part on material supplied by John Christopher Smith, Jr. (or, at the least, "written under [his] inspection"), and included commentary on the music by Robert Price, an avid amateur musician and friend of Smith, and a list of Handel's compositions compiled by James Harris of Salisbury, friend and patron of the composer. No compelling explanation has been advanced as to why Mainwaring should have written such a biography, nor as to how he should have been acquainted with Smith, Price and Harris.

While investigating late-18th-century collectors of Handel's music I happened upon a series of letters by and concerning Mainwaring in the Staffordshire Record Office (MSS D1413/1 and D1413/2) which add a few details to his biography. They originated in the circle of Sir Edward Littleton (circa 1725–1812), of Pillaton Hall near Penkridge, longtime MP for Staffordshire. Littleton succeeded his uncle as 4th Baronet in January 1742 and enrolled at Cambridge in 1744. While there he formed a firm friendship with his tutor and future Bishop of Worcester, Richard Hurd, and others with the writers William Mason and Thomas Neville. During the 1745 Rebellion he left Cambridge to raise and captain a company in Lord Gower's Regiment, and apparently did not return to complete his degree.

There is no evidence in the correspondence I have read that Sir Edward was interested in music, although his wife, the former Frances Horton of Catton, Derby, was praised by Hurd for her harpsichord playing and he stayed with the Birmingham organist Barnabas Gunn in March 1746. His younger brother Fisher Littleton (died 1800), a student at Cambridge in 1749 and later a barrister, was however an avid harpsichordist and an ardent Handelian who was said to have known the composer in the 1750s and to have hosted him on visits to Teddesley Hall, Staffs. Fisher Littleton was undoubt-

*continued on page 5*



Courtesy of the Viscount FitzHarris

*Handel by Philippe Mercier, c. 1730.*

### Maryland Handel Festival: November 9–12, 1989

The Maryland Handel Festival, held on the campus of the University of Maryland in College Park and sponsored by the University with additional support from the National Endowment for the Arts, Maryland State Arts Council, and the Prince George's Arts Council, marked its ninth year in 1989 with a series of concerts and conference sessions focusing on Handel's use of language and texts. The featured work in the Festival's ongoing chronological survey of Handel's oratorios was *The Story of Semele*, and participants were also given a chance to hear Act I of John Eccles's setting of the same Congreve libretto. Because the Festival played host to a meeting of the editorial board of the Hallische-Händel-Ausgabe, there was a decidedly international flavor to the list of participants.

Under an arrangement inaugurated at the 1989 Festival, the American Handel Society has assumed responsibility for

*continued on page 6*

## Gerald Coke (1907–1990)

On Tuesday, January 9, 1990 Gerald Coke, CBE died at his home, Jenkyn Place in Hampshire. As a student at New College, Oxford, he began collecting Handelian including scores (both printed and manuscript), books, librettos, paintings, letters (including the Jennens-Holdsworth correspondence) and memorabilia, amassing the largest such collection in private hands. His Handel libretto collection is one of the most extensive anywhere. Over the years scholars have come to appreciate the quality and depth of the collection which ranged from the most current literature to one of the holograph copies of Handel's will. An illustrated catalogue was issued in conjunction with an exhibition mounted during the Handel Tercentenary in 1985, and much of the collection is now available on microfilm (see *Newsletter*, April 1988, p.5).

Coke was marvelously generous in allowing scholars access to his collection. My own introduction to him was typical. Prof. Merrill Knapp told me that he believed that Coke owned a contemporary manuscript copy of *Esther*—one which I was trying to find. In a typically prompt response to a written inquiry about the copy, he told me that not only did he have the copy in question, but he had two others which he thought I might find interesting. In fact, one of the two turned out to be a rather important early copy that, up to that time, was unknown to scholars. Moreover, he arranged to have all three filmed for me, and suggested that when next I was in England, I should come out to examine them.

