

NEWSLETTER

of

The American Handel Society

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Madame Melba Sings Handel

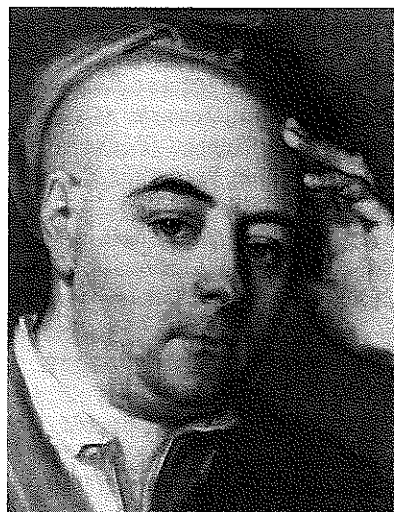
Just over a century ago in 1894, the great Australian soprano Nellie Melba (1861–1931) performed for the first time on one of the Handel Festival Concerts at the Crystal Palace. She sang two arias, "Let the Bright Seraphim" from *Samson* and "Sweet Bird" from *L'Allegro, il Penseroso ed il Moderato*, and vowed never to sing in that "cavernous hall" again. Her performance had not gone unnoticed by the critics, who included George Bernard Shaw, and Melba is always listed among the artists who took part in those massive tributes to England's adopted composer.

In fact, Melba's connection with Handel's music seems to have been extremely limited. She sang in the Christmas performances of *Messiah* with the Sydney Philharmonic Society in 1884, when the critics felt that "she was obviously unacquainted with the traditions and methods of oratorio." After this fiasco she apparently sang *Messiah* only once more in public, and that only in response to the offer of an outlandish fee. There is no evidence that she attempted any of Handel's other oratorios.

Melba did, however, include one of the two Handel arias she had sung at the Crystal Palace in her regular concert repertoire. Like many of her contemporaries she specialized in coloratura arias with flute obbligato, and for this reason generally toured with a flutist, even when she employed only a pianist rather than a full orchestra. The centerpiece of this repertoire was the "Mad Scene" from Donizetti's *Lucia di Lammermoor*, which she augmented with Sir Henry Bishop's "Lo, Hear the Gentle Lark" and Handel's "Sweet Bird." Early in her career Melba seems to have performed several of these pieces on the same program. That this was not always true in later years is indicated by the program for a concert given in St. Paul, Minnesota in 1913. There she shared the stage and the billing with the violinist Jan Kubelik, and they were assisted by the baritone Edward Burke and the pianist Gabriel Lapiere. The only piece involving flute was "Sweet Bird," with the obbligato played by a young Marcel Moyses.

William R. Moran in his "Discography: The Melba Recordings," published in *Nellie Melba: A Contemporary Review*, reports that Melba recorded "Sweet Bird" and the other two numbers on three different occasions. The

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

The American Handel Society 1995 Research Fellowship

The Directors of the American Handel Society invite applications for the 1995 American Handel Society Research Fellowship, an award of \$1,500 to be granted to an advanced graduate student or a scholar in an early stage of his or her career. This fellowship may be used on its own or to augment other grants or fellowships, but may be held no more than twice. The fellowship is intended to support work in the area of Handel or related studies. The winner of the award is given the opportunity to present a paper at the biennial meeting of the American Handel Society.

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

Applicants should submit a resume, a description of the project for which the fellowship will be used (not to exceed 750 words), a budget showing how and when the

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Handel Calendar

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

Semele, January 7, 9, 13, 16, 22, 27, February 2, 6, 9, 12, 15, 18, 1995. Brenda Harris, Richard Croft, Patricia Spence, Amy Burton, David Daniels, Kevin Langan, Thomas Paul, Gary Pate, Martin Pearlman, conductor. Washington Opera, Kennedy Center, Washington D.C. 20566 (202) 416-7800.

International Händel-Akademie, Karlsruhe, February 17–March 1, 1995. Geschäftsführer Wolfgang Sieber, Baumeisterstrasse 11, D-76137 Karlsruhe.

Rinaldo, February 26, 1995. Concert Performance. Edith Dowd, Margaret Genovese, Wendy Hillhouse, Vicky Van Dewark, Gregory Kharik. Donald Pippin, conductor. Pocket Opera, 333 Kearney, Suite 703, San Francisco, CA 94108 (415) 989-1855.

