

NEWSLETTER

of

The American Handel Society

Volume IV, Number 2

August, 1989

Handeliana

Certainly one of the most intriguing aspects of Handel's autograph manuscripts is the wealth of corrections, revisions, and alterations they contain. Anyone familiar with the autographs or the many manuscript studies devoted to them is aware of the valuable information they contain about Handel's compositional process. Beyond their purely academic interest, however, is their significance as a record of certain aspects of Handel's personality: his handwriting, his haste or relative leisure in composing a passage, even his reluctance to waste paper.

Among the various features of Handel's actual writing process are the variety of techniques he used to alter what he had written. Most often, he simply crossed out what he wished to change, continuing on or cueing to another point in the manuscript, depending upon the point at which he made the change and its extent. In many instances, the different ways in which Handel altered his scores are our only means of determining the chronology of a series of changes within a piece.

If the alteration was small enough, however, and occurred to Handel immediately, he frequently smeared the not-yet-dry ink with his finger, thumb, or even the palm of his hand. Such a technique would seem to obliterate the writing that had been smeared, but the ink first set to paper usually managed to soak in enough to leave an impression of what he had written (these notes appear darker than the thinner, smeared ink). Furthermore, the spreading of the ink made it dry very fast, so it is no surprise that out of the hundreds of times Handel corrected his work in this manner, in at least one instance he managed to leave an impression of part of his thumb.

In the autograph manuscript of *Scipione* (British Library, Royal Music Library, RM 20.c.6), on the upper right hand corner of folio 64r, Handel shows us something of what his left thumbprint looked like when he made a minor alteration to the first violin part in the B section of the aria "Scoglio d'immota fronte" (see facsimile—especially the left side of the smear). The alteration itself is straightforward: Handel had begun to arpeggiate a B minor chord on the downbeat of the



Handel's thumbprint in the autograph of "Scoglio d'immota fronte" from Scipione (GB-Lbl Ms RM 20.c.6, fol. 64). By permission of the British Library.

1989 AHS Membership Meeting

The first meeting of the members of The American Handel Society will take place November 9–12, 1989 in conjunction with the Maryland Handel Festival at the University of Maryland, College Park. Situated just outside of Washington D.C., the Festival has been sponsored by the University since 1981. The Festival will tender a reception for members of the AHS on Saturday evening after the concert, and offers members of the society tickets to individual concerts at a 15% reduction in price (the subscription price to the full series of concerts is already discounted). In addition, members of the AHS will receive the special festival rate at the Best Western motel (with its indoor swimming pool) adjacent to the College Park campus.

continued on page 3

continued on page 4

Internationale Händel-Akademie Karlsruhe: June 3–4, 1988 and March 3–4, 1989

Together with Halle and Göttingen, Karlsruhe is steadily emerging as an important third addition to the constellation of German cities fostering Handel performance and research. This year's gathering marked a fourth annual meeting of a wide spectrum of both performers and musicologists. The caliber of artist participation in the Händelfestspiele des Badischen Staatstheater Karlsruhe was high, with a roster of performers which included Bob van Asperen (harpsichord), Anner Bylisma (baroque cello), Jürgen Hübscher (lute) and Paul Esswood (countertenor) among others. Featured works in 1988 were *Rodrigo* and *Belshazzar*; in 1989 they were *Imeneo*, *Belshazzar* and *Saul*. The Internationale Händel-Akademie Karlsruhe, as the musicological proceedings are termed, witnessed a continuation of symposia initiated in 1988 by Hans Joachim Marx and dedicated to exploring various facets of *Aufführungspraxis* as related to Handel's oratorio and opera output. While last year's sessions focused upon aspects of dramatic and scenic interpretation in Handel's stage works, this year's concentrated on matters bearing more directly upon musical interpretation.

The 1988 symposium began with a session chaired by Professor Marx entitled "The Dramaturgical in Handel's Operas and Oratorios," which included papers by Bernd Edelmann (Munich), "Der Tod in den Opern und Oratorien Händels;" Reinhold Kubik (Vienna), "Das Dramatische in Händels *Giulio Cesare*;" J. Merrill Knapp (Princeton), "*Alessandro* and *Admeto*—Handel's Dramatic Balance between Three Leading Artists;" and Karin Zauft (Halle/Saale), "Händels Opernensemble—Ausdruck einer neuen Musikdramatik im 18. Jahrhundert, dargestellt am Beispiel *Partenope* von 1730." Papers given the following day under the heading "How does one justify staged performances of Handel's oratorios?" included Hans Joachim Marx (Hamburg), "Anmerkungen zu einigen szenischen Oratorien-Aufführungen im 18. Jahrhundert;" Joachim Herz (Dresden), "Das Dramatische in Händels Oratorien;" Jean Louis Martinoty (Paris), "Zu meinen Inszenierungen Händelscher Werke;" Silke Leopold (West Berlin), "Über das Dramatische in den Oratorien Händels;" and Thomas Delektat (Köln), "Wodurch rechtfertigen sich szenische Aufführungen von Oratorien Händels?" The session was chaired by Imre Fabian (Zurich).