Scholars who took the train to Bentley, the village where Jenkyn Place is located, were invariably met at the station, and because the house was more than walking distance from a pub, were always invited for lunch. No one who has had the privilege of lunching with the Cokes will forget their graciousness, and the exquisite pleasure of gazing at the beautiful porcelain collection in vitrines placed along the dining room walls. If there was time, one had the opportunity to take a turn through the gardens they had created—gardens so beautiful and so famous, that they are regular features of garden tours in the Southern Counties.

Coke was a very successful businessman, and in addition to his activities as a collector and his endless concern for his beloved gardens, he was one of the founders of the Glyndebourne Arts Trust and its chairman until 1975. He served as a director of the Royal Opera House, Covent Garden, a director of the Royal Academy of Music, a governor of BBC, Deputy Lieutenant for Hampshire, and Justice of the Peace. At the end of its obituary, the *Daily Telegraph* wrote "Why he was not made a life peer, given his achievements in trade and music, heaven and those empowered to bestow such an honour only know." All who knew him will agree, but we also know that Gerald Coke, a truly modest man, would have been embarrassed by the suggestion.

Howard Serwer

## Recent Handel Recordings

This list contains issues devoted wholly or mostly to Handel's music that were released since David Edelberg's list was printed in the April 1988 *Newsletter* or for which information is only now available. Rereleases in compact disc format of older recordings have been included only if they seem of particular interest.

### Handel and Mozart Arias

—from *Rinaldo* (HWV 7), *Giuleo Cesare* (HWV 17), *Alcina* (HWV 34), *Giustino* (HWV 37), *Serse* (HWV 40), and *Rodelinda* (HWV 19)

Jochen Kowalski, countertenor

Kammerorchester, "Carl Philipp Emanuel Bach"

Hartmut Haenchen, conductor  
Capriccio 10213 (1 CD)

### Robert White Sings Handel Arias

—from *Rinaldo* (HWV 7), *Serse* (HWV 40), *Acis and Galatea* (HWV 49), *Messiah* (HWV 56) and *St. Cecilia Ode* (HWV 76)

Robert White, tenor

City of London Baroque Sinfonia

Ivor Bolton, conductor

Virgin VC7-90796-2 (1 CD)

### Bach/Handel Arias

—from *Rinaldo* (HWV 7), *Giuleo Cesare* (HWV 17), *Atalanta* (HWV 35), *Messiah* (HWV 56), *Samson* (HWV 57) and *Alexander's Feast* (HWV 75)

Arleen Augér, soprano

The Mostly Mozart Orchestra 1985

Gerard Schwartz, conductor

Delos DE-3026 (1 CD)

### *Il Pastor Fido* (1734 version) (HWV 8c)

Paul Esswood, countertenor

Katalin Farkas, soprano

Márta Lukin, mezzo-soprano

Gábor Kállay, tenor

Mária Flohr, mezzo-soprano

József Gregor, bass

Savaria Vocal Ensemble, Capella Savaria

Nicholas McGegan, conductor

Hungariton Antiqua HCD 12912-13 (2 CDs)

### *Giuleo Cesare* (in German) (HWV 17)

Lucia Popp, soprano

Christa Ludwig, mezzo-soprano

Fritz Wunderlich, tenor

Walter Berry, baritone

Karl Christian Kohn, bass

Bavarian Radio Chorus

Munich Philharmonic Orchestra

Ferdinand Leitner, conductor

Melodram 37059 (3 CDs)

### *Alessandro* (HWV 21)

Anita Terzian, mezzo-soprano

Phoebe Atkinson, soprano

Lola Watson, soprano

Perry Price, tenor

Thomas Poole, tenor

Betty Jean Rieders, alto

Norman Thomas, bass

Sinfonia Varsovia

Mieczyslaw Nowakowski, conductor

Studios Classique (Dist. Koch-Records Int.)

