

NEWSLETTER of The American Handel Society

Volume XXXV, Number 1

Spring 2020

JOHN LANGSHAW AS A HANDEL COPYIST

Graydon Beeks

John Langshaw (1725–98) was primarily known in his lifetime as an organ builder and as the organist of Lancaster Priory, the city’s Parish Church, where he served from 1772 until his death. The best summary of his life is that given by Arthur W. Wainwright in the *Oxford Dictionary of National Biography*.¹ The story is told at greater length in Madeline Goold’s engaging book, *Mr. Langshaw’s Square Piano*,² the research for which was triggered by the author’s purchase at an auction in 2004 of a square piano made in 1807 by John Broadwood of London and delivered that same year to the organist and composer John Langshaw, Jr. (1763–1832), who had succeeded his father at Lancaster Priory in 1798, having served as his assistant since 1784. What follows is intended to augment the information provided in these sources.

John Langshaw, Sr. was born in Wigan in Lancashire, the son of a pewterer. Nothing is known of his upbringing beyond the fact that he served as a member of the Town Waits from 1742–43. The next reference to him occurs in 1754, when two of his compositions were included in *The Muses Delight*, published in Liverpool by John Sadler.³ In an advertisement for the publication dated July 17, 1754, one of the agents from whom it could be purchased was “John Langshaw, musician in Wigan.”⁴ At some point, he settled in London and became involved in the making of barrel organs.

In a letter dated May 29, 1760, Langshaw responded to an enquiry on behalf of Sir Archibald Grant (1696–1778), 2nd Bart. of Monymusk, Aberdeenshire, Scotland, who was interested in purchasing a barrel organ capable of playing minuets, gavottes, and marches, most of them composed by Handel, as well as Scotch Tunes and the “Easter Hymn” (“Jesus Christ is Risen Today”).⁵ It is clear that Langshaw was by then intimately acquainted with the workings of the barrel organ mechanism, but despite his use of the word “our,” the letter gives no indication of who his collaborators might have been.

Two years later a team was assembled to build an unusually large barrel organ for John Stuart, 3rd Earl of Bute, then at the height of his influence on the young King George III. It was initially intended for his London residence, Bute House, but was eventually installed in his country estate of

1 “Langshaw, John,” *Oxford Dictionary of National Biography*, January 8, 2009, <https://doi.org/10.1093/ref:odnb/16034>.

2 (London: Corvo Books, 2008).

3 The pieces were “Say, mighty love, and teach my song” and “An Hymn for Christmas-Day”; a copy in British Library, E.872.

4 *Harop’s Manchester Mercury* (July 23, 1754), information supplied by Donald Burrows.

5 Scottish Record Office GD 345/1283/2/59 for the letter and GD 345/809 for the list of tunes.

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2020 LONDON HANDEL FESTIVAL: HANDEL AND THE HANOVERIANS

Ellen T. Harris

In early January of 1745, Handel was forced to close down his season after performing only a quarter of the scheduled performances. Just shy of three weeks later, noting the generosity of his subscribers “refusing upon their own Motives, to withdraw their Subscriptions,” he was able to announce in *The Daily Advertiser* (January 25) at least a partial resumption and a promise of a more complete continuation “in some time.” Although the situations differ, there is a resonance now felt by music groups around the world due to the COVID-19 crisis, among them the 2020 London Handel Festival (LHF), abruptly shut down on Monday, March 16, in mid-season. It is heartbreaking to look through their events calendar: *Fernando*, canceled; *Ode to Saint Cecilia*, canceled; Royal Chamber Music, canceled; and so on.

I was lucky enough to be in London during the first two weeks of March and had the opportunity to attend three of the biggest events of the Festival during that time. On Friday, March 6, the Handel Singing Competition Semi-Final took place in St. George’s, Hanover Square. The twelve semi-finalists had been winnowed down from 187 contestants who came from thirty-two countries. The five finalists were announced the next morning. I had never attended the LHF singing competition and was very impressed by the singing as well as by the size and passion of the audience. During the intermission and at the conclusion of the event, and even at subsequent LHF events after the finalists had been announced, there was animated discussion of the various singers. Each contestant performed two arias, one in Italian and one in English, with harpsichord accompaniment. The Competition Final, which was to have taken place on March 26 in conjunction with the London Handel Orchestra directed by Laurence Cummings was one of the casualties of the COVID-19 crisis.