This year's symposium began with a session entitled "Performance practice in Handel's Operas," again chaired by Professor Marx. Helmut Hucke (Frankfurt) led off with his contribution "Händels Oper und der 'musikalische Text'." This was followed by Hartmut Krones (Vienna), "Tempoprobleme by Händel unter besonderer Berücksichtigung von Affektenlehre und Rhetorik;" Ellen Harris (Chicago), "The Relations of Baroque Vocal Production and Dynamics to Handel's Text Setting;" and Reinhard Wiesend (Würzburg), "Die Siciliana als Vortragsart." The final session was chaired by Hartmut Becker (Karlsruhe) and fell under the

heading "Problems relating to performance practice in present-day Handel opera." Panel members and topics included Anner Bylisma (Amsterdam), "Zu einigen Violoncello-Partien bei Händel;" Paul Esswood (London), "Zur vokalen Besetzung in Händels Opern;" Christian Kluttig (Halle/Saale), "Aufführungspraxis der Händel-Oper am Landestheater in Halle/Saale;" Nicholas McGeagan (San Francisco), "Über Aufführungspraxis Händelscher Werke;" Charles Farncombe (London), "Über das Dirigieren von Händel-Opern;" and Imre Fabian (Zurich), "Zur Rückgewinnung der Händel-Oper auf der heutigen Bühne."

The publication of all the papers listed above has been announced for 1990 and will appear as the third volume of the series Veröffentlichung der Internationalen Händel-Akademie Karlsruhe under the title *Bericht über die Symposien der Internationalen Händel-Akademie Karlsruhe 1988 und 1989*. As in the previous two volumes of this series, the editor is Hans Joachim Marx and the publisher is Laaber.

Michael J. Spudis

Göttingen Festival: June 9–14, 1989

The Göttinger Händel-Festspiele presented Handel's *Saul* as its featured work this year. One can have nothing but praise for the performance, directed by John Eliot Gardiner—two performances, in fact, necessitated by Philips' plan to release it on CD. The version presented was that of Handel's first run, something now fairly easy to do as a result of the memorandum prepared by Anthony Hicks for the Maryland Handel Festival production in 1986. I attended both performances and found it fascinating to see the adjustments made between the two. Gardiner seated his soloists behind the orchestra and in front of the chorus, having them rise and come to center stage to perform or to be addressed by other singers even though they might not sing a note at that time. On the first night, *Saul*, ably sung by Alastair Miles, remained seated on stage following his scene with the Witch of Endor, listening, head down, to the reports of his demise. In the second performance, he exited slowly and with great presence at the conclusion of the Endor scene, producing a fine dramatic effect. The remaining soloists were also of superb quality, and even more impressive was the fact that the members of the Monteverdi Choir who sang the secondary roles would themselves make an extremely fine group of principals for a performance of the oratorio.

The Festival also presented *Susanna* in a staged performance at Göttingen's Deutsches Theatre, a house seating about 800. The decision to stage the work was based in part on the very large number of *da capo* arias in the oratorio and the fact that the chorus has little to do. Though Handel never staged any of his oratorios, one is always curious about the effect of staging a work such as this. Unfortunately, the stage director exhibited so little understanding of musical theater (let alone baroque theater), that no conclusions could be drawn about the suitability of the work for staging. The director seemed

intent on keeping everyone in motion at all times, especially when there was a chance to upstage a principal singing an aria. One assumes the director hates music and tried to make most of it psychologically inaudible. "Business, business, business" my notes say. "Two oboe players fishing in a stream made of chiffon while Susanna sings." "The elders, gotten up in barristers' wigs and robes over white jump suits with black cod-pieces, behaving like Keystone cops even as they take Susanna prisoner on leashes." "Susanna hoisted up on a chair" (from which she accidentally fell). "Act III beginning like a night club scene, with Joachim ambling down a side aisle and then across to Martin Haselböck, the conductor, putting a hand on his shoulder and starting to sing." "Martin Haselböck's Wiener Academie got up in ruffled shirts and knee britches. How cute!" And what of the music? For one thing, the cuts were so massive (doubtless to make way for all the business) that they were listed in a long footnote in the program booklet. The singing was never worse than adequate, and in some instances very good. The English diction was atrocious on the part of the German singers and mysteriously poor in the case of the one English singer in the cast. American and English singers work long and hard to sing intelligible German, Italian, and yes, even French. Is it too much to ask our Continental colleagues to return the compliment?

