



THE HANDEL INSTITUTE
NEWSLETTER

The Handel Institute was founded in 1987 to promote and support study of the life and work of George Frideric Handel and thereby to generate wider and deeper appreciation of his music. The Institute also supports the study of musicians contemporary with Handel, especially those active in Britain, and of all aspects of eighteenth-century British musical life. It is an independent body, constituted as a registered charity, but formally linked with the Royal Musical Association and with King's College, London, both of which nominate trustees to the Council. The Institute also nominates and supports two members of the Editorial Board of the *Hallsche Händel-Ausgabe*.

Twice a year, in spring and autumn, the Institute will issue a Newsletter, of which this is the first number. It will give information about the activities of the

Institute, its research and publishing projects, and other matters of interest to lovers and students of Handel's music. Sadly, our first Newsletter must report the death on 9 January 1990 of Gerald Coke, the notable Handel collector, who was a founding trustee of the Institute and had only recently agreed to become its first patron (see Winton Dean's appreciation, below). As many people will know, Mr Coke proposed to bequeath his substantial Handel Collection to the Institute; and within the month before his death, he was making arrangements for the eventual transfer of the collection and his house, Jenkyn Place in Hampshire, to the public care of the Handel Institute. Without his guidance and constant encouragement the Institute would never have come into existence and now, thanks to his foresight and generosity, its future will be assured. The Institute is greatly indebted to Mr and Mrs Coke.

Development Fund

The Fund exists to help with the general administration of the Institute and to help organise the Triennial Handel Conference (see below). We are most grateful to the Hinrichsen Foundation for generous grants which assisted with the legal expenses incurred in establishing the Institute as a charity. We also thank most warmly the following individual contributors:

J. Arthur, Malcolm Boyd, Hilary Bracefield, Merlin G.C. Channon, David Charlton, Monica Crawford, Elizabeth Gibson, A.H. King, O.W. Neighbour, George Pratt, Mr and Mrs L. Robarts, Michael Robinson, Bernard Rose, Julian Rushton, Harold Watkins Shaw, Ruth Smith, Michael Talbot, Carole Taylor, Neal Zaslav and others whose donations arrived too late to be included in this Newsletter.

European Music Year Tercentenary Award

The European Music Year Committee,

after completing its work of organising the Tercentenary Celebrations of 1985, donated its remaining funds to the Handel Institute. The money was given with the intention that it be used to provide regular grants for projects involving research into Handel's works or their performance. An award has been made to **Pavel Polka** of Prague to assist in acquiring illustrations for his monograph on Handel.

The 1990 Conference

The First Triennial Handel Conference will be held at King's College, London, on 24-26 November. The principal theme is "Handel Collections and their History". The Conference will follow the Eighteenth-Century Students' Day on 23 November (at the Institute of Historical Research) and the autumn meeting of the Royal Musical Association (24 November), also at King's College.

Provisional Programme

SATURDAY 24 NOVEMBER

evening Bernd Baselt (Halle)

Early German Handel Editions

SUNDAY 25 NOVEMBER

morning Hans-Dieter Clausen
(Hamburg)

Handel's Autographs and
Conducting Scores

Anthony Hicks (London)

The Shaftesbury Collection

John Roberts (Berkeley)

The Aylesford Collection

Winton Dean (Godalming)

The Malmesbury Collection

afternoon Donald Burrows
(Milton Keynes)

The Lennard Collection

Graydon Beeks (Claremont)

The Chandos Collection of Handel
MSS

Percy Young (Wolverhampton)

The Shaw-Hellier Collection

J. Merrill Knapp (Princeton)

The Hall Handel Collection

Malcolm Boyd (Cardiff)

Handeliana in the Mackworth

Collection *or* Domenico Scarlatti
and Handel

Enrico Careri (Rome)

Geminiani and Handel

MONDAY 26 NOVEMBER

morning Hans Joachim Marx (Hamburg)

Abbate Santini as Collector of

Handel Manuscripts

Keiichiro Watanabe (Tokyo)

The Music Paper used by Handel and his Copyists in 1706-1710

Paul Everett (Cork)

Italian Source Studies and Handel

Walther Siegmund-Schultze (Halle)

Mozart's Versions of Handel's

Oratorios

Further details will be published in the autumn Newsletter.