Of the finalists, I was particularly struck with countertenor Meili Li, whose performance of “Che più si tarda omai”—“Stille amare” from *Tolomeo* was stunning vocally

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Luton Hoo in Bedfordshire. The team consisted of the organ builder John Snetzler (1710–85), the clockmaker Christopher Pinchbeck, Jr. (1710–83), the composer John Christopher Smith, Jr. (1712–95), and Langshaw himself.⁶ According to Smith, Jr.'s stepson, the Rev. William Coxe,

Pinchbeck being employed by the Earl of Bute to construct a barrel organ of extraordinary size, requested Smith to superintend the work; which he at first declined, but, on application from his Lordship, afterwards complied. Langshaw, a very ingenious artist, was employed; and, under Smith's direction, set the barrels with so much delicacy and taste, as to convey a warm idea of the impression which the hand gives on the instrument.⁷

Langshaw remained in London through the 1760s and continued to set barrels for the Earl of Bute's organ; his aforementioned son, John, Jr., was later to say that he "continued in his Lordship's sole employ for above twelve years."⁸ In 1770, he returned to Wigan and took up the post as organist at All Saints' Church. After two years he moved to Lancaster, beginning his new job as organist at the Priory on Easter Sunday 1772. He continued his work on the Earl's organ, ultimately pinning 56 barrels. While at Wigan he also began work in collaboration with Snetzler and Alexander Cumming on another barrel organ, this one for the Earl's daughter, Mary Lowther, later Lady Lonsdale, sending the finished barrels to Pinchbeck in London by sea.⁹ He later built several small barrel organs, the best known of which is now in the Judges' Lodgings Museum in Lancaster,¹⁰ and in 1788 he added a Swell to the 1702 Father Smith organ at Holy Trinity, Kendal, Westmorland.¹¹ In 1785, Langshaw and his son together built an organ for the Chapel of St. John the Evangelist in Lancaster where the latter was the new organist.¹²

6 Alexander Cumming, *A Sketch of the Properties of the Machine Organ Invented, Constructed, and made by Mr. Cumming for the Earl of Bute* (London, 1812). Cumming provided suggestions for the modification of this organ after construction had begun, but they were not incorporated. He was responsible for a second barrel organ that did incorporate these and other "improvements," built in 1785 for the Earl's seaside residence, Highcliffe in Hampshire. This second organ was designed to be able to play the large spiral barrels made for the organ at Luton Hoo. See also William Malloch, "The Earl of Bute's Machine Organ: A Touchstone of Taste," *Early Music* 11/2 (1983): 172–184; and the errata list in 11/4 (1983): 579.

7 [William Coxe], *Anecdotes of George Frederick Handel and John Christopher Smith* (London, 1799/R 1979), 52–53; John Sainsbury paraphrased this quotation as "[the] barrels were set, by an ingenious artist of the name of Langshaw, in so masterly a manner that the effect was equal to that produced by the most finished player," in *A Dictionary of Musicians*, vol. II (London, 1824/R1966), 41; quoted in Goold, *Square Piano*, 139. This wording is taken from a letter dated January 3, 1824 sent to him by John Langshaw, Jr. in reply to Sainsbury's request for information for his *Dictionary*. The letter is in the University of Glasgow Library, MS Euing R.d 87/120.

8 This may mean that he was the only craftsman engaged in this task, rather than that the Earl was his only employer. Letter to Sainsbury cited in n. 7; and Sainsbury, *Dictionary*, 41.

9 Letter of October 29, 1773 in Cumbria Record Office, MS. D/Lons/LI/1/72-file, printed in Goold, *Square Piano*, 130. Goold identifies the recipient as William Pinchbeck, but it is more likely to have been his father Christopher, Jr. It is unclear whether this is the same organ currently at Lowther Castle. See The National Pipe Organ Register (NPOR), www.npor.org.uk/NPORView.html?RI=N03604 which does not mention Langshaw.

10 See Goold, *Square Piano*, 140ff, and NPOR, Record index: R01314. Another 4-rank barrel organ by Langshaw, dating from around 1785 and currently owned by a descendant of Langshaw who lives in Scotland, is discussed by Karl Petersen in "John Langshaw, Organ Maker, Lancaster," www.firedragon.com/~kap/Langshaw/; he also reports the discovery of another Langshaw barrel organ now located in the south of England.