SC100303 (3 CDs)

### *Alcina* (HWV 34)

Joan Sutherland, soprano

Fritz Wunderlich, tenor

Jeanette Van Dijk, soprano

Norma Proctor, alto

Nicola Monti, tenor

Thomas Hemsley, baritone

Cologne Radio Chorus and Orchestra

Ferdinand Leitner, conductor

Verona 27001/13 (3 CDs)

Live recording of Cologne Radio, 1959.

Arleen Augér, soprano  
Eiddwen HARRY, soprano  
Della Jones, mezzo-soprano  
Kathleen Kuhlmann, alto  
Patrizia Kwella, soprano  
Maldwyn Davies, tenor  
John Tomlinson, bass  
City of London Baroque Sinfonia  
Richard Hickox, conductor  
EMI Angel DSD-3985 (4 CDs)

*Xerxes (Serse)* (HWV 40)

Anita Terzian, mezzo-soprano  
Anna Teal, soprano  
Deborah Cole, soprano  
Phoebe Atkinson, soprano  
Sarah Schumann-Hanney, mezzo-soprano  
Norman Anderson, bass  
Ryan Allen, bass  
Amadeus Orchestra  
Agnieszka Duczmal, conductor  
SC 100-300 (3 CDs)

*Acis and Galatea* (HWV 49a)

Julianne Baird, soprano  
Grayston Hirst, tenor  
John Ostendorf, bass  
Stephen Oosting, tenor  
Jeffrey Dooley, countertenor  
Amor Artis Orchestra  
Johannes Somary, conductor  
Newport Classic NCD-60045/1-2 (2 CDs)

——(in German; Mozart orchestration) (HWV 49a)

Edith Mathis, soprano  
Anthony Rolfe-Johnson, tenor  
Robert Gambill, tenor  
Robert Lloyd, bass  
Austrian Radio Chorus and Orchestra  
Peter Schreier, conductor  
Orfeo C-133852H (2 CDs)

Vocal and Instrumental Chamber Music

—"Hush, ye pretty warbling Quire" from *Acis and Galatea* (HWV 49a), *Nel dolce dell'oblio* (HWV 134), Nine German Arias (HWV 202-210), Trio Sonata in c minor, Op. 2 no. 1a (HWV 386a)

Christina Hogman, soprano  
I Quattro Temperamenti  
BIS Cd-403 (1 CD)

*Messiah* (HWV 56)

Arleen Augér, soprano  
Anne Sofie von Otter, alto  
Michael Chance, countertenor  
Howard Crook, tenor  
John Tomlinson, bass  
The English Concert and Choir  
Trevor Pinnock, conductor  
DGG Archiv 423 630-2 (2 CDs)

## Handel Calendar

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

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

**Alcina.** A. Augér, Jones, Kuhlmann, Reinhardt; Les Arts Florissants; dir. J.M. Villegier, cond. W. Christie **May 10, 13, 15, 18, 24:** Grand Théâtre, Geneva, Switzerland. (41) 22 21 23 18. **June 18, 20, 22, 24:** Théâtre du châtelet, Paris, France. (33) 1 40 28 28 28.

**Joshua.** C. Loverde, S. Rickards, F. Hofmeister, J. Weaver; Basically Bach Orch. & Chorus (period insts.); cond. D. Robinson **May 18:** Cathedral of St. James, Chicago, IL; **May 19:** 1st Cong. Church, Evanston, IL; **May 20:** 1st United Meth. Church, Oak Park, IL. Basically Bach, P.O. Box 479, Chicago, IL 60690. (312) 334-2800.

**Royal Fireworks Music.** with historical fireworks by Ruggieri USA, also **Water Music.** Grande Bande, cond. F. Renz. **May 30:** Wolftrap Farm Park for Perf. Arts, Vienna, VA 22180. (800) 448-9009; **June 1:** San Antonio Arts Festival, Hemisfair Park, San Antonio, TX. (512) 226-1759.