The other concert of note at Göttingen was something called "Forsaken Saul". The centerpiece of the program was the scena *In guilty night* by Henry Purcell. A setting of an anonymous text, it depicts Saul in his encounter with the Witch of Endor. Fleshed out with Purcell anthems on suitably mournful texts, it made a fascinating evening.

Iter Facio

Handeliana from page 1

measure (f#"-d"-d"-b'), but decided to make the diminished chord on the second beat (b-g#-d') a diminished seventh chord, for which he needed an e# (b-g#-d'-e#'). He therefore simply smeared out the notes he had written and filled in the new notes (the upbeat eighth-note in the previous measure was also changed, from an f# to an a#'). Notice that the last b' of the smeared out group of notes became the first note of the new group, which is clearly visible in the facsimile.

Although the alteration in this case is of little intrinsic interest, the appearance of Handel's thumb print in the composing score of *Scipione* reminds us of our proximity to the composer when we examine his autograph manuscripts. The fact that he kept them in his possession until the end of his life is evidence of his own attachment to these scores, and in many ways the autographs are the most personal of Handel's surviving documents. Thus Handel's thumb print serves as a subtle reminder that when we examine his autograph manuscripts, we are as close as we can get to watching over the composer's shoulder as he worked.

C. Steven LaRue

Handel Calendar

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

E. Nakamichi Foundation Chamber Music Series. "Music from London: Handel to Haydn," incl. *Il pastor fido* (1712) overture, J.C. Bach: harps. concerto in E-flat Major, symphonies by Abel, Boyce and Haydn. Los Angeles Baroque Orchestra, dir. G. Maldonado. **September 11:** Huntington Library, San Marino, CA. ENFCMS, 1151 Oxford Road, San Marino, CA 91108

Susanna. L. Hunt, J. Feldman, D. Minter, J. Thomas, W. Parker, D. Thomas; Philharmonia Baroque Orchestra; cond. N. McGegan. **Sept. 13:** Herbst Theatre, San Francisco, CA; **Sept. 14:** 1st Meth. Church, Palo Alto, CA; **Sept. 16, 17:** Hertz Hall, U.C. Berkeley, CA [sold out]. PBO, P.O. Box 77344, S.F., CA 94107. (415) 543-8151.

Ludwigsburger Schlossfestspiele. Includes **September 17:** *Der Messias*. U. Sonntag, J. Rappé, M. Schäfer, C. Hauptmann; Süddeutscher Madrigalchor Stuttgart, Ludwigsburger Festspiele Orch., dir. W. Gönnerwein. Postfach 1022, 7140 Ludwigsburg, Federal Republic of Germany

Pro Musica Rara. Incl. Concerto grosso in d minor, Mar-cello: oboe concerto (w/S. Hammer), Muffat: Overture. **Sept. 24:** Baltimore Museum of Art. PMR, 3713 Kimble Road, Baltimore, MD 21218. (301) 889-4920.

Music at Oxford. Incl. *Water Music* Suite, Bach: harps. concerto in D Major (w/T. Pinnock), Vivaldi: violin concerto (w/S. Standage); The English Concert, dir. T. Pinnock. **Oct. 3:** Sheldonian Theatre. MAO, 6a Cumnor Hill, Oxford OX2 9HA. (0865) 864056.

Giulio Cesare. J. Kowalski, V. Masterson, D. Visse, K. Cie-sinski, E. James, C. Robson; cond. N. McGegan. **Oct. 20, 22, 25, 28, 31, Nov. 4:** Houston Grand Opera, 510 Preston, Houston, TX 77002.

Judas Maccabaeus. The Boston Cecilia with period insts., dir D. Teeters. **Oct. 22:** Emmanuel Church, 15 Newbury St., Boston, MA. TBC, 1773 Beacon St., Brookline, MA 02146. (617) 232-4540

Maryland Handel Festival and Conference. Incl. **Nov. 9:** AHS Lecture "The War of the Spanish Succession, Italy and Handel": B. Baselt; **Nov. 10:** Eccles's *Semele* (Act I), choruses; **Nov. 11:** Lieberman-Krueger-Kroll Trio; **Nov. 11:** Concert by Tafelmusik Baroque Orch.; **Nov. 12:** *Semele*. G. Fisher, A. Johnson, M. Donnelly, D. Minter, J. Aler, W. Sharp; cond. P. Traver; also conference "Handel and His Texts", "Handel's Compositional Process" and panel "Handel's *Semele*: Oratorio or Opera?". MHF, Dept. of Music, Univ. of MD, College Park, MD 20742.