11 See NPOR, Record index: R01850.

12 See NPOR, Record index: R01971.

But what of Langshaw as a copyist of Handel's music? The key to uncovering this activity is a manuscript of the Cannons Anthem *Have mercy upon me* (HWV 248) now in the Gerald Coke Handel Collection at The Foundling Museum in London and apparently unknown to Gerald Hendrie when he made his HHA edition of the Cannons Anthems.¹³ It is in oblong I format and loosely stitched in blue paper. This score, like another copy of the anthem made by the unreliable scribe Larsen's S3,¹⁴ omitted the recitative "For I acknowledge my faults." The same hand later copied out the missing movement on a separate piece of paper with the annotation "NB this movement I wrote from Mr. Handels score, to be before Against thee only have I sinned." At the end of the entire manuscript the same hand has written "This Anthem I have corrected by Mr. Handels Score. J. Langshaw." Langshaw evidently took advantage of his access to Handel's autograph to enter corrections in the rest of the anthem. It seems likely that this activity dates from the period when Handel's autographs were in the possession of his collaborator on the Earl of Bute's organ, Smith, Jr., which was presumably the decade or so before they were given to the King in 1774.

The purpose for which Langshaw made this copy is unknown as is its date. The manuscript was acquired by Gerald Coke from an unidentified source, together with five other manuscripts in upright II format. One of these is a copy of the Dettingen Anthem (HWV 265) that also appears to be in Langshaw's hand. Three of the others consist of the Cannons Anthems *I will magnify thee* (HWV 250a), *In the Lord put I my trust* (HWV 247), and *The Lord is my Light* (HWV 255), each stitched in blue papers. The fourth contains the A Major Te Deum (HWV 282) and its companion Chapel Royal Anthem, *Let God Arise* (HWV 256b), loosely stitched together in marbled boards.¹⁵ All but the Te Deum are in the hand of a scribe who signed his name in various forms, the most complete being "Jos: Fish. Darwen near Blackburn, Lancashire," and also dated them. It is not known whether he was making these copies in Darwen or somewhere else, perhaps in London, but it may be significant that he seems to have signed his earlier copies with some variant of "Script J. F." and only employed the longer form in copies made in 1770 or later.

Fish's copies of HWV 247 and 255 are both dated "Script J. F. 1767" and bear the annotation "This Anthem I have corrected by Mr. Handels own Score. J. Langshaw." In Fish's copy of HWV 250a, his signature has been erased but the date "1772" remains as does the annotation "NB I have examined this by Dr Howard's copy. J. Langshaw."¹⁶ This probably means that after Langshaw's return to Wigan in 1770 and later move to Lancaster in 1772, he no longer had access to Handel's autographs, which were still in the possession of Smith, Jr. in London. The organist and composer Dr. Samuel Howard (1710–82) is known to have had a large collection of Handel's music, the present whereabouts of which is unknown, as is the reason why his score of this anthem should have been available

13 Accession no. 1265. Gerald Hendrie, ed., *George Frideric Handel. Anthems for Cannons I–III*, HHA III/4–6 (Kassel, 1985, 1987, 1991).

14 London Metropolitan Archives A/FH/M/01/096 (formerly *GB-Ltc* MS 115); see Graydon Beeks, "Reconstructing a lost Archive set of the *Chandos Anthem[s]*," in *Georg Friedrich Händel: Ein Lebensinhalt. Gedenkschrift für Bernd Baselt (1934–1993)*, ed. Klaus Hortschansky and Konstanze Musketa (Halle, 1995), 151–165 for discussion of the possibility that S3's copies may derive from a lost set of archive scores of the Cannons Anthems.

15 All are in the Coke Handel Collection. HWV 265: Accession no. 1261; HWV 250a: Accession no. 1260; HWV 247: Accession no. 1263; HWV 255: Accession no. 1264; HWV 282 and 256b: Accession no. 1258.

16 This manuscript is not cited in Hendrie's HHA edition, which does include the other two Fish copies among its sources.

to Langshaw in Lancashire.¹⁷ Fish's copy of HWV 256b is dated "Script. J. F. 1770" but was not annotated by Langshaw.

The copies in the Coke Handel Collection are clearly related to a group of bound volumes at Rutgers University that were once part of the collection of Sir Watkin Williams Wynn (1749–1789), 4th Bart. of Wynnstay in Wales, the immensely wealthy supporter of the Concerts of Antient Music and other musical and theatrical activities and collector of art and music.¹⁸ Wynn seems to have attempted to acquire as many of Handel's works as he could in printed form, and then to have supplemented these with manuscript copies, an approach also adopted by his contemporary, Richard, 7th Viscount Fitzwilliam (1745–1816). Wynn certainly began to collect seriously after he came of age in April 1770 but may well have begun earlier.