**London Handel Festival.** Incl. *Judas Maccabaeus*, *Notte placida*, ballet suite from *Florendo e Daphne*, Boyce: *Solomon*, "A Vauxhall Gardens Entertainment." Soloists, London Handel Choir & Orch., dirs. D. Darlow and Roy Goodman. **May 30–June 12.** The Administrator, London Handel Orch., 31 Davies St., London W1Y 1FN, England. (01) 629 3391.

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

**Göttinger Händel-Festspiele.** 70th Anniversary celebration. Incl. *Rodelinda*, and *Floridante*. **June 1–6.** Göttinger Händel-Gesellschaft e.V., Hainholzweg 3-5, 3400 Göttingen, Federal Republic of Germany, att'n: Frau E.M. Starke. 05 51 / 5 67 00.

**Berkeley Festival & Exhibition: Music in History.** Incl. **June 15:** *La Resurrezione*, J. Nelson, P. Spence, L. Saffer, J. Thomas; Philharmonia Baroque Orch; cond. N. McGegan, Hertz Hall. **June 10–17.** BF&E, CALPerformances, 101 Zellerbach Hall, Univ. of Calif., Berkeley, CA 94720. (415) 642-9988.

**Handel in Oxford.** Incl. *Athalia*, *Messiah*, Foundling Hospital Anthem, Utrecht Te Deum and Jubilate, organ concertos. **June 30–July 11.** Music at Oxford, 6a Cumnor Hill, Oxford OX2 9HA, England. (0865) 864056.

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

Calendar from page 3

**Holland Festival Early Music Utrecht.** Incl. Handel as one of festival themes. **Aug. 24–Sept. 2.** HFEMU, Postbox 734, 3500 AS Utrecht, Netherlands. 31 30 34 09 21.

**Maryland Handel Festival and Conference.** Incl *Agrippina*, *Joseph* and conference "Handel and his Performers" and "Handel and the Old Testament." **Oct. 30–Nov. 4.** MHF, Dept. of Music, Univ. of MD, College Park, MD 29742. (301) 454-5265.

**Bach-Fest '90.** Incl. **Nov. 13:** Keiser: *Croesus*, R. Schwarz, cond.; **Nov. 15:** *Saul*, S. Greenberg, I. Verebics, D. Ragin, N. van der Meel, P. Lika; Gächinger Kantorei & Bach-Collegium Stuttgart; cond. H. Rilling **Nov. 13–19.** BF 90, c/o Bell'Arte GmbH, 8000 München, 2, Marsstrasse 74, Federal Republic of Germany. (089) 123 36 92.

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

**Göttinger Händel-Festspiele. June 7–11, 1991.** Göttinger Händel-Gesellschaft e.V., Hainholzweg 3-5, 3400 Göttingen, Federal Republic of Germany, att'n: Frau E.M. Starke. 05 51 / 5 67 00.

Gillian Fisher, soprano  
James Bowman, countertenor  
John Mark Ainsley, tenor  
Michael George, bass  
Choir of New College, Oxford  
The King's Consort  
Robert King, conductor  
Hyperion CDA 66315

*Alexander's Feast* (1751 Version) (HWV 75)  
Concerto Grosso in C (HWV 318)

Donna Brown, soprano  
Nigel Robson, tenor  
Carolyn Watkinson, alto  
Ashley Stafford, countertenor  
Stephen Varcoe, bass  
Monteverdi Choir and English Baroque Soloists  
John Eliot Gardiner, conductor  
Philips 422 053-2 (2 CDs)

Handel in Italy: Italian Solo Cantatas

—*Dalla Guerra Amorosa* (HWV 102a), *Mi palpita il cor* (HWV 132b), *Spande ancor il mio dispetto* (HWV 165), *Pastorella vagha bella* (attrib. Telemann), Trio Sonata in g minor (HWV 393)

Julianne Baird, soprano  
John Ostendorf, bass-baritone  
Lisa Sandow Lyons, violin  
Virginia Brewer, oboe  
Loretta O'Sullivan, cello  
Eric Milnes, harpsichord  
Newport Classic NCD 60043 (1 CD)