Messiah. Handel & Haydn Society chorus & orch., cond. T. Dunn. **Dec. 2-3, 8-10:** Symphony Hall, Boston, MA. H&H 295 Huntington Ave., Boston, MA 02115-9934. (617) 266-3605.

Händelfestspiele des Badischen Staatstheater Karlsruhe. Incl. *Admeto*, *Imeneo* and *Belshazzar*, conductors C. Farn-combe and G. Bahner. **February 17-March 4, 1990.** HBSK, D-7500 Karlsruhe, Federal Republic of Germany

Philharmonia Baroque Orchestra. Incl. Concerti grossi

continued on page 4

Calendar from page 3

Op.6, nos. 5 and 11, Organ concerto in D Minor (w/P. Brett), Boyce: Symphony in F Major, D. Scarlatti/C. Avison: Concerto grosso no.6 in D Major, and Arne: Organ concerto in G Major (w/P. Brett); cond. N. McGegan. **March 1, 1990:** 1st Meth. Church, Palo Alto, CA; **March 2, 1990:** Herbst Theatre, San Francisco, CA; **March 3-4, 1990:** 1st Cong. Church, Berkeley, CA. PBO, P.O. Box 77344, S.F., CA 94107. (415) 543-8151.

Tafelmusik Baroque Orchestra. Incl. recits. and arias from *Floridante* (w/C. Robbin), Concerto grosso, Scarlatti: Stabat Mater (w/C. Robbin), Bach: Orch. Suite no.1, Geminiani: Concerto grosso; dir. J. Lamon. **March 11, 1990.** Performing Arts, 236 Commons, Univ. of Calif., Riverside, CA 92521-0406. (714) 787-4629.

Acis and Galatea. (Mozart orch.) L. Dawson, M. George; Handel & Haydn Society chorus & orch., cond. C Hogwood. **April 29 & May 4, 1990:** Symphony Hall, Boston, MA. H&H, 295 Huntington Ave., Boston, MA 02115-9934. (617) 266-3605.

"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, 1990:** St. Paul's Luth. Church, Santa Monica, CA; **June 2, 1990:** Our Saviour's Luth. Church, Long Beach, CA; **June 3, 1990:** Holliston Meth. Church, Pasadena, CA. LABO (213) 578-7698.

Göttinger Händel-Festspiele. 70th Anniversary celebration. Incl. *Rodelinda*, and *Floridante*. **June 1-5, 1990.** Göttinger Händel-Gesellschaft e.V., Hainholzweg 3/5, D-3400 Göttingen, Federal Republic of Germany, att'n: Frau E.M. Starke.

Händel-Festspiele der DDR. Incl. *Semele*, *Jephtha*, *Tamerlano* and *Sosarme*. **June 7-12, 1990.** 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.

"Handel Collections and their History." The Handel Institute Conference, London. **Nov. 25-26, 1990.** THI, Dr. Colin Timms, Secy., Dept. of Music, Univ. of Birmingham, P.O. Box 363, Birmingham B15 2TT, England.

1989 AHS from page 1

This meeting will be of particular interest to members of the society inasmuch as the editorial board of the Hallische-Händel-Ausgabe will be on hand, giving AHS members a chance to hear and meet colleagues from the German Democratic Republic, the Federal Republic of Germany, and England. The first conference session and second concert have been planned to explore Handel's use of language and texts; in addition, the second concert will feature a performance of the first act of John Eccles's setting of Congreve's *Semele*, completed in 1707 but not performed, so far as we know, in the eighteenth century. Seating for all concerts is limited, and for that reason the Festival asks that AHS ticket orders (on the form enclosed) be in hand by September 25 at the latest. We also enclose a card for the Best Western Motel in College Park; it should be returned directly to the hotel no later than October 1.

