

NEWSLETTER

of

The American Handel Society

Volume II, Number 1

April, 1987

President's Message

Once a year the President of a Society such as ours ought to report on his stewardship. To take up space in our Newsletter more often seems intrusive, but to appear less frequently might lead our members to wonder if the AHS has a president. And so, with your kind indulgence (and having received an allocation of space from the editor), this then is my report on the state of our Society.

As of this writing, we boast 174 members and twenty-four subscribers. Just a few weeks ago, one of our charter members renewed for life. The Board of Directors would wish to thank this member in public, but we sense that he might prefer to remain anonymous. The number of members, the number of members who have enrolled in categories other than the basic membership, and the number of subscribers exceeded our expectation during the first year. We will continue to do all we can to maintain sensible growth. We have not, however, attracted as many members as I had hoped from outside the field of music. One of the steps that I will take will be to talk with directors of the Internationale Händel-Gesellschaft in June about possible reciprocal membership arrangements.

As first reported in the August 1986 Newsletter, member David Edelberg of Montreal has embarked on a Handel discography and has invited The American Handel Society to work with him on it. The project falls into two logical parts: sound recordings made before the appearance of the LP record around 1950 and LPs, tapes, and compact disks that have appeared since that time. Mr. Edelberg has already entered into a computerized data base his own enormous collection that of itself represents a very high percentage of recordings released commercially since 1950. The American Handel Society plans to create a comparable data base of all pre-LP recordings of Handel's works. Until a few years ago, bringing all the pre-LP recordings under bibliographic control would have been almost impossible, but the creation in 1983 of an index to the holdings of the five largest American collections now makes such a project feasible.

The index, known as the *Rigler and Deutsch Index*, consists of photographs of the labels and an indexed

continued on page 4



Handel, by Philippe Mercier

Courtesy of The Viscount FitzHarris

Handel in Czechoslovakia

In the territory known today as Czechoslovakia the music of George Frideric Handel has never met with such a response as in England or Germany. Yet as early as the mid-eighteenth century Handel's works seem to have been performed in the castle of Brtnice, southwest Moravia. In the first half of the nineteenth century interest in Handel's music grew, due mainly to various singing associations (especially the Tonkünstler-Societät in Prague) and several enthusiasts (e.g. the Handel cult at the castle of Count Haugwitz in Náměšť nad Oslavou, southwest Moravia—Haugwitz translated the greater part of Handel's oratorios into German).

In the twentieth century Handel has been played very sporadically; only some instrumental compositions have entered the standard concert repertory. Likewise, Handel research in Czechoslovakia has brought no re-

continued on page 2

1986 Maryland Handel Festival

The Maryland Handel Festival at College Park grows each year. The 1986 Festival surpassed its predecessors, holding five concerts, four symposium sessions, and a master class between October 29 and November 2. During the festival the University of Maryland at College Park also hosted a meeting of the editorial board of the Hallische Händel-Ausgabe.

For a second year, guest conductors took part in the festival, as did, for the first time, a guest orchestra: Nicholas McGegan led the festival's veteran Smithsonian Chamber Players in a program of Handel's theatre music featuring tenor John Aler, and Trevor Pinnock's English Concert played concertos and other orchestral pieces. At the Library of Congress, the Smithsonian group performed trio sonatas and René Jacobs once again conducted a master class. This year's festival included the customary young artists' recital as well. The University Chorus, the Smithsonian band, and an able cast of soloists ended the proceedings with a forceful presentation of *Saul* under Paul Traver. In addition to the printed program notes, Anthony Hicks provided "Notes on the Performing Text" which documented major decisions Traver made to reconstruct the oratorio as originally performed in 1739.

The symposium topic, "Editing Baroque Music: Handel as Paradigm," was of course an apt choice in respect of *Saul*, modern editions of which leave many questions concerning Handel's intentions unanswered. It also provided a strong focus for a particularly successful series of papers and discussions. The four sessions addressed the respective viewpoints of the scholar, publisher, performer, and the Halle Handel Edition. Each paper was systematically paired with one or more prepared responses, which heightened the usefulness and interest of each presentation.