Recordings from page 3

Emma Kirkby, soprano  
Emily van Evera, soprano  
Margaret Cable, alto  
James Bowman, countertenor  
Joseph Cornwell, tenor  
David Thomas, bass  
Taverner Choir and Players  
Andrew Parrott, conductor  
EMI-Reflexe CDS7-49801 2 (2 CDs)

(Choruses in English) (HWV 56)

Capella Istropolitana  
Bratislava City Choir  
Jaroslav Krček, conductor  
Naxos 8.550317

*Jephtha* (HWV 70)

Nigel Robson, tenor  
Lynne Dawson, soprano  
Anne Sofie von Otter, alto  
Michael Chance, countertenor  
Stephen Varcoe, baritone  
Ruth Holton, soprano  
Monteverdi Choir and English Baroque Soloists  
John Eliot Gardiner, conductor  
Philips 422 351-2 (3 CDS)

Music for Ceremonial Occasions

—*Birthday Ode for Queen Anne* (HWV 74), "*Caroline*" Te Deum in D Major (HWV 280), *Sing Unto God* (HWV 263)

A Vauxhall Gardens Entertainment

—*Armida abbandonata* (HWV 105), Sonata à 5 (HWV 288), Organ Concerto in F, No. 13 (HWV 295)

Emma Kirkby, soprano  
Charles Medlam, viola da gamba  
Nicholas Parle, organ  
London Baroque Orchestra  
Charles Medlam, conductor

Also Boyce: Concerto Grosso in e minor, Arne: *Delia*, and Abel: *Frena le belle lagrime*.

EMI CDC 7497992 (1 CD)

*Dixit Dominus* (HWV 232)

*Nisi Dominus* (HWV 238)

*Salve Regina* (HWV 241)

Arleen Augér, soprano  
Lynne Dawson, soprano  
Diane Montague, alto  
Leigh Nixon, tenor  
John Mark Ainsley, tenor  
Simon Birchall, bass  
Choir of Westminster Abbey and Orchestra  
Simon Preston, director  
DGG Archiv 423 594-2 (1 CD)

Carmelite Vespers

—*Dixit Dominus* (HWV 232), *Haec est regina virginum* (HWV 235), *Laudate pueri* (HWV 236), *Nisi Dominus* (HWV 238), *Saeviat tellus* (HWV 240), *Salve regina* (HWV 241) and *Te decus virgineum* (HWV 243)

Emma Kirkby, Jill Feldman, Emily van Evera, sopranos  
Margaret Cable, Mary Nichols, altos  
Joseph Cornwell, tenor  
David Thomas, bass  
Taverner Choir and Players  
Andrew Parrott, conductor  
Also chant for Second Vespers, Feast of Our Lady of Mount  
Carmel  
EMI-Reflexe CDS 7 49749 2 (2 CDs)

Chandos Anthems, vol. I, 1, 2, 3 (HWV 246-248)  
Lynne Dawson, soprano  
Ian Partridge, tenor  
Michael George, bass  
The Sixteen Choir and Orchestra  
Harry Christophers, director  
Chandos CHAN 8600 (1 CD)

---

vol. II, 4, 5, 6 (HWV 249b, 250a, 251a)  
Lynne Dawson, soprano  
Ian Partridge, tenor  
The Sixteen Choir and Orchestra  
Harry Christophers, director  
Chandos CHAN 0504 (1 CD)

---

vol. III, 7, 8, 9 (HWV 252-254)  
Patrizia Kwella, soprano  
James Bowman, countertenor  
Ian Partridge, tenor  
Michael George, bass  
The Sixteen Choir and Orchestra  
Harry Christophers, director  
Chandos CHAN 0505 (1 CD)

---

vol. IV, 10, 11 (HWV 255, 256a)  
Lynne Dawson, soprano  
Ian Partridge, tenor  
The Sixteen Choir and Orchestra  
Harry Christophers, director  
Chandos CHAN 0509 (1 CD)