Jephtha, March 12, 1995. Bruce Fithian, Sharon Baker, Jeffrey Gall, D'Anna Fortunato, John Osborn, the Cecilia Chorus and Period Instrument Orchestra, Donald Teeters, conductor. The Boston Cecilia, 1773 Beacon St., Brookline, MA 02146 (617) 232-4540.

Concerto Grosso in B-flat, Op. 3, no. 2; Concerto Grosso in D, Op. 3, no. 6; Organ Concerto in g, Op. 7, no. 5; Organ Concerto in B-flat, Op. 7, no. 6, March 29, 31, April 1, 2, 1995. John Butt, organ, Philharmonia Baroque Orchestra, Nicholas McGegan, conductor. Philharmonia Baroque Orchestra, 57 Post Street, Suite 705, San Francisco, CA 94104 (415) 391-5252.

Alcina, March 31, April 1, 7, 8, 1995. Maria Jette, David Henderson, Ex Machina and the Lyra Concert. Ex Machina, 230 Crestway Lane, West St. Paul, MN 55118 (612) 455-8086.

Giulio Cesare, April 9, 1995. Concert Performance. Miriam Abramowitsch, Andrea Baker, Janet Campbell, Ilene Morris, Randall Wong. Donald Pippin, conductor. Pocket Opera, 333 Kearney, Suite 703, San Francisco, CA 94108 (415) 989-1855.

Göttinger Händel-Festspiele, June 2-6, 1995. Geschäftsstelle der Göttinger Händel-Gesellschaft, Hainholzweg 3-5, 37085 Göttingen, Germany, attn. Frau Eva-Maria Starke, 05 51 / 567 00.

Händel-Festspiele, Halle (Saale), June 9-13, 1995. Händel-Festspiele, Halle, Händel-Haus, Grosse Ulrichstrasse 51, 06108 (Saale), Germany, 2 46 06.

Chandos Anthems, June 11, 1995. Soloists, Immanuel Presbyterian Cathedral Choir, Los Angeles Baroque Orchestra, Edward Murray, conductor. Immanuel Presbyterian Church, 330 Wilshire Blvd., Los Angeles, CA 90010-1787 (213) 389-3191.

Madame Melba from page 1

first was in March 1904 at the London studios of The Gramophone and Typewriter Co. The flutist was Philippe Gaubert, later professor of flute at the Paris Conservatoire, and the pianist Landon Ronald. Melba recorded them again in 1907 for the Victor Talking Machine Company of New York. This time the flutist was the American Charles K. North, who had toured with Melba on her first American tour in 1895 and again in 1904–5, and had accompanied her in concert during her 1906–7 season at Oscar Hammerstein's Manhattan Opera House. The orchestra was conducted by Walter B. Rogers. Her final recordings of these works were made in August 1910, again for the Victor Talking Machine Company, now of Camden, New Jersey. The orchestra was again conducted by Walter B. Rogers, while the flutist was her favorite collaborator, sometime manager, and close friend John Lemmone.

These recordings give us a sense of Melba's approach to Handel, but by no means a complete picture. Charles North's personal collection of flute music survives in the Special Collections of the Honnold Library of the Claremont Colleges, and includes his annotated performance parts from the 1904–5 Melba tour. It is clear that in concert she performed a fuller version of the aria than she recorded.

"Sweet Bird" is an immensely long *da capo* aria with an "A" section of 74 measures marked "Andante" and a contrasting "B" section of 20 measures marked "Larghetto e piano." On the repeat of the "A" section the 21-measure opening ritornello is omitted, but the addition of a cadenza is indicated by the direction "ad libitum" in measure 72. North's performing parts show that for the 1904–5 tour someone—perhaps Melba herself—had fashioned a sort of ternary aria by inserting the "B" section into the middle of the "A" section and then adding her famous double cadenza for flute and voice to measure 72. Something like this effect can be heard on the modern recordings conducted David Willcocks and John Eliot Gardiner, but without the double cadenza. Melba's version is actually more subtle in that it manages to begin and end both "A" sections in the tonic, giving the feel of a true *da capo* aria.