In his keynote speech, George Houle captured the spirit of the debate over the musical monument versus the open-ended computerized edition: with a straight face, he proposed that henceforth all editorially emended performing parts be printed on three-year self-destructing paper. The first symposium session included talks by Donald Burrows and respondent Hans-Joachim Marx on research requirements and limitations pertinent to a complete critical Handel edition, Bernd Baselt on the nature of his systematic catalog, and responses by Eugene Helm on how the plan of such a catalog must reflect its content and by John Roberts on when to cite HWV numbers. The second session featured Merrill Knapp and respondent Gunter Hempel of VEB Deutscher Verlag on rendering a critical report manageable but useful, Stephen Whiting of (A-R Editions) and Dietrich Berke (Bärenreiter Verlag) on computers and music publishing, and Ronald Broude (Broude Brothers) and Shirley Strum Kenny (Queens College, CUNY) on training, business and ethical problems of scholarly editing as now practiced. In the third, harpsichordist Mark Kroll and respondent Terence Best discussed presentation of musical text versus its interpretation in an edition,

as did Harry Saltzman and respondent Anthony Hicks from the conductor's viewpoint. Stanley Sadie's response brought questions of old versus modern rehearsal practice and musical training into focus. The fourth session was a panel forum on the future of the Handel edition; here the breadth and quality of general discussion during the symposium was again evident.

Work is now under way to assemble and edit the symposium papers, responses and discussion with an eye to publication.

Czechoslovakia from page 1

markable results. An exception to this state of affairs occurred in 1985, when Handel drew much attention. Theatre-goers could hear no fewer than four staged operas of this master: *Giulio Cesare* in Olomouc, *Deidamia* in Liberec, *Rodelinda* in Brno and *Serse* in Prague. These operas were joined by a series of choral works (among others *Messiah*, *Alexander's Feast*, and *Judas Maccabeus*). On May 30–31, the Czech Music Society and Brno Friends of Music Circle held a musical conference on Bach and Handel. Those lecturing on Handel included Dr. Rudolf Pečman (Brno), Dr. Zdenko Nováček (Bratislava), Oldřich Mrňák (Liberec), Prof. Jiří Vysloužil (Brno), Dr. Jiří Fukač (Brno), and Dr. Michaela Kopecká (Prague). An important initiative in the jubilee year was the publication of the monograph *Georg Friedrich Händel* by the prominent Czech musicologist Dr. Rudolf Pečman, which is the first work of its kind from the pen of a Czech author. In 388 pages the book describes in detail Handel's life and work and presents many music examples with Czech translations of the text. It is enriched by forty-nine black-and-white pictures. But Supraphon, the publisher, has regrettably issued on the occasion of Handel's anniversary not a single recording of his music.

A somewhat shorter Handel monograph, entitled *Centimanus*, was written in 1983 by Pavel Polka (Prague). Now being revised for possible publication, the study treats Handel's life and major works, citing many authentic documents in Czech for the first time. Another contribution by the same author, the article "Georg Friedrich Händel—Orfeus mezi skladateli" (Handel: Orpheus among the composers), will appear in the Czechoslovak Hussite Church yearbook *Blahoslav 1988* (Prague: Central Church Publishing House). From the early eighties a group of young Handelian has associated on a spontaneous basis around Polka. To the most persevering members belong Jiří Filip (Prague), Ivana Štočková (Prague), Jan Tomsa (Jaroměř), Petr Martinek (Kroměříž) and Věra Váradlová (Prague). Every year most of them attend the Halle Handel festival, for which purpose Polka compiles a voluminous typed guide in book form with detailed analyses of the compositions performed at the festival (six volumes so far). The imaginative illustrations in these guidebooks originate from the Prague

continued on page 3

graphic artist Magdalena Vovsová; she is by the way the creator of an excellent Handel plaque of burnt fireclay (1982, fifteen casts) and innumerable graphics with Handelian themes.