The Rutgers volumes also contain music copied by Fish, which consists of copies of the Cannons Te Deum (HWV 281), the Cannons Anthems *Have mercy upon me* (HWV 248), *I will magnify thee* (HWV 250a), *My song shall be alway* (HWV 252), and *O Praise the Lord with one consent* (HWV 254), and a volume of Italian duets and trios. Other music in the collection is in the hands of a number of scribes, including at least one who had been active in the 1720s. It looks as if Wynn acquired his music from various sources, including copies made expressly for him by scribes such as Larsen's S10, and then had the copies that either were deemed to be the most accurate or simply looked the best bound.

One of the scribes found in the Rutgers volumes was designated Hand A by Martin Picker in a 1965 article.¹⁹ Picker had not seen the manuscripts in the Coke Collection, but it is clear from comparing them that Hand A is, in fact, Langshaw. He copied two versions of *As pants the hart* (the Cannons version HWV 251b and the earliest Chapel Royal Version HWV 251a) and the second half of the Chapel Royal anthem *I will magnify thee* (HWV 250b).²⁰ Copies of HWV 251a were extremely rare in the 18th century; the only other known example is in the Hayes Collection (Bodleian Library, Mus MS d.57.h) and dates from the later 1760s. Langshaw presumably made his copy from the autograph score then in the possession of Smith, Jr.

The identification of Langshaw with Picker's Hand A is significant because it suggests how this scribe most likely gained access to the autograph manuscripts in the years immediately following Handel's death. Much else remains to be explained, however. What was the exact relationship between Langshaw and his fellow Lancastrian Joseph Fish? Did they prepare their Handel copies especially for Sir Watkin Williams Wynn, or did he acquire them at a later date? Was the material in the Coke Collection at one point the property of Wynn? Did Fish copy a complete set of the Cannons Anthems? And, of course, did Langshaw make other copies? As usual when it comes to the topic of Handel copyists, the more we discover, the more questions remain unanswered.

¹⁷ Howard's collection, which was sold by White on June 25, 1799, is described in A. Hyatt King, *Some British Collectors of Music* (Cambridge: Cambridge University Press, 1963), 23 and 132.

¹⁸ MC 1259 (formerly M2038.H14A5, vols. 1–9). See Graydon Beeks, "Sir Watkin Williams Wynn, 4th Bart. (1749–1789) as a Collector of Music" (in preparation).

¹⁹ Martin Picker, "Handeliana in the Rutgers University Library," *The Journal of the Rutgers University Libraries* 29/1 (1965): 1–12; and "Sir Watkin Williams Wynn and the Rutgers Handel Collection," *The Journal of the Rutgers University Libraries* 53/2 (1991): 17–26.

²⁰ See Picker, "Handeliana," 6–8; Burrows confirms the identification of Picker's Hand A with Langshaw, and informs me that the first part of the Rutgers copy of HWV 250b is in the hand of an unknown scribe and not Hand A as Picker thought; personal communication of March 31, 2020.

FROM THE PRESIDENT'S DESK

The American Handel Society anticipates holding its 2021 American Handel Festival and Conference in March 2021. It will again be hosted by the Jacobs School of Music of Indiana University in Bloomington, IN. The exact dates, information on featured works, and other details will be released as soon as they are known. Please see the Program Committee's Call for Papers elsewhere in this issue of the Newsletter.

The Secretary/Treasurer would like me to remind the members of the Society who have not renewed their dues to please do so. The current membership form is available on the AHS Website and is also included in every issue of the *Newsletter*. Dues are payable through PAYPAL on the AHS Website or by check sent to the Secretary/Treasurer. Members who are able and so inclined are encouraged to contribute over and above the amount of their dues, either with gifts designated for a specific purpose or with undesignated gifts. Members who are paying their membership dues for the Georg-Friedrich-Händel-Gesellschaft, the Göttinger-Händel-Gesellschaft, and/or The Friends of the London Handel Institute through the AHS, are reminded to please make those payments before June 1, 2020.