---

Coronation Anthems (HWV 258-261)  
*Judas Maccabaeus* (HWV 63) (excerpts)  
Joan Rodgers, soprano  
Catherine Denley, alto  
Anthony Rolfe-Johnson, tenor  
Robert Dean, bass  
Academy of St. Martin-in-the-Fields  
Neville Marriner, conductor  
Philips 412 733-2

---

Organ Concertos Op. 4 nos. 2, 4, 5 (HWV 290, 292, 293), Op.  
7 no. 1 (HWV 295), and no. 13 (HWV 306)  
Hans Georg Pflüger, organ  
Württembergisches Kammerorchester  
Jörg Faerber, director  
Bayer Records BR 100-020

## Mainwaring from page 1

edly responsible for the sets of performing parts to several of Handel's oratorios which were in the Littleton family possession in 1947 when Percy Young published the first edition of his Handel biography, and which are now divided between the Library of Congress and the Staffordshire Record Office. Young cites a family tradition that Handel performed on occasion with Fisher Littleton's amateur band in concerts given at Teddesley Hall.

The Littleton correspondence shows that Mainwaring formed a friendship with Sir Edward while a student at Cambridge which lasted until at least January 12, 1797 when the last of his seven letters to Sir Edward is dated. He wrote to Sir Edward from St. John's on October 20, 1746 that he was studying French, and visited Sir Edward at Pipe-Ridgeware, Staffs. on at least one occasion in August 1748, at which time Fisher Littleton was one of the company. The tone of Mainwaring's letters may indicate that the friendship was warmer on his side than on Sir Edward's. Other letters from Hurd and Mason supply some details, but the picture remains unclear.

There is a January 1747 reference to Mainwaring having been appointed Deputy Steward of Tamworth by an unnamed patron, but there is no further mention of this position. At some point in early 1749 Mainwaring experienced a crisis which undermined his health, but just what that crisis was is unexplained. In April 1750 he intended travelling to Aix-la-Chapelle in hopes of restoring his constitution, and in July 1750 he writes from there describing to Sir Edward his journey via Paris, Cambrai, Valenciennes, Mons, Brussels and Liège. On August 11, 1750 he reports that he has made a miraculous recovery, and in several letters from September 1750 he anticipates a journey to Italy and hopes that Sir Edward will be able to join him. The only remaining letter is from 1797, and in it Mainwaring thanks Sir Edward for his continuing friendship.

We learn little of Mainwaring the man from these letters beyond his devotion to Sir Edward, his indifferent state of health, and his resentment of his ties to an unnamed party (who may be the patron mentioned above). We hear that he attended an opera in Paris and disliked the music intensely; that he was enthusiastic about seeing Shakespeare on the stage; and that he visited Sussex with Hurd in June 1756 for a brief vacation. The name of Handel is never mentioned, nor those of Smith, Price or Harris.

What are we to make of this new information? Was there some connection between the Edward Littleton-Richard Hurd circle and the Price-Stillingfleet-Smith circle? Was Fisher Littleton the source of Mainwaring's interest in Handel and his connection with the composer's circle? Donald Burrows has pointed out much of the material on Handel's early life found in the *Memoirs* must have derived directly from Handel, himself, perhaps in interviews conducted during the 1750s. He also suggests that these interviews might have been conducted by someone other than one of the John Christopher Smiths (see "Handel and Hanover" in Peter Williams, ed., *Bach, Handel, Scarlatti. Tercentenary Essays*, Cambridge University Press, 1985, p. 36-38). Could the interviews have been conducted by Fisher Littleton? Was there a group of Cambridge Handeliens, perhaps centering on John Randall (1717-1799) active there from at least 1744 and Professor of Music in the University from 1755, who as a Chapel Royal chorister had sung in the 1732 performances of *Esther*? Perhaps further investigation in these areas will finally bring the Rev. Mr. Mainwaring out of the shadows.