Publishing Projects

The Institute intends to support and encourage scholarly publications concerning Handel's life and works as well as related aspects of eighteenth-century life. Under consideration at the moment are: a Handel iconography; a catalogue of the Aylesford Collection; a facsimile edition of all surviving manuscript librettos relating to Handel's works. We would also draw attention to two other planned publications which will be of interest to Handelians: the Jennens-Holdsworth correspondence in the Coke Collection, to be edited by Carole Taylor and Anthony Hicks, and the Owen Swiney correspondence, to be edited by Elizabeth Gibson.

The Hallische Händel-Ausgabe

The Institute came into being partly as a result of discussion between English and American Handel scholars, some of whom were already editors of HHA volumes, who felt there was a need to broaden the scholarly base of the edition. One of the Institute's principal functions is thus to support the HHA.

Two members of the HHA Editorial Board (Redaktions-kollegium) are nominated by the Institute: at present they are Donald Burrows and Terence Best. They convey the Institute's views on scholarly matters, and on the policy, planning and progress of the Edition. They have recently helped in the preparation of a revised set of Editorial Guidelines ("Richtlinien"), now printed

in German and English, and in establishing procedures to ensure that scholarly standards are maintained in all new Halle volumes. Editorial work on each volume is now subject to review by a "monitor" appointed by the Editorial Board for the purpose, and final approval of a volume for publication is given when the Board as a whole, guided by the monitor's report, is satisfied with the quality of the work. The Institute's representatives have been active in finding monitors for several volumes currently in production.

Some recently published HHA volumes:

Series III

Vol. 4 *Anthems for Cannons I (Chandos Anthems)*,

ed. G. Hendrie, 1984

Vol. 5 *Anthems for Cannons II*,

ed. G. Hendrie, 1987

Series IV

Vol. 19 *Einzel überlieferte*

Instrumentalwerke II

(Miscellaneous Instrumental Works), ed.

T. Best, 1988

Vol. 8 *Organ Concertos II*

(HWV 295, 296, Op. 7),

ed. W. Stockmeier and

I. Schneider (1989)

Forthcoming volumes:

Series I

Vol. 9 *Acis and Galatea I (1718)*,

ed. W. Windszus

Series II Anhang

Oreste, ed. B. Baselt

Series III

Vol. 6 *Anthems for Cannons III*,

ed. G. Hendrie

The HHA Board meets twice a year:

in June at Halle, during the

Händelfestspiele, and in the autumn in

either West Germany, the United States

or Great Britain. The 1989 autumn

meeting took place during the Handel

Festival of the University of Maryland,

and the 1990 meeting will be held

immediately after the first London

Triennial Conference in November.

Handel's London House

The site of Handel's house in Brook Street is to be included in a large new development. The Institute is taking an active interest in this, and has indicated a

willingness to help in setting up a Handel museum in the house.

Recent Publications (compiled by Anthony Hicks)

The following list is by no means exhaustive, but draws attention to material published in the last few years which significantly enlarges our knowledge of Handel and his music. An extensive bibliography of recent writings on Handel will be found in the *Göttinger Händel-Beiträge III* and in its two predecessors.

MUSIC (other than HHA volumes)

A New Harpsichord Folio, ed. T. Best (London and Sevenoaks: Novello, 1988)

A collection of little known keyboard pieces, including Handel's own arrangements of three of his operatic arias.

As pants the hart, ed. D. Burrows (London and Sevenoaks: Novello, 1988)

This latest addition to the Novello Handel Edition presents the version of this anthem with orchestra as prepared for the Chapel Royal c1722, and the expanded version which Handel performed at his benefit concert of March 1738.

The Complete Hymns & Chorales,

ed. D. Burrows

(London and Sevenoaks: Novello, 1988)

A detailed presentation with facsimiles of all material relevant to Handel's settings of three hymns by Charles Wesley, together with his version of *Jesu meine Freude* and sketches of other chorale melodies.