The history of Handel reception and interpretation in Czechoslovakia, above all in the eighteenth and nineteenth centuries, is currently a research field of Dr. Michaela Kopecká, an expert from the Museum of Czech Music in Prague, whose informative article "Händel a my" (Handel and we) appeared in the periodical *Hudební rozhledy* in November 1985. Performers also devote themselves occasionally to writing about Handel's music, as for instance the young conductor of the Liberec *Deidamia*, Jan Snítíl, whose revealing essay "Interpretation Problems of Handel's Operas" appeared in Polka's 1986 guidebook. Other scholars explore more remote relations between Handel's life and Czech lands, as in the case of Polka's article "Gian Gastone de' Medici and the State Castle Zákupy near Česká Lípa" (*Händel Jahrbuch* 1987). Dr. Miroslav K. Černý (Prague) has recently launched a search for Johann Taust, Handel's maternal great-grandfather. Conjectures that before his departure for Halle Taust, an evangelical preacher, lived in Uherský Brod (southeast Moravia) had to be abandoned. Further search is extremely difficult, but it is to go on.

Pavel Polka

Book Discounts—A Reminder

Among the lesser-known benefits of AHS membership are discounts on books and music. We wish to remind our members of two current offers.

First: the AHS still has limited supplies of catalogs from three important tercentenary exhibitions, as listed on the back of this Newsletter. All are richly illustrated and two, from London's National Portrait Gallery and the Hamburg Handel Archive and University Library, include essays by leading Handel scholars. The programs and advertisements in the Boston catalog provide an overview of current activity in early music. It is worth noting that the London catalog recently appeared on the U.S. market at well over twice the price to AHS members.

Second: in addition to the special items listed on the last page of this Newsletter, Dale Music Co. continues to offer a ten percent discount on *any* music or book on music that members order through us. Dale is able to order from most foreign as well as domestic publishers.

To order either type of item, please see the form on page 6. Please note that catalogs cannot be ordered by credit card; neither do they entail a shipping fee. To order through Dale, send information (and make checks payable) to the AHS; we will promptly verify your membership and place your order. Information on price and availability may be obtained directly from Dale Music, 8240 Georgia Avenue, Silver Spring, MD 20910, phone (301) 589-1459.

Handel Calendar

American Society for Eighteenth-Century Studies annual meeting. Seminars on Dryden's *Song of St. Cecilia's Day*, literature and opera, pictorial representation of the perf. arts, Pope and his contexts, the Bible and the 18th C. April 22–26: Cincinnati, OH. ASECS, St. Olaf College, Northfield MN 55057.

London Handel Festival. April 25: *Alceste*, Gluck's *Don Juan*. April 27: Re-creation of Handel-Gluck benefit concert of 1746. April 29: *Acis and Galatea* (1718). April 30: Chamber music by composers in Handel's London. May 2: *Esther* (1718). Cond. R. Goodman, D. Darlow. LHF, Francis House, Francis St., London SW10 1DE.

Solomon. C. Larsson, H. Watson, K. Conner, J. Cunningham, L. Montgomery, C. Osterkamp; choirs of St. Luke & St. Paul and First (Scots) Presbyterian; members of Charleston Symphony Orch.; cond. S. Sheffer. May 3: Cathedral of St. Luke & St. Paul, 126 Coming St., Charleston, SC 29403.

Alcina. J. Gonek, M. Dash, L. Beer, P. Kazaras, J. Kuether, others; cond. J. Nelson, dir. S. Wadsworth. May 28, 30; June 3, 12, 20: Opera Theatre of St. Louis (new staging, in English, tr. Wadsworth).

Giustino. J. Kowalski, A. Dallapozza, C. Eder, G. Ottenthal; cond. E. Märzendorfer; dir. Kupfer. May 30: Volksoper, Wehringerstr. 78, 1090 Vienna.

Internationale Händel-Akademie Karlsruhe. June 6–26: academy. June 18: Musicological Symposium I: "Production of Handel's Operas in the 18th Century," chair H. J. Marx. June 19: Symposium II: "Production of Handel's Operas Today," chair G. Könemann. June 13–26: Händel-Festspiele des Badisches Staatstheaters. Incl. *Rodrigo*, *Hercules*, *Serse*, *Orlando*, academy concert. IHAK, Geschäftsführer W. Sieber, Baumeisterstr. 11, D-7500 Karlsruhe, Postf. 14 49, BRD.