At some point, either in 1904–5 or in 1907, Melba and North eliminated the "B" section entirely and performed what was essentially Handel's original "A" section with the double cadenza added. For the March 1907 recording further cuts were made, presumably to accommodate the time limitations of the recording process. Without the survival of North's performing part we might assume that this was the version Melba sang in concert, and that neither soloist bothered overmuch with dynamics. In fact, the flute part contains extensive indications of dynamics (ranging from *pianissimo* to *fortissimo*), tempo, and articulation. In addition, at some stage North made corrections to the part in order to restore the pitches Handel had written in place of the simpler notes earlier nineteenth-century flutists had substituted.

North's performing parts should serve to caution scholars engaged in the worthy attempt to deduce

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Conference Abstracts

The 1994 American Handel Society Conference was held in conjunction with the Maryland Handel Festival on November 5 and 6 at the University of Maryland in College Park. Through the kindness of the University of Maryland, conference sessions were held in the R. Lee Hornbake Library.

Paper Session I: Handel and his Opera Librettos and Librettists, etc.; Howard Serwer, Coordinator and Chair

Handel and Grimani's Libretto: A Study in Irony, Borrowings, and Characterization in *Agrippina*

John Sawyer, University of British Columbia

The aim of this paper is two-fold: to explore Handel's compositional reaction to a libretto filled with verbal and dramatic irony, and to investigate how knowledge of Handel's borrowings illuminates our understanding of his approach to textual irony, his use of musical irony, and his characterization.

Of all Handel's operas, *Agrippina* is the one best characterized by irony and intrigue. Grimani's libretto is filled from beginning to end with dissimulation and deceit, providing a constant succession of ironies, verbal and dramatic.

In approaching these ironies Handel had two basic options: he could support the ostensible meaning or he could lean towards the ironical, underlying intention. But Handel was not beholden to the text alone for ironical inspiration. His keen understanding of human nature sometimes led him to his own view of the characters and their motivations, a view which appears as a pure musical irony, at odds with the text and prompted by little or no apparent contextual irony. These purely musical undercurrents can be extremely subtle, at times more a private commentary by Handel than a public statement. It is particularly in these cases that consideration of the borrowings prompts new understandings that are as interesting as they are challenging.

To illustrate some aspects of Handel's approach to irony in *Agrippina*, and how knowledge of the borrowings elucidates the approach, this paper considers two arias, Pallante's "Col raggio placido," a clear instance of verbal irony, and Ottone's "Lusinghiera mia speranza," a clear instance of dramatic irony. Further, it examines the evolution of act III, scene x through its successive revisions, allowing a glimpse of Handel's skeptical view of Poppea and his continuing ironical treatment of Ottone, a view and treatment that become fully apparent only through the borrowings for the material that Handel cancelled and replaced.

Paolo Rolli, Nicola Haym, and Handel's Last Five Academy Operas

C. Steven LaRue, Middleton, Wisconsin

Although a great deal of attention has been given to the alleged rivalry between the soprano Francesca Cuzzoni and the mezzo soprano Faustina Bordoni during the two years in which they shared the stage of the King's Theatre in London (1726-28), there have been few inquiries into the impact their combined presence in the Royal Academy company had on the composers and librettists who wrote for them. While Handel's autograph manuscripts from this period provide ample evidence that the composer was profoundly influenced by these two virtuosas, the librettos he set at this time demonstrate that concerns about creating equally effective drama for Cuzzoni and Bordoni began long before the music was composed.

A combination of source and documentary evidence suggests that Paolo Rolli's reengagement by the Royal Academy in 1726 was directly related to Handel's needs, needs that his principal Royal Academy librettist, Nicola Haym, could not accommodate. Haym was at that time secretary of the Royal Academy and had been Handel's librettist for the majority of his Royal Academy operas (including the five operas Handel wrote for the academy prior to the arrival of Bordoni), but Bordoni's appearance placed new demands on the libretto adaptor.