Messiah, ed. D. Burrows

(London: Edition Peters, 1987)

The first edition of *Messiah* to present all known textual alternatives of Handel's own performances; the high soprano version of "But who may abide" (sung in the Foundling Hospital performance of 1754) is published for the first time.

Songs and Cantatas for Soprano and Continuo, ed. D. Burrows

(Oxford Univ. Press, 1988)

Seventeen songs and cantatas suitable for female voice, including the English theatre songs and the arias from *Venus*

and *Adonis*; the cantata *Handel, non può mia musa* and four recently discovered songs in French, German and Spanish are published for the first time.

Handel Sources, ed. J. H. Roberts (New York: Garland Publishing Inc., 1986)

Facsimiles, in nine volumes, of manuscript sources and printed word-books for major works by Keiser, Graun, Porta, A. Scarlatti, Bononcini, Steffani and other composers from which Handel made significant borrowings. Apart from their Handelian interest these volumes are of special importance for making available the scores of five operas by Keiser, the leading composer of opera at Hamburg in Handel's time. (The anonymous excerpts from a Mass copied by Handel and printed in Vol. 9 of this series have since been identified as being by Antonio Lotti.)

BOOKS

Winton Dean and J. Merrill Knapp, *Handel's Operas 1704-1726* (Oxford: Clarendon Press, 1987)

Comprehensive studies of Handel's operas from *Almira* to *Scipione* on the lines of Winton Dean's *Handel's Dramatic Oratorios and Masques*, including synopses, critical assessment and reviews of source materials.

Chapters on the German, Italian and English backgrounds fill out the picture. The extensive appendices include details of stage performances from Handel's own time to 1984 and an index of the Italian arias in all Handel's operas and cantatas.

Elizabeth Gibson, *The Royal Academy of Music 1719-1728: The Institution and its Directors* (New York: Garland Publishing Inc., 1989)

Dr Gibson's thesis, here published with revisions, covers the activities of the Royal Academy throughout the short period of its existence and examines the particular influence of its directors, whose interests in opera and music were often keen and well-informed.

Appendices include extensive passages relating to music found in the letters of Owen Swiney, and much relevant documentary material.

The Librettos of Handel's Operas, ed. Ellen T. Harris

(New York: Garland Publishing Inc., 1989)

A collection in 13 volumes of facsimiles of the word-books printed for the first performances of Handel's operas or for the composer's own revivals. The London word-books mostly have parallel English translations as well as the original Italian texts. Other contemporary word-books of interest are also included, as is the recently discovered "prompter's copy" of the first version of *Radamisto* and a previously unknown libretto for Handel's last revival of *Giulio Cesare*. Each volume has a preface giving bibliographical and other information.

Patrick J. Rogers, *Continuo Realization in Handel's Vocal Music*

(Ann Arbor: U.M.I. Research Press, 1989)

A detailed examination of the subject in which information from Handel's autographs, early manuscript copies and the early prints is considered in conjunction with the writings of contemporary theorists.

Handel Tercentenary Collection,

ed. S. Sadie and A. Hicks

(London: Macmillan Press for the Royal Musical Association, 1987)

Sixteen essays partly based on papers given at the Handel Tercentenary Conference held in London in 1985. The question of Handel's borrowing is discussed, and new information or illumination is offered on many areas of Handel's musical output.

Göttinger Händel-Beiträge III,

ed. H.J. Marx

(Kassel: Bärenreiter-Verlag, 1989)

The many informative German and English essays in this volume (dedicated to the memory of the late Jens Peter Larsen) include a detailed survey of the copyists of Handel's Italian period, a discussion of Handel's borrowings from D. Scarlatti's *Essercizi*, a newly found anecdote about Handel in Rome and new documentation on the early performances of *Agrippina*. There is also a discography of Handel's orchestral works and a bibliography of writings on Handel for 1986-87.