Händel-Festspiele der DDR. Incl. *Rinaldo*, *Acis and Galatea*, *Athalia*, *Hercules*, *Semele*. Concerts incl. *Funeral Music for Queen Caroline*, Utrecht *Te Deum* and *Jubilate*: Sine Nomine Singers (Brooklyn, NY). Conferences: "Das mitteldeutsches Musikleben vor Händel" (Scheidt's 400th birthday), "C. W. Gluck" (200th death year). June 12–16: Halle/Saale, DDR.

Göttinger Händel-Festspiel. June 13: *Alexander's Feast*, cond. N. McGegan; solo concert. June 14: Chandos Baroque Players; *Alexander's Feast*. June 15: solo concert; *Il Pastor fido*, cond. J. E. Gardiner. June 16: oboe band; Capella Savaria; Göttinger Orch. June 17: Buxtehude concert; *Il Pastor fido*. Göttinger Händel-Gesellschaft e.V., Hainholzweg 3/5, D-3400 Göttingen, BRD.

Aston Magna Academy: "The Culture of Restoration England, 1660-1720." Incl. history, music performance, musicology, organology; history of theatre, dance, art, literature, philosophy. Dir. R. Erickson, J. Hsu. June 14–July 4: M. Gross School of the Arts, Rutgers University, New Brunswick, NJ 08903.

Handel in Oxford Festival. *Messiah*, *Belshazzar*, *Esther*. July 3–12: Oxford. HIOF, 6a Cumnor Hill, Oxford OX2 9HA, England.

Ariodante. T. Troyanos, B. Valente, J. Hall, J. Bowman, N. Rosenshein, K. Langan; cond. N. McGegan; dir. J. Copley. July 18, 22, 31; Aug. 8, 12, 21: Santa Fe Opera, POB 2408, Santa Fe, NM 87504.

Seventh International Conference on the Enlightenment. July 26–Aug. 2: Budapest. Domokos Kosáry, Institut d'Etudes historiques, MTAP, POB 9, 1250 Budapest, Hungary.

XIV International Congress of the IMS. Includes session on Handel's borrowings led by H. J. Marx. August 30–Sept. 4: Bologna. Dipartimento di Musica e Spettacolo, Univ. degli Studi, Strada Maggiore 34, 40125 Bologna, Italy.

Shaw-Hellier celebration. Concerts of music from collection of Samuel Hellier. Oct. 20: the Wodehouse, Wombourne, Staffordshire. Oct. 21: incl. Lampe, *Pyramus and Thisbe*. Barber Institute, U. of Birmingham. Oct. 22: St. John's Church, Wolverhampton.

President from page 1

listing of the information contained on the labels of the 78-rpm sound recordings held by the Library of Congress, New York Public Library, Yale University, Syracuse University, and Stanford University. It is estimated that these five collections may contain upwards of eighty percent of everything that was ever issued commercially in that format. The listings of Handel's works cover more than three hundred pages of the Index.

The Index, though heroic in size, is something less than perfect in the accuracy and consistency of its contents. For example, the compiler decided not to merge the several entries for multiple copies of the same item held by the various libraries (or even by the same library) into a single entry in the data base. Because many different persons worked on keying the information from the photographs into computers, such multiple entries often are not identical in all respects and thus could not be automatically merged.

The Society is engaged in a pilot study to determine just how much time it will take to convert a small portion of the Handel section of the *Rigler and Deutsch Index* into proper discographic form. We expect that the study will be complete by the time you receive this copy of our Newsletter. Thereafter, we will prepare an application for outside support based on what we have learned in the pilot study.

Beyond the conversion of the Handel section of *Rigler and Deutsch*, our responsibility will include finding items not in that index. Apart from disks not held by any of the five libraries, there doubtless will be cylinders reaching back to the earliest days of sound recording. As far as we know, this is the first attempt at a full discography of a composer such as Handel whose output and popularity have resulted in a very large number of recordings.