Librettos for two equal female leads were hard to come by, and consequently the need for extensive revision and the writing of new material were required by the presence of the two prima donnas in the Royal Academy company. Although Haym's dramatic sense was clearly well suited to Handel's compositional style, Rolli's talents as a poet may have proven more valuable to the Royal Academy during the first productions in which both Cuzzoni and Bordoni performed. Consequently, Rolli's contribution to Handel's operas may have been more significant during this period than has been previously recognized.

Orlando's Journey: Theme and Plot in Libretto Adaption

John T. Winemiller, SUNY at Stony Brook

The critical tempest that has swirled around *Orlando* in recent years testifies to the enigmatic place the work holds among Handel's operas. Winton Dean labels *Orlando* a magic opera, in deference to its supernatural effects. Ellen T. Harris locates it in the pastoral vein, due to its setting and certain aspects of its musical style. Reinhard Strohm places it in the sphere of comedy, based largely on his interpretation of Dorinda's part. Single focus on the magical, pastoral, or putatively comic elements of *Orlando*, however, does not fully capture the complexity of the drama. These elements are better seen in service of this opera's underlying heroic theme, which

is dramatized in the plot and emphasized by the role of Zoroastro.

The addition of Zoroastro is the most profound change made by Handel's anonymous librettist: the magus appears neither in the source libretto, Capece's *Orlando, ovvero La gelosa pazzia*, nor in the parallel episode of Ariosto's *Orlando furioso*. Antonio Montagnana's presence in Handel's company during the 1732–33 season likely provided the immediate impetus for adding a bass-voiced character. But if we look beyond this practical consideration to try to make sense of the drama, we find that Zoroastro's role amplifies the theme of the opera and clarifies its plot.

Zoroastro explicitly states the opera's theme in his bravura aria "Lascia amor e siegui Marte," in which he announces that the drama is about Orlando's conflict between Glory and Love. Moreover, Zoroastro figures prominently at each principal juncture of the opera's plot: it is his advice that Orlando ignores when he strays from the path of Glory into the realm of Love; it is he who shields everyone from Orlando's jealous madness, the consequence of his weakness for passion; and it is he who ultimately restores Orlando's wits, thus facilitating the hero's return to Glory.

Orlando clearly does not belong in the realm of Love; indeed, his fundamental heroic nature can be heard in the martial style and instrumentation of his three arias, all sung prior to his madness. For a warrior, the pastoral environment is uncharted territory, a "wood of error," in Ariosto's words, "where travelers perforce must lose their way" (canto XXIV, stanza 2, trans. Reynolds). And so the errant hero does. But, with the aid of Zoroastro—the wise man who understands the duality of Reason and Ignorance, of Glory and Love—Orlando emerges from the "wood of error" and returns to the path of Glory. Zoroastro's presence reminds us that Orlando's journey is ultimately a heroic one, despite its pastoral detour: Handel's *Orlando* is a heroic opera in a pastoral setting.

Handel, Walsh, and Music as Intellectual Property: The Case of Pyle v. Falkener

Ronald Rabin and Steven Zohn, Cornell University

Johann Christian Bach's legal victory over the publishing firm of Longman, Lukey & Co. in 1777 established a basis for English musical copyright that lasted well into the nineteenth century. Bach's victory has appeared all the more significant in light of his supposed status as the first person to challenge the legality of unauthorized publications of music in a court of law. But a recently discovered lawsuit reveals that he was neither the first to resort to litigation, nor the first to claim a victory in the struggle to establish comprehensive musical copyright in England. Central to *Pyle v. Falkener* was the claim that the bookseller Robert Falkener had illegally reprinted over twenty vocal and instrumental excerpts from the following works of Handel: *L'Allegro, il Penseroso ed il Moderato*; *Samson*; *Judas Maccabeus*; *Acis and Galatea*;

Alexander's Feast; *Alexander Balus*; *Joshua*; *Messiah*; *The Triumph of Time and Truth*; *Esther*; and the *Water Piece* (HWV 341).

