



THE HANDEL INSTITUTE  
NEWSLETTER

Just as this issue was going to press, the death was announced of Percy Young, the distinguished editor of, and writer on, Handel, Elgar and many other musical – and non-musical – subjects. Our condolences go to his widow, Renée, and his family. He died in York on 9 May. The funeral service was held on 17 May, which would have been his ninety-second birthday, in Wolverhampton, where he had lived for sixty years. Donations may be made to the Percy Young Choral Scholarship at Lichfield Cathedral (The Chapter Office, 19A The Cathedral Close, Lichfield, WS13

7LD). An appreciation of his work will appear in a future edition of this *Newsletter*.

Elsewhere in this issue we report on the imminent opening of the Gerald Coke Handel Collection at The Foundling Museum and the latest stage in the development of Fishamble Street, Dublin. But we begin with two research articles – one by Donald Burrows on sources of *Samson*, the other by Anthony Hicks exploring the implications of a new wordbook for Handel's 1736 version of *Acis and Galatea*.

Colin Timms

## 'SOMETHING NECESSARY TO THE CONNECTION': CHARLES JENNENS, JAMES HUNTER AND HANDEL'S *SAMSON*

In the course of preparing a new edition of Handel's *Samson* for the Novello Handel Edition, I have recently subjected all the available early sources to a new round of detailed examination. As with many of Handel's major works, the score of *Samson* has a complex history of composition and revision: there were major changes through two stages of drafting in 1741 and 1742 before the first performances, further significant revisions in the course of the early performances during 1743-5, and other alterations when Handel revived the oratorio in subsequent seasons.

Although the surviving sources (music manuscripts, manuscript and printed librettos, and early music editions) cannot clarify every detail of Handel's performing versions, the general shape of the development and variation of the score can be reconstructed. In particular, some manuscripts that were copied from Handel's

performing score during the 1740s are particularly valuable, because they reveal the state of the score at that time. (The original performing score, now in Hamburg, incorporates many revisions and annotations not only from the composer's lifetime but also relating to performances during the decade following his death.) The manuscript scores from the 'Granville' and 'Shaftesbury' collections, for example, provide good evidence about the music of *Samson* as it was available to copyists in 1743-4, just as the first edition of the songs from the oratorio must reflect a manuscript that was supplied to the publisher John Walsh during the first run of performances.

Amongst the early manuscript material for *Samson* is a set of partbooks, vocal and orchestral, from the 'Aylesford' Collection, now in the Henry Watson Music Library, Manchester Public Library. These partbooks were originally the property of Charles Jennens, the librettist of



*Saul, Messiah* and *Belshazzar*, and they are in many ways typical of one area of his music collection.<sup>1</sup> During the 1740s Jennens decided that his library needed not only complete scores of Handel's works, but also sets of partbooks, complete as to instrumentation but without any duplicates of, for example, violin parts. So far as is known, they were never used in performance; nevertheless, they are valuable, because they were copied by scribes from the circle that was managed by John Christopher Smith senior, Handel's principal copyist and factotum. The partbooks display some features that probably reflect the practices of Handel's copyists in deriving performing material from a full score. The set for *Samson* was copied by a scribe, known by the modern designation 'S2', who seems to have been employed particularly on the task of producing the partbooks for Jennens's collection.<sup>2</sup>

The relationship between the partbooks and the manuscript scores that were owned by Jennens is not always a direct one: it is only by comparing details of the musical text that one may discover whether his partbooks were derived from his score or from some other source. In the case of *Samson*, the situation is more obscure, because no score from the Aylesford Collection is known. Jennens certainly owned at least one score of the oratorio: Lot 265 in the sale catalogue of the Earl of Aylesford's music collection (Sotheby, Wilkinson and Hodge, May 1918), included 'Samson and Saul, two MS. Scores, red morocco gilt, tooled borders', whose whereabouts today are unknown. So for the present, the content of the score of *Samson* from which S2 copied can be reconstructed only from the partbooks themselves.

The results of such a reconstruction are, to say the least, unusual when compared with other early sources for the oratorio. The air 'Ye men of Gaza' (Act I, scene 1) is inserted instead in the oratorio's final scene, immediately before 'Let the bright seraphim', the transference presumably converting the character of the singer from a Philistine to an Israelite. In Act II Handel's opening movements are reversed: the music begins with Manoa's aria 'Just are the ways of God to man' and continues with the recitative 'Despair not thus'. Later in the Act, Dalila's complete sequence 'My faith and truth'/'To fleeting pleasures' is omitted, with its attendant Chorus of Virgins; at the end of the Act the Israelite chorus 'Hear, Jacob's God' is shifted to fall between the Philistine chorus 'To song and dance' and the closing movement 'Fix'd in his everlasting seat'. In the early scenes of Act III two recitatives ('More trouble is behind' and 'Be of good courage') have incidental cuts that seem unique to this source; furthermore, not only is Harapha's air 'Presuming slave' omitted, but Harapha himself is replaced by an 'Officer' in the scene summoning Samson to the Philistine feast.