Your Society is also engaged in discussions with the Händel-Haus in Halle about working with them toward the completion of the *Händel Bibliographie*. With the great expansion of Handel research that has taken place in the last twenty years, the late Konrad Sasse's *Händel Bibliographie* (1963, with supplement 1967) is no longer adequate for the needs of scholarship. So far, Dr. Edwin Werner and his colleagues at the Händel-Haus have accumulated some 9,000 entries for the new bibliography. The American Handel Society has offered to provide bibliographic information about publications not indexed by Dr. Werner and his staff and to assist them in computerizing their data base. Dr. Werner has provided us with a list of periodicals that they have indexed, and The American Handel Society's staff is currently preparing a list of other periodicals to be searched.

We are preparing an application to qualify the Society as a "501(b)3" corporation under the Internal Revenue Code. Once we have qualified, all contributions to the Society will be tax deductible to the donor and a portion of the annual dues may be deductible as well. Our Society will then be positioned to pursue

funding from voluntary contributions on a larger scale than has been possible in the past.

The role of The American Handel Society is to improve communication among those concerned with Handel and his world. During the first year of its existence, we have presented reports of performance, scholarly projects, and other matters of interest to Handelians. The success of our Newsletter and indeed of the Society itself depends in great part on our members telling us what is going on. Even if there is only a rumor that a performance of a Handel opera is to take place, pass the rumor on to us so that we can chase it down. Do you know of a record collector who might own an unusual recording—either commercial or non-commercial? Do you know of a significant article about Handel in a periodical that might escape our attention? We hope you will tell us about them. And while we cannot prevent three Handel festivals from taking place in Germany at the same time (as will happen in June), we can tell you about them.

Howard Serwer

Membership Directory

Enclosed with this Newsletter is the first Directory of The American Handel Society. Besides listing the names and addresses of all members and subscribers, as well as phone numbers for those who so requested, the Directory includes information on the Handel-related activities of nearly four dozen members. We hope this information proves valuable. Please help make our next directory even more useful: send us notice of your activities (and any errors in your entry) along with your membership renewal.

Renewal Notice

It is time to renew your AHS membership for 1987 if you have not already done so. Dues are payable on the first of each calendar year. Those who have not renewed by July 1 receive no further benefits until dues are paid. Please make checks payable to The American Handel Society at the address given on page 5. New application forms need not be submitted.

Addenda: Handel Dissertations

Brisco, Frederick. "The King Shall Rejoice' (HWV 265) by George Frideric Handel: A Critical Edition and Commentary." D.M.A. diss. (Univ. of Maryland, 1987).

Etschreit, Ulrich. "Händels *Rodelinda*." Ph.D. diss. (Heidelberg, in prep.).

Seares, Margaret. "The Keyboard Music of G. F. Handel in Relation to Contemporary European Harpsichord Styles." Ph.D. diss. (Univ. of Western Australia, in prep.).

The American Handel Society

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In the last few years, scholars have come to recognize that traditional musicological studies alone cannot provide a clear picture of Handel and his world. The American Handel Society seeks the participation of all scholars—theatre historians, social historians, literary historians and all others whose subject matter is Handel's England. And of course, The American Handel Society welcomes the support and participation of all persons interested in Handel and his world. Activities of The American Handel Society will include

- publication of the *Newsletter of The American Handel Society*,
- sponsorship of meetings of the Society,
- cumulation of a computerized bibliographic data base of writings about Handel and his music and about related subjects,
- maintenance of a register of performing materials for Handel's major works,
- cumulation of a Handel discography,
- publication of an annual containing articles and reviews,
- establishment of an electronic bulletin board/conferencing network to facilitate communication among members and subscribers.

The Founding Members and the Board of Directors of The American Handel Society invite you to become a member. Wide support from scholars and those interested in Handel will help the Society make a strong start in achieving its goals. In 1987 members will receive

- the *Newsletter of the American Handel Society*,
- a 10% discount on scores and books (not restricted to Handel) through Dale Music Company of Silver Spring, Maryland, one of America's leading dealers. In addition, Dale has agreed to make available to our members four recent titles from Cambridge University Press at a 20% discount. See the order form on the last page of this newsletter.
- the AHS Membership Directory, showing members' Handel-related activities such as research, performance, and collecting.

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.