Pyle v. Falkener was initiated in 1771, when the surgeon John Pyle, executor of John Walsh, Jr.'s estate, took Falkener to court for reprinting works by Thomas Augustine Arne, Maurice Greene, and Isaac Bickerstaffe as well as Handel. To bolster his case, Pyle was able to call upon several of London's most prominent musical figures to give depositions: Arne, William Boyce, John Christopher Smith, Bickerstaffe, and the young Robert Birchall. In addition, Pyle produced the original copyright agreements between Walsh and Handel, Arne, Greene, and Bickerstaffe, and invoked Walsh's second royal privilege (1760) for the exclusive publication of Handel's works. Yet Pyle's case was hardly watertight: the legal status of royal privileges had been questioned in court only a few years before, and music was not protected by common law or Copyright Act. That the court ruled in Pyle's favor in 1744 underscores the extent to which authors' (and composers') rights were being recognized as a result of the Battle of the Booksellers.

This paper will examine the ways in which *Pyle v. Falkener* contributes to our understanding of the emerging concept of intellectual property in late eighteenth-century England. The case suggests that Handel, a composer whose music remained commercially viable long after his death, played a role in the copyright struggle analogous to that of Pope (literature) or Hogarth (engraving): as a central figure whose works were considered worthy of protection.

Sequential Expansion and Handelian Phrase Rhythm

Chamman Willner, New York University

We often think of the sequence as the backbone of Baroque *Fortspinnung* and a staple of figured passage-work, but we overlook its extensive durational properties because they are not immediately obvious. These properties derive from the presence of an ancillary chord in each of the sequence's two, three, or four components—an applied dominant or contrapuntal sonority that characteristically precedes or follows the principal chord of the component. The time span that this subservient chord occupies represents an anticipation or extension of the principal chord's time span. Owing to such built-in tonal and durational expansion, many (though not all) sequences appear to alter the harmonic rhythm and melodic pace established in earlier passages.

As a theoretical concept, sequential expansion is more problematic than it appears to be: while in principle many sequences embody expansion, few do so from the vantage of combined species counterpoint, the basis of Baroque temporal activity. In attempting to resolve this conflict, my paper will undertake the first step in constructing a theory of phrase rhythm for Baroque music. By introducing the concept of sequential expansion, it will challenge the misguided perception of

motoric pace and unrelenting thematic continuity that has pervaded views of Baroque rhythm.

Few Baroque composers were more adept than Handel in extending the developmental potential of sequential expansion to its limit. After presenting a group of examples from Handel's keyboard suites and chamber works by way of introduction, I shall present larger instances of such expansions from the *Concerti Grossi*, Op. 6 and the *Music for the Royal Fireworks*. The more extended examples will in turn demonstrate the role sequential expansion plays in fostering the great effects for which Handel's music is known.

Conference Session II: Oratorios and Sacred Music

**Pifferari and Pastori:
Handel and the Roman Pastoral Mass**

Steven Miller, University of Chicago

Handel's sojourn in Italy in 1706–1710 has long provoked discussion about what effect it may have had on his compositional style. The music Handel actually composed in Italy has sometimes figured into this discussion, and the discovery of the performing parts for the "Carmelite Vespers" has drawn special attention to the liturgical works among this music. A question rarely raised, however, relates both of these issues: whether the liturgical music native to Rome itself may have influenced "il Sassone." In this paper I explore one rarely mentioned subgenre of Roman liturgical music, the pastoral mass, suggesting that it may well have contributed to Handel's perception of the pastoral tradition and therefore to those passages in his operas and oratorios that Ellen Harris has termed "pastoral oases."

As Geoffrey Chew has note in the *New Grove Dictionary*, "the history of pastoral music is as yet imperfectly understood," but Rome may provide a key to understanding certain aspects of the late Baroque proliferation of this musical idiom. Late seventeenth- and eighteenth-century pastoral masses (especially in Bohemia) and seventeenth-century instrumental *pastorali* (e.g., Frescobaldi's in the *Partite*, Book I, and Corelli's *Concerto Grosso* no. 8) have been thought the earliest repertoires to refer to themselves as "pastoral" and to possess the traditional stylistic elements like compound meter with flowing trochaic rhythms and simple repetitive harmonic patterns in the major mode, sometimes with pedal points. These are much the same stylistic elements common to Handel's pastoral interludes and the Roman pastoral masses, and for that matter, to Scarlatti's pastoral scenes as well.