It has just been announced that this year's Handel Festival in Halle has been cancelled in response to the coronavirus pandemic. The London and Göttingen Handel Festivals had already been cancelled. All this comes amid wholesale cancellations of rehearsals, concerts, operas and conferences around the world. In this extremely unsettled time, as we shelter at home and practice social distancing, it is comforting to be able to take solace from music in recorded form, through online collaborations, and by our own individual efforts, as we look forward to a return to something resembling normal life when we can share it with each other in person.

— Graydon Beeks

2020 J. MERRILL KNAPP RESEARCH FELLOWSHIP WINNER

The J. Merrill Knapp Research Fellowship—named for one of the founders of the American Handel Society—supports scholarly projects related to Handel and his world. The winner of the Knapp Fellowship for 2020 is **Dr. Patrick Rogers** (Independent Scholar) for his project "Samuel Arnold as Editor and Performer of Handel's Music." The Fellowship will support research at the Huntington Library and the University of California at Berkeley and provide for the cost of digital copies of manuscripts identified as sources for the Arnold edition as well as for printed installments of the edition missing in the Huntington Library collection. Rogers's initial study of Arnold's Handel edition appeared in "A Bibliographic Survey of Arnold's Handel Edition, the First *Gesamtausgabe*," in *Music in Performance and Society: Essays in Honor of Roland Jackson* (1997). His continuing project aims to classify textual variants in the printed edition, compare subscriber lists and frontispieces, and test the antecedent sources (both manuscript and print) previously identified for Arnold's text, adding to them, and showing in some cases multiple sources, both manuscript and print.

The Board congratulates Dr. Rogers on his successful application. As chair of the Knapp Fellowship Committee, I would like to thank my colleagues on the committee, Alison DeSimone (University of Missouri-Kansas City) and Robert Ketterer (University of Iowa) for their close reading and excellent discussion.

— Ellen T. Harris, Chair
Knapp Fellowship Committee

and dramatically. His ability to communicate this scene in a concert performance (with no text available to the audience) was remarkable, using vocal shading, a breathtaking pianissimo, and restrained gestures. Li was scheduled to play the title role in *Tamerlano* in the forthcoming production of the Cambridge Handel Opera Company. Although it too had to be canceled, the performances have been rescheduled for April 2021. I was also very impressed by baritone Jerome Knox, whose performance of Achilla's "Tu ferma il piede"—"Tu sei il cor di questo core" from *Giulio Cesare* managed to communicate a kind of malevolent amorousness, the warmth of the voice tinged with knife-edge malice and restrained power. The power came into its own in his performance of "Revenge, Timotheus cries" from *Alexander's Feast*.

On March 7, I was able to attend a co-production by The Royal Opera and LHF of Handel's *Susanna*. Fully staged in the smaller Linbury Theatre, this production, including the conductor, director, and vocal soloists, featured members of the Jette Parker Young Artists Programme at The Royal Opera. In full disclosure, let me say that I wrote a program article for this production in which I was asked to consider the "feminist angle," including "reference to today's 'me too' movement." This led me to have some advance worries about the production, but the drama took hold through a deeply serious depiction of fully-realized characters. Susanna and Joacim were very much in love, at moments playfully so. Susanna's father Chelsias was portrayed as an intrusive force, seeming always to arrive at the wrong moment to pontificate about one thing or another, exasperating Joacim while Susanna tried to soothe the feathers of both men. The elders were consistently evil. Although the First Elder does suffer some self-doubt, there was no question about the threat each man posed. I wasn't convinced by having the role of Daniel, which was played by a woman, actually be a woman. At least, I didn't imagine that Daniel as young man would carry make-up in his pack to help Susanna freshen up after her ordeal, but the casting and directorial decision could easily have followed from what singers were available.

The "director's choice" ending was much debated. When Susanna is found guilty and condemned to die, she is put into a cage and the chorus surrounds her picking up rocks to begin the stoning. Daniel's intervention saves her. Joacim returns, and Susanna directs her recitative and aria, "Hence, every pang"—"Guilt trembling," to him (Joacim's "Gold within the Furnace try'd" is cut, as is Chelsias's "Raise your Voice" at this juncture). Joacim tries to comfort Susanna in their duet, "To my chaste Susanna's Praise." At this point Chelsias pushes himself between the couple and calls for celebrations ("Raise



Masabane Cecilia Rangwanasha as Susanna and Yaritza Véliz as Daniel
© ROH | Stephen Cummiskey

your Voice" reinserted here). Susanna isn't ready to celebrate with those who a minute earlier would have been perfectly happy to throw the first stone. As the partying picks up, she slowly extricates herself and as the final chorus sounds ("A Virtuous Wife shall soften Fortune's Frown"), Susanna is seen walking away from the house toward the sea. I found this alteration to the story very moving and on the mark emotionally.