Maryland Handel Festival Program

(subject to change—some locations to be announced)

Thursday, November 9, 1989

12:00 Noon—

Meeting of the Editorial Board of the Hallische-Händel-Ausgabe

5:00 p.m.—Tawes Recital Hall

Third Annual American Handel Society Lecture
Bernd Baselt, Martin Luther University of Halle/Wittenberg: "The War of the Spanish Succession, Italy, and Handel"

Friday, November 10, 1989

9:30 a.m.—Hornbake Library, third floor

Conference Session I: "Handel and His Texts"

Andrew Porter, Moderator

Hans Joachim Marx: "Handel and Barthold Heinrich Brockes"

Terence Best: "Handel and the Italian Language"

J. Merrill Knapp: "Aaron Hill and the London Theatre of his Time"

Donald Burrows: "Reading the Metre: Literary Aspects of the Handel Libretti of Jennens and Morell"

1:00 p.m.—

Meeting of the Board of Directors of The American Handel Society

4:00 p.m.—Tawes Recital Hall

Concert I: YOUNG ARTIST RECITAL

A program of baroque chamber music

8:00 p.m.—Memorial Chapel

Concert II: AN ENTERTAINMENT OF VOCAL AND INSTRUMENTAL MUSIC

Anne Johnson, Robert Petillo, University of Maryland Chorus, Tafelmusik Baroque Orchestra, Paul Traver, conducting. Includes Act I of John Eccles's *Semele* and favorite Handel choruses.

Saturday, November 11, 1989

9:30 a.m.—Hornbake Library, third floor

Conference Session II: "Handel's Compositional Process"

Andrew Porter, Moderator

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 Process"

George Buelow: "The Concept of Melodic Modules in Handel's Compositional Procedures"

2:00 p.m.—

Business Meeting of The American Handel Society

3:00 p.m.—Tawes Recital Hall

Concert III: LIEBERMAN-KRUEGER-KROLL TRIO

Music by Handel, Couperin and C.P.E. Bach

5:30 p.m.—

Cocktails and Supper for AHS members (no-host).

8:00 p.m.—Memorial Chapel

Concert IV: TAFELMUSIK BAROQUE ORCHESTRA

Jean Lamon, music director

Works by J.S. Bach and Handel.

Post-Concert Reception for AHS members

Sunday, November 12, 1989

1:30 p.m.—Marie Mount Hall

Panel Discussion: "Handel's *Semele*: Oratorio or Opera?"

Walther Siegmund-Schultze, Howard Mayer Brown, Shirley Strum Kenny, Calhoun Winton, Panelists

3:00 p.m.—Memorial Chapel

Concert V: THE STORY OF SEMELE

Gillian Fisher, Anne Johnson, Molly Donnelly, Drew Minter, John Aler, William Sharp, University of Maryland Chorus, Tafelmusik Baroque Orchestra, Paul Traver, conducting.

The American Handel Society Research Fellowship

The American Handel Society Research Fellowship, an award of \$1,500 is granted to an advanced graduate student involved in Handel research. The Society welcomes applications from students pursuing research into the life and works of Handel as well as from students examining broader fields of study related to Handel. In addition to the award, the recipient of the Fellowship will be given an opportunity to speak at a future meeting of The American Handel Society.

Applicants must be currently studying at a North American University and must submit a resume, a description of the project for which the Fellowship will be used (not to exceed 750 words), and a budget showing how and when the applicant plans to use the funds. In addition, applicants must have two letters of recommendation sent directly to the Society at the address below.

Applications for the 1990 Fellowship must be post-marked no later than March 15, 1990, and should be sent to AHS Fellowship Committee, c/o Howard Serwer, Department of Music, University of Maryland, College Park, MD 20742. The committee for the 1990 Fellowship will consist of John H. Roberts, The University of California at Berkeley (chairman), Philip H. Highfill,

George Washington University, and Marita P. McClymonds, The University of Virginia. Applicants will be notified of the Committee's decision by April 15.

1990 AHS Meeting and Conference

The American Handel Society will hold its 1990 Meeting and Conference on November 1 (Thursday) through 4 (Sunday) at the University of Maryland, College Park, in conjunction with the Maryland Handel Festival. The featured performance of the Festival will be Handel's *Joseph* and the conference sessions will focus on the topics "Handel and his Performers" and "Handel and the Old Testament," in addition to *Joseph*.

The Society welcomes proposals for papers pertaining to but not restricted by the topics to be emphasized in the conference sessions. Applicants should submit a paper proposal of not more than 500 words to AHS Program Committee, c/o Howard Serwer, Department of Music, University of Maryland, College Park, MD 20742. Proposals must be received before April 1, 1990, and applicants will be notified of the Committee's decision by May 1. The program committee for the 1990 meeting will consist of Mary Ann Parker, University of Toronto (chairman), William Gudger, The College of Charleston, and J. Merrill Knapp, Princeton University.

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.