The Roman pastoral masses, however, date as early as 1650 and make explicit the connection between the pastoral idiom and the Christmas liturgical season. These masses were fashioned by the most important seventeenth- and early eighteenth-century Roman church composers—Foggia, Beretta, Benevoli, Pitoni, Canniciari, and Scarlatti, too—all of whom were *maestri* at the major basilicas in Rome and whose music Handel could not have avoided

while in the city. Many of the manuscripts in which the masses are found note explicitly that they are "per Natale." Some of the masses are additionally identified as "sopra la Piva" and thereby provide a link with a still older instrumental repertory, namely, compositions on the "*piva*." We may trace the *piva* back at least to the mid-sixteenth century and then forward into the seventeenth century, once again revealing a strong Roman contribution to the genre.

This focus on the *pastorale* and *piva* bears, of course, on *Messiah*. Handel indicates the "Pastoral Symphony" in the autograph as "Pifa," and this title has previously been explained as a shortened form of "*pifferare*," the name of the shepherd pipe-players whose Christmas strains the composer from Halle presumably heard in the streets of Rome. While the inferred connection of the "Pifa" with Christmastide is accurate, the Roman pastoral masses reveal how the *piva* ("Pifa" in Englished form) was in fact a genre recognized in its own right. And these Roman masses, created within a rich tradition of popular Christmas music, reveal some methods that an originally rustic form may be appropriated by a written music—methods that Handel would thus have witnessed during his years in Rome. *

**The Ambitious Minister and the
Unsearchable Ways of God's Wisdom:
Samuel Humphreys' Commentary on *Esther***

Kenneth Nott, University of Hartford

Samuel Humphreys was Handel's principal literary collaborator during the early 1730s. His contributions in that capacity are well known: the text additions to the 1732 version of *Esther*, the librettos for *Deborah* and *Athalia* and translations for several opera librettos. What is less well known about Humphreys is the fact that he was the author of a massive commentary on the Bible which was published in 1735. The value of this work for Handel scholarship is considerable, for Humphreys' exegeses on various stories can help explain aspects of their treatment in the oratorios which seem to us today to be somewhat quirky, or even downright incompetent. For example, *Esther* has been deemed by some a curious choice for an oratorio (Dean says "there is nothing sacred" about the story) and Handel's treatment of it is judged to be uneven at best. Yet Humphreys' commentary sheds light on the meaning which this episode could have for mid-eighteenth-century Christians.

The exegesis yields two themes. First, the story of *Esther* teaches a political lesson; at the heart of the story is the injustice which nearly occurred when "an ambitious minister had imposed upon him [the King], and abused his royal favour to base and cruel ends." Thus the oratorio emerges as one of many anti-Walpole dramas which populated the English stage during the 1730s. (The irony of this will not escape those who know that, because of exorbitant ticket prices for his next oratorio, *Deborah*, Handel would be lampooned in the press as the Walpole of Music!) Second, Humphreys finds merit in the story's lack of references to God or indeed any

miraculous or "sacred" element. The events which gradually lead to a just and happy ending are signs of "the unsearchable ways of God's wisdom or secret dispositions of his providence" which in the rational eighteenth century "are more apt to cherish the seed of life sown in the hearts of believers." So the oratorio is enlisted in the fight against Deism. In fact, Humphreys enunciates in his commentary on this story one of the abiding themes of eighteenth-century orthodox biblical criticism when he maintains that "tho' God sometimes permits injustice, armed with violence, to seem ready to oppress and overwhelm those who fear and trust in none but himself, like Mordecai; yet he knows also in due time how to make them experience his defence and protection when the hour of danger is come." This redemptive theme, which lies at the heart of orthodox exegesis, applies not only to *Esther*, for it finds expression time and again in subsequent works and, as such, should be considered one of the cornerstones of Handelian oratorio.

The Problems and Politics of Attribution: Handel's *Solomon*

Michael Corn, University of Illinois

This paper examines some of the questions surrounding the libretto to Handel's *Solomon* and discusses contemporary documents bearing on its reception. Specifically, the traditional attribution of the libretto to Thomas Morell has no documentary basis. In its overall structure, and in particular the masque of act III, the libretto of *Solomon* draws upon an extended poem on Solomon (c. 1718) written by the notorious Tory Matthew Prior. Furthermore, Handel's composition of the score, which began a mere five days after the signing of the Maritime Powers Act, a preliminary version of the peace treaty that ended the Austrian War of Succession, suggests a relatively limited circle of possible instigators, intimate with the court and close to the somewhat secretive and sensitive negotiations taking place at Aix-la-Chapelle.