So far, so good. Much more problematically, however, the production moved the site of the oratorio to "a Cornish fishing village blighted by ecological decline." As opposed to being the richest man in town with 500 servants, Joacim is an impoverished fisherman. He and Susanna live in a hovel with no running water (presumably on account of a drought bought on by global warming), so they must lug large containers of water from the outside into their home. For the opening chorus, "How long, Oh Lord! Shall Israel groan," the singers entered in single file from left to right holding a long fishing net in which they have caught only plastic. Acoustically, this had the wonderful effect of each vocal section entering in turn at the moment of their fugal entry. However, the chorus then took to ripping the plastic out of the net and smashing it on the floor. Although this occurred mostly on the words "and break the Oppressor's Chain" (signaling, I guess, the impact on their lives from a lack of governmental action), I have never been a fan of disruptive noises within a musical context. I saw no benefit to this overlay of modern social commentary on an already powerful and timeless story about false accusation and judicial wisdom.

The soloists were mostly excellent. I must mention in particular Masabane Cecilia Rangwanasha in the role of Susanna and Patrick Terry in the role of Joacim. Rangwanasha's voice rings with clarity and ease. She boasts a very large vocal range, and there is no lack of voice at either end. I doubt Handel will be her normal repertoire, but it was a joy to hear her inhabit the role of Susanna. Terry, a countertenor already known to the Linbury audience from last year's production of *Berenice*, was a new voice for me, and I was struck by its warmth, power, and tremendous range. He is a natural actor on stage. I hope he makes Handel a vocal home; I can see him becoming a leader in the performance of Handel's treble male roles. The London Handel Orchestra with Adrian Butterfield as leader and Patrick Milne as conductor were outstanding, providing a consistent musical template from which the singers, not all trained in baroque style, could take measure.

I've mentioned some of the issues I had with this production, but to me a genuine failure was the lack of either a libretto or supertitles. Many of the singers, some not native speakers of English, did not enunciate the words clearly (this was not a problem with Rangwanasha or Terry). Nor did the chorus. Even those in the audience who knew the Apocryphal story were probably unfamiliar with this work. As the program book states, *Susanna* was premiered at Covent Garden in 1749 and "has not been on our stages since." I listened to one irate patron rightly complaining to an usher during the interval about not having a text in some form. It was a real lacuna.

On March 10, I heard the concert performance of Handel's serenata *Parnasso in festa* at Wigmore Hall with the London Handel Orchestra directed by Butterfield. It marked the first time I have heard this work live. Despite heavy borrowing from *Athalia*, the serenata stands on its own and, as others have said, deserves to be heard more often. A celebratory work for the wedding of Princess Anne, each of the three acts is given a distinctive sound. The first, focusing on the characters of Apollo and the muse Clio, sung originally by the castrato Giovanni Carestini and soprano Anna Strada respectively, emphasizes the high vocal registers even in the choice of the flute as the only obbligato instrument in the act. The soundscape of the second act changes distinctively with a new focus on the lower mezzo-soprano and contralto voices of the muses Calliope and Euterpe

and the huntress Clori along with the vibrant sound of timpani and horns and the introduction of recorders. The third act brings in trumpets and introduces the bass-voiced Mars. The succession of obbligato instruments over the course of the serenata worked to the advantage of the small stage of the Wigmore Hall. The seated orchestra consisted of the strings, oboes/recorders, bassoon, and continuo, while the “supplementary” soloists were able to come and go from stage left as necessary. (The timpani was placed off stage on the floor of the hall, stage right, from the beginning of Act II.) The chorus consisted of the soloists with three additional male voices and made a crack ensemble. The orchestral playing was stylish throughout. Butterfield never let things flag, but he gave space where it was needed. Kudos also to the leader Oliver Webber.