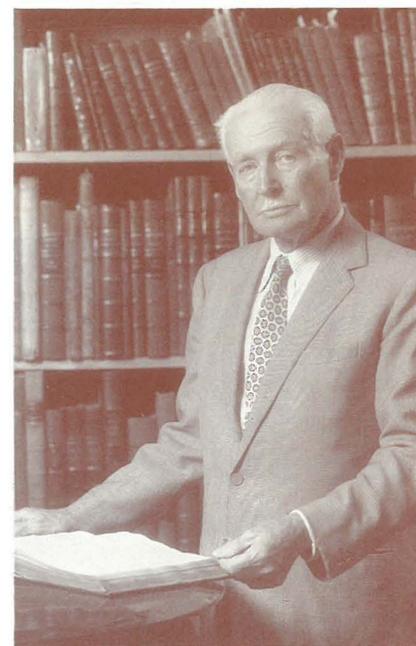
JOURNALS

Early Music, vol. xvii, no. 4 (November 1989) has several articles concerning the baroque stage. Of particular Handelian interest is "The Haymarket Opera in 1711" by Judith Milhous and Robert D. Hume, which explores new-found documentation of an abortive legal dispute between the managers Aaron Hill and William Collier, shedding light on Hill's difficulties and other aspects of the operatic season in which Handel's *Rinaldo* was first performed.

Studi Musicali, xiv, no. 2

(Florence: Olschki, 1987)

includes "The Accomplishments of the Learned and Ingenious Nicola Francesco Haym (1678-1729)" by Lowell Lindgren, a thoroughly documented biography of one of Handel's most important librettists; much of the information is new. The issue also contains an essay by H.J. Marx on Italianate influences in Handel's early instrumental music.



Gerald Coke (1907-1990)

Gerald Coke was a great collector, an outstanding benefactor of scholarship, and the most generous of men. He began his Handel collection before the war (after a false start with Mozart) at a time when it was still possible to pick up rarities and unknown items at a price

continued over



that seems ridiculously low today, and continued to add to it right up to his death. By then it had long outgrown the original dimensions of his library and constituted an archive of immense value, in the first place to Handelians but also to all students of English musical life in the eighteenth century.

The scope of the collection is very wide, and includes many unique items. In early editions of Handel's music and in printed librettos it rivals and supplements the holdings of the British Library. There are many early manuscript scores written by Handel's copyists and other contemporaries, personal documents (including one of the two signed copies of Handel's Will) and a mass of background material, manuscript and printed, as well as portraits and prints of singers and others who worked with Handel. Gerry was particularly proud of bringing back the Will and one of the very rare examples of the original Dublin word-book of *Messiah* from America. More recently he acquired William C. Smith's collection, the extensive Jennens-Holdsworth correspondence (which throws light on Handel's borrowing habits) and the Shaftesbury manuscript

copies, which had been preserved intact (and unopened) since Handel's life-time. One of the more exciting pleasures of working in the collection is the opportunity it offers of making important discoveries: for example, that a keyboard arrangement in the hand of J.C. Smith contains notes added by Handel, showing Smith how to do it, and that a manuscript of *Teseo*, sung by a fire at Novello's, was copied before the first performance of the opera and includes music for a suppressed character that occurs nowhere else. There may well be further surprises in store.

Unlike many private collectors Gerry not only welcomed scholars; he complained when he thought they might not be making full use of what he had to offer. For more than forty years he had thrown open his library to students of Handel from all over the world, and he never tired of helping them personally to find what they wanted, or of bringing to their attention something of whose existence they might be unaware. Nothing seemed too much trouble to him. His delight in his collection was infectious, and he never lost a boyish enthusiasm that belied his

more than 80 years. He regarded his collection as a kind of trust; it was characteristic of him that he secured its future in the most generous terms.

I first visited his library in 1951, soon after beginning work on Handel's oratorios. From the first he treated me as a fellow enthusiast. On countless occasions since then he made me welcome, giving me hospitality on a scale far beyond anything I could have anticipated even from a man of his known benevolence. Whenever he made an acquisition which he thought would interest me, he took care to inform me of it. His ready assistance has facilitated my work at all stages, just as his friendship made all my visits to Jenkyn Place an unalloyed pleasure. I am sure that many other students of Handel could say the same.

Winton Dean

Any correspondence about this Newsletter, the 1990 Triennial Conference or the Institute in general should be addressed to: Dr Colin Timms, Secretary, The Handel Institute, Department of Music, University of Birmingham, Edgbaston, Birmingham B15 2TT United Kingdom.

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