Graydon Beeks

continued on page 6

## Maryland from page 1

the planning of the conference sessions. The program began with the third annual American Handel Society Lecture given by Prof. Dr. Bernd Baselt of the Martin Luther University, Halle/Wittenberg, and entitled "The War of the Spanish Succession, Italy, and Handel." This detailed survey of first decade of the 18th century provided the background for the first conference session, entitled "Handel and His Texts" and moderated by Andrew Porter, which included papers by Terence Best, "Handel and the Italian Language;" J. Merrill Knapp, "Aaron Hill and the London Theatre of his Time;" and Donald Burrows, "Reading the Metre: Literary Aspects of the Handel Libretti of Jennens and Morell." Best presented convincing arguments, based on his recent work with the libretto to *Tamerlano*, for not assuming that grammatical peculiarities in Handel's texts are necessarily the result of mistakes by the composer. Knapp surveyed the theatrical scene during Handel's first years in London, while Burrows—whose paper drew the most spirited response—contrasted the styles of two of Handel's later librettists, Charles Jennens and Thomas Morell, and the composer's responses to their texts.

The second conference session, also chaired by Porter, included papers by William D. Gudger, "The Birth of Handel's 'Twin' Oratorios of 1741: Aspects of his Compositional Process in *Messiah* and *Samson*;" David Ross Hurley, "The Summer of '43;" C. Steven LaRue, "Metric Reorganization as an Aspect of Handel's Compositional Procedures;" and George Buelow, "The Concept of Melodic Modules in Handel's Compositional Procedures." Gudger discussed ways in which Jennens and Newburgh Hamilton created their librettos from the Bible (using the lectionary to the Book of Common Prayer) and Milton's *Samson agonistes* and other poems respectively. He also suggested additional sources of musical borrowings in both oratorios, most notably from Porta's *Numitore*. Hurley and LaRue, who are both completing dissertations at the University of Chicago on Handel's compositional processes, presented detailed and extremely interesting analyses of changes the composer made in a number of works (including especially *Semele* and *Joseph* in Hurley's paper) during the course of composition and suggested reasons for those changes. Buelow advanced a possible theoretical background for Handel's compositional techniques, based on Johann Mattheson's discussion of forming melodies from small melodic cells in his *Der vollkommene Capellmeister* of 1739.

The first annual meeting of the members of The American Handel Society, Inc., took place on Saturday, November 11, at 2:00 p.m. The Treasurer presented a report on the finances of the organization, and noted that the number of individual members stood at 165 with an additional 18 institutional members. He reminded the members that when the number of members rises above 200, the officers of the society and the members of the Board of Directors will be elected by the membership. Other issues discussed included future plans for publications, the new relationship between the society and the Maryland Handel Festival alluded to above, and efforts to make life easier for prospective members who have limited access to United States currency. Copies of the minutes and information concerning the society's subsequently-established account at Barclay's Bank, London, which will allow payments to the society by means of Eurocheques, may be obtained from the Secretary/Treasurer of the Society, Howard Serwer.

The musical activities of the Festival were reviewed by Andrew Porter in the December 4, 1989 issue of *The New Yorker*. It only remains to commend the Festival organizers for assembling the distinguished panel consisting of Howard Mayer Brown, Shirley Strum Kenny, Mary Ann Parker, and Calhoun Winton to discuss the topic of "*Semele*: Opera or Oratorio?" immediately before the performance of Handel's *Semele*, and for their continued policy of presenting each featured work in

the form in which it was first given by Handel, and of providing the members of the audience with facsimiles of the original libretto. Once again Handel's judgment was vindicated and *Semele*, which might paradoxically have seemed shorter with two intermissions rather than a single one after Part I, came across as a masterfully proportioned as well as a very moving work. Several Handelians commented that they have never before heard *Semele*'s first aria, "The Morning Lark to mine accords his Note," performed in context since it is habitually cut, presumably because it seems on paper to be an excessively long and not especially interesting *da capo* aria. Yet as sung by Gillian Fisher and conducted by Paul Traver it provided a necessary piece of the complete musical portrait of *Semele* and focused Part I firmly on her rather than on the subsidiary characters of Ino and Athamas. Together with the Ouverture it establishes from the outset that Handel's *Semele* is an English Opera of a far greater scope than either Congreve or Eccles could have imagined.