Much of the vocal music is fiendishly difficult, but Katie Bray tackled the role of Apollo with great aplomb. Her divisions were fabulous. The final chorus and solo, “Lunga serie d’altri eroi,” was breathtaking. Keri Fuge as Clio largely matched Bray, and the two singers carried the largest part of the serenata. However, I confess I was thrilled with the change of vocal register and orchestral timbre at the beginning of the second act, the three new voices entering one by one: Jess Dandy as Calliope (replacing Eszter Balogh on short notice), Annabel Kennedy as Euterpe, and Emily Sierra as Clori. As I recall (not planning to review these concerts, I took no notes), these women then took the three lower parts (alto, tenor, bass) in the succeeding chorus, “Sa il nostro canto,” with Clio joining on soprano. It was as if a whole new sound world had opened up. Orfeo, originally written for the castrato Carlo Scalzi, was sung by soprano Charlotte Bowden. As opposed to the more virtuosic roles of Apollo and Clori, the role of Orfeo calls for lyrical and sustained singing. Bowden’s performance of the accompanied recitative and aria, “Dopo d’aver perduto”—“Ho perso il caro ben’,” describing his loss of his beloved Euridice was spellbinding. The cast was rounded out by bass John Lee as Proteo in Act I and Mars in Act III. One of the semi-finalists in this year’s Singing Competition, he is a fine singer with rich tone and real style.

Looking back, it is still difficult to believe that so soon after these wonderful events the 2020 LHF simply shut down. Like other music organizations faced with canceled concerts, the Festival has asked their audience to donate unused tickets instead of requesting a refund. One hopes that Handelian of the present day will take this opportunity to participate in a historically-informed performance and, matching Handel’s ticket buyers, similarly refuse to withdraw their subscriptions.

MY SUMMER ON THE J. MERRILL KNAPP FELLOWSHIP

Alison DeSimone, University of Missouri-Kansas City

In the spring of 2018, the American Handel Society granted me the J. Merrill Knapp Fellowship to support my summer travel to England for research on my monograph, *The Power of Pastiche: Musical Miscellany and Cultural Identity in Early Eighteenth-Century England* (forthcoming, Clemson University Press). I traveled to England for five weeks, staying in Mile End, London. My flat was a small apartment on the canal that runs through Mile End Park. It was the perfect place to retire after a long day at the archives.

The Power of Pastiche concerns the phenomenon of miscellany, which emerged throughout musical performance and publishing at a time of great cultural and political change for England. The paradigmatic changes that occurred in politics and society resonated in and were refracted through the arts, especially music, in which miscellany provided exposure to both new and old, the familiar and the novel. As my book shows, growing musical diversity between 1700 and 1720 suggests that musical miscellany was used as a cultural strategy, one that allowed the English to delineate cultural difference while simultaneously providing the comfort of tradition. My chapters cover early variety concerts, pasticcio operas, published musical miscellanies, composers and careers, and early musical criticism. At the time, I had drafted about a quarter of the book, but I still needed to finish research for my second and fourth chapters.

Chapter 2 concerns the compilation and performance of early pasticcio operas, produced between 1706 and 1711, and I wanted to track down as many identifiable arias in these sources as possible. Before I embarked, I compiled a list of possible, identifiable arias by using both prior research as well as RISM’s musical incipit tool. At the British Library I photographed about 40 opera and cantata manuscripts that provided arias for the early pasticcio operas, such as *Thomyris*, *Queen of Scythia*, *Almahide*, and *Clotilda*. I was delighted by the results of this research, although there is still much work to be done in identifying still-anonymous arias.

In Chapter 4, I discuss how composers in this period crafted their careers through a miscellaneous approach to musical style and genre, as well as through their very flexible and varied careers beyond composition. I focus on the careers of Charles Dieupart, Thomas Clayton, John Ernest Galliard, and Nicola Haym, who fashioned their professional identities as jacks-of-all-trade. Many of them worked as financial agents; they wrote music criticism and, in some cases, on musical aesthetics; three were professional performers; and they composed across many genres while synthesizing national styles. I photographed both printed music and musical manuscripts, collecting every piece by these composers that I could find.

The purpose of this book is to give more context to musical life in early eighteenth-century England, and to illuminate further the musical scene that Handel would have encountered upon his arrival. Handel makes appearances throughout the book; at the end of Chapter 2, for example, I discuss how he probably heard the aria “Furie terribili,” sung by the soprano Elisabetta Pilotti Schiavonetti in the pasticcio *Etearco* (January 1711), since she sang his more spectacular and virtuosic version of “Furie terribili” just a month later in *Rinaldo*. It is my hope that this book sheds light on the variety of musical figures in early eighteenth-century London, and that it shows the strong connection between musical reception and growing cultural diversity at a time of extraordinary social and political change. My time in London was incredibly productive, and I am grateful to the American Handel Society for sponsoring this trip. Please look for my book, which should be published in early 2021.