The economic and political context for *Solomon* is addressed with regard to three previously unexamined documents from William Horsley's political pamphlet entitled *The Fool*. In each of these essays Horsley draws extended parallels between the secular aspects of the biblical Solomon's reign and the contemporary government. One of these essays appeared in the January 1748 edition of the *London Magazine*, a mere five months before the composition of *Solomon*, close to the time when the libretto might have been composed. Horsley takes the position that a morally sound society is a natural consequence of a government that is attentive to commercial trading and venture. His insistence that peace necessarily benefits society by permitting international trade had great topical importance due to the continuing war. This position culminates the tradition that transformed representations of the biblical Solomon from a ruler defined by moral concerns to one of economic preoccupation.

These observations suggest that any political interpretation of *Solomon* must necessarily be informed by the

broader currents in the stream of eighteenth-century thought than the traditional dichotomy between Tory and Whig.

"These labours past": Handel looks to the Future

Thomas Goleeke, University of Puget Sound

For many years the duet "These labours past" from *Jephtha* has puzzled Handelians. Not knowing its source, yet recognizing its departure from Handel's usual style, Winton Dean wrote that this "love duet...has now and then a curiously Mozartian flavour." Similarly, Paul Henry Lang suggested that the work "could just as well have come from an opera by Johann Christian Bach or the young Mozart." The elements of the new *galant* style in *Jephtha* that these and other scholars have rightly noted stem from a previously unknown instance of Handel's practice of borrowing. In "These labours past" Handel drew extensively upon a somewhat surprising source: Baldassare Galuppi.

In 1750 Galuppi composed a large-scale cantata in three parts entitled *La Vittoria d'Imeneo* for the wedding festivities of Maria Antonia Ferdinanda, daughter of the recently deceased King Philip V of Spain, and Vittorio Amedeo, heir to the throne of Piedmont and son of Carlos Emmanuel III. The autograph resides under the name of *Imeneo e Venere* in the British Library.

When Handel began composing *Jephtha* in late January 1751 he must have had Galuppi's cantata in front of him. "These labours past" contains extensive borrowings from Galuppi's duet "Cara, se madre." As Hamor and Iphis look forward to their life together following the impending war with the Ammonites, Handel looks to the *galant* style represented by Galuppi's duet. Handel also borrowed from Galuppi's aria "Di spavento," basing "Freely I to heav'n resign" on the A section and "Sweet as sight to the blind" on the B section.

The discovery of this new source of Handel borrowings in *Jephtha* explains why "These labours past" suggests "the young Mozart" to some listeners. Moreover, Galuppi's cantata is probably the latest work from which Handel borrowed.

American Handel Society 1993 Recording Prize

After reviewing recordings of Handel's music issued in 1993, the Recording Award Committee was unable to award a prize, although there were several recordings of interest (see page 3 of the April 1994 Newsletter). This year's committee consisted of William Gudger (chair), Charles Farbstein, and Richard King. Professor King will chair next year's committee, which will award a prize for 1994.

information about performance practice from early sound recordings. They also suggest that for at least a portion of her career, Melba performed a musical text somewhat closer to the composer's own than that used by many modern performers, even though that same musical text was performed and ornamented more in the style of Donizetti than of Handel.

Karen Perez and Graydon Beeks

NEWSLETTER
of
The American Handel Society

David Ross Hurley, *editor*
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applicant plans to use the funds, and a description of other grants applied for and/or received for the same project. In addition, applicants should have two letters of recommendation sent directly to the Society at the address below.

Applications for the 1995 Fellowship must be post-marked no later than April 15, 1995, and should be sent to:

Ellen T. Harris
Associate Provost for the Arts
MIT 3-234, 77 Massachusetts Avenue
Cambridge, MA 02139.

Applicants will be notified of the decision by May 15.

The American Handel Society

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Name _____ Date _____

Address _____

City _____ State _____ Zip _____

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

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JOINT25	16	45	PATRON125	80	200
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