The Editor

## Recordings from page 5

——Op. 7 nos. 5, 6 (HWV 310, 311), and nos. 13–15 (HWV 295, 296, 304)

Josef Bucher, organ  
Warsaw Chamber Orchestra  
Karol Teutsch, director  
Vivace G-518

Concerti Grossi, Op. 3 (HWV 312-317)

David Stepner, violin  
Stanley Ritchie, violin  
James David Christie, organ  
Handel & Haydn Society Orchestra  
Christopher Hogwood, conductor  
L'Oiseau Lyre 421-729-2 (1 CD)

Concerti Grossi, Op. 6 nos. 1–4 (HWV 319-322)

Paul Nicholson, harpsichord  
Guildhall String Ensemble  
RCA 7895-2-RC (1 CD)

——nos. 5–8 (HWV 323-326)

Paul Nicholson, harpsichord  
Guildhall String Ensemble  
RCA 7907-2-RC (1 CD)

——nos. 9–12 (HWV 327-330)

Paul Nicholson, harpsichord  
Guildhall String Ensemble  
RCA 7921-2-RC (1 CD)

*Water Music* (complete) (HWV 348-350)

Philharmonia Baroque Orchestra  
Nicholas McGegan, director  
Harmonia Mundi France HMA 1907010 (1 CD)

Trio Sonata in G Major, Op. 5 no. 4 (HWV 399)

Tafelmusk Baroque Soloists  
CBC Enterprises MVCD 1031 (1 CD)  
Also Music of Bach, Rosenmüller, Biber

Harpsichord Suites (1720) nos. 1–8 (HWV 426-433)

Scott Ross, harpsichord  
Erato/WEA 2292-45452-2

Gregory Wrenn

## Book Discounts—A Reminder

Because of changes in shipping costs and rates of exchange, the prices of printed items discounted to members of the Society have been revised and the new amounts are given on the order form found on page 6 of the Newsletter. The Society has recently received several copies of Cecil Hill's pre-edition study of *Imeneo* which it offers to members for \$18.00. Please remember that orders for this book and for all items marked by an asterisk on the order form must be accompanied by a check in the amount of the purchase price. There is no additional shipping charge for these items.

## Performance Materials Wanted

Society member Bruce Wetmore is in search of performing parts and singing translations to the cantatas *Aminta e Fillide: Arresta il passo* (HWV 83) and *Apollo e Dafne: La terra è liberata* (HWV 122).

Bruce Wetmore  
2447 Washington Street 2  
San Francisco, CA 94115-1852  
(415) 346-5258

## Call for Contributions

The Editor renews his call for contributions to the Newsletter as there is far too much from his pen in this issue. Contributions are especially encouraged in fields complementary to Handelian music studies, particularly theatre, literature and the visual arts. Reviews of publications and performances will also be considered, as will conference reports. Editorial correspondence should be directed to him at the following address:

Graydon Beeks  
Music Department  
104 Thatcher Music Building  
Pomona College  
Claremont, CA 91711

## Contributors to this Issue

Graydon Beeks is Director of Music Programming and Facilities and Associate Professor of Music at Pomona College and editor of the AHS Newsletter.

Howard Serwer is Professor of Music at University of Maryland College Park and Secretary/Treasurer of the AHS.

Gregory Wrenn is a senior music major at Pomona College where he studies violin with Yoko Matsuda.

# The American Handel Society

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

## DIRECTORS AND OFFICERS

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

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

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

## APPLICATION FOR MEMBERSHIP IN THE AMERICAN HANDEL SOCIETY

Name \_\_\_\_\_ Date \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

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

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

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