CALL FOR PAPERS: 2021 AMERICAN HANDEL FESTIVAL AND CONFERENCE

Bloomington, IN
March 2021

The American Handel Society anticipates holding its 2021 American Handel Festival and Conference, to be hosted by Indiana University in Bloomington, IN in March 2021. The festival includes academic panels, the Howard Serwer Memorial Lecture, and performances of music by Handel and others. More details to follow.

The Society invites the submission of abstracts for papers on any topic connected with Handel’s life and music. Abstracts of no more than 500 words may be sent by **October 4, 2020** to the Program Chair, Nathan Link at americanhandelsociety@gmail.com.

UPCOMING EVENTS

8th Annual Handel Aria Competition

University of Wisconsin-Madison
Collins Recital Hall, Hamel Music Center
Friday, August 21, 2020 at 7:30 p.m.

For audition details:

<https://handelariacompetition.com/application/>

RECENT PUBLICATIONS

Babington, Amanda. "Handel Offerings." *Early Music* 47/4 (2019): 604–607.

Harris, Ellen T. "Master of the Orchester with a Sallary': Handel at the Bank of England." *Music & Letters* (2020), <https://doi.org/10.1093/ml/gcz112>.

Smith, Ruth. "More Handel Documents." *Early Music* 48/1 (2020).

INTERNATIONAL HANDEL RESEARCH PRIZE 2021

In 2021, the George Frideric Handel Society will award its International Handel Research Prize for the fifth time: to a young scholar who has completed a research project on the life or work of George Frideric Handel and has presented the results in a formal research document. Research teams also may apply.

The International Handel Research Prize is sponsored by the Foundation of the Saalesparkasse. It is valued at €2000 and entails the presentation of a paper to be read by the prize winner at the scholarly conference to be held during the annual Handel Festival in Halle an der Saale (May 31–June 2, 2021).

Applications may be submitted by graduates of musicology or related disciplines who have completed their Master's or Doctoral studies (or equivalent research) between 2018 and 2020. Historical-critical editions may also be submitted for the prize. Studies in English or German are accepted.

Applications for the International Handel Research Prize should be sent by November 30, 2020 (postmark) to the:

Georg-Friedrich-Händel-Gesellschaft e.V. I
nternationale Vereinigung Geschäftsstelle
Grosse Nikolaistrasse 5 D-06108 Halle (Saale)

The application must include the scholarly work undertaken (in printed and in electronic form) and be accompanied by a brief curriculum vitae and an account of the applicant's career. Reports can be enclosed.

The prize winner will be selected by a panel from the Foundation of the Saalesparkasse and the George Frideric Handel Society. The prize will be presented in Halle in June 2021, during the scholarly conference of the Halle Handel Festival.

The American Handel Society

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www.americanhandelsociety.org

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Student	30	-	24
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* This organization does not have a reduced rate for retirees.

† This organization has additional categories of Regular Membership that require a higher membership fee but provide additional benefits (see its website). Arrangements for these other categories may be made directly with Mrs. Pomeroy Kelly (see below).

Those paying in dollars should make their checks payable to THE AMERICAN HANDEL SOCIETY and mail them to Marjorie Pomeroy Kelly, Secretary/Treasurer, THE AMERICAN HANDEL SOCIETY, 49 Christopher Hollow Road, Sandwich, MA 02563. Those wishing to pay in Euros should remit to Stephan Blaut, Treasurer, Georg-Friedrich-Händel-Gesellschaft, Gr. Nikolaistrasse 5, 06108 Halle (Saale), Federal Republic of Germany, and indicate that the payment is for the account of the AHS. Friends of the Handel Institute, London may also pay their AHS dues in sterling by making their checks payable to THE HANDEL INSTITUTE and mailing them to Ms. Sylvia Levi, Hon. Treasurer, The Handel Institute, 254A Kew Road, Richmond TW9 3EG, United Kingdom, with the appropriate annotation. Please do not send checks in Euros or sterling directly to the AHS as we are no longer able to process them.

Online payment options are available at www.americanhandelsociety.org/join

Payments in dollars for GFH or HI memberships must be received before June 1.

The American Handel Society

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ISSN 0888-8701
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