More curious still are some changes to the verbal text, compared with the text of Handel's performing version (by Newburgh Hamilton after Milton), which is well established from the composer's autograph and performing score. In Act I, the opening of the chorus 'O first created beam, and thou great word' has become 'O great creative power, who spoke the word' in the Aylesford version and, in the last chorus, 'The round about the starry throne' has become 'Then high as to the starry throne'. In Acts II and III, alterations to recitative include the following (the Hamilton-Handel texts

are given first in each case):

[Samson to Dalila] 'Once join'd to me tho' judg'd your country's foe. Parents and all were in the husband lost'// 'Renounce thy plea then, and confess it feign'd, for by evasions then thy crime uncov'rest more'

[Samson to Micah] 'Favour'd of heav'n is he who finds one true'// 'Who heed not virtue to resist temptation'

[Micah to Samson] 'No words of peace'// 'No honey'd words'

[Micah to Samson] 'Reflect then, Samson'// 'Consider, Samson'

[Manoa] 'The sorrow lessens still; and nigh converts to joy'// 'Sorrow yet appears, but rather cause of joy'

[Micah] 'The body comes'// 'And when it comes'

In the closing chorus of Act II, the competitive cries of 'Great Dagon' and 'Jehovah' are removed, 'Jehovah' being substituted for 'Great Dagon' in each case; in the same chorus, also, Hamilton's phrase 'rules the world in state' appears as 'rules the world and fate'. For Samson's aria in Act III, the opening text ('Thus when the sun from's watery bed, all curtain'd with a cloudy red, pillows his chin upon an orient wave') appears in the following form: 'Thus when the sun from's watery bed begins to lift his radiant head, diffusing wide his Orient beams of light'.

All of the variant forms were copied 'clean' by S2 into the partbooks and must surely have been derived from a score that had been altered. The most probable explanation seems to be that the variations, both musical and verbal, represent attempts to 'improve' *Samson* by Jennens himself, in the same way as he is known to have made amendments in one of his

<sup>1</sup> See John H. Roberts, 'The Aylesford Collection', in *Handel Collections and their History*, ed. Terence Best (Oxford, 1993), Chapter 4.

<sup>2</sup> The classification of Handel's copyists derives from Jens Peter Larsen, *Handel's 'Messiah': Origins, Composition, Sources* (London, 1957), Chapter 4.



manuscript scores of *Messiah*, for example, in the word-setting of 'I know that my Redeemer liveth'.<sup>3</sup> That Jennens would have been tempted to make such alterations to *Samson* is suggested by a couple of passages in his letters to Edward Holdsworth, which indicate his disapproval of Hamilton's libretto:

It is reported that being a little delirious with a Fever, he [Handel] said he should be damn'd for preferring Dagon (a Gentleman he was very complaisant to in his Oratorio of Samson) before the Messiah. This shews that I gall'd him.'

[15 September 1743]

[Concerning Hamilton's libretto for the *Occasional Oratorio*.] 'I thought he had left out Something necessary to the connection, having observ'd some instances of the same kind in his Samson.'

[3 March 1746]

It is not known whether Jennens ever presented his putative improvements to Handel, but if he did, the composer almost certainly rejected them, for there is no evidence that any element in the revised version of *Samson* that is found in the Aylesford partbooks was ever incorporated into his performances.<sup>4</sup> However, some of the 'Jennens' amendments appear in another early manuscript, the score of *Samson* in the Mann Collection at the

Rowe Library, King's College, Cambridge.<sup>5</sup> This score, which is signed at the end 'JH Scripsit 1743', was written by the copyist known as 'S7', who in recent years has been identified by Ellen Harris as Handel's friend, the 'scarlet dyer' James Hunter.<sup>6</sup> (This manuscript in fact provides the strongest possible confirmation of Harris's identification.) Unlike the Aylesford source, this score presents a form of *Samson* that reflects fairly accurately the combination of movements that was performed by Handel at one stage in 1743.<sup>7</sup> However, it does incorporate a few of the 'Jennens' amendments to the verbal text. The last chorus in Act I begins 'Then high as to the starry throne', 'Jehovah' is substituted for the references to 'Great Dagon' in the last chorus of Act II, and Samson's aria in Act III has the Aylesford text.<sup>8</sup> The recitatives include just one of the variants: 'And when it comes'.

The most likely explanation of the relationship between the Aylesford partbooks and Hunter's score seems to be that Hunter copied from a lost source in which Jennens had just begun to experiment with the alterations to the words that are represented in the partbooks.<sup>9</sup> That Hunter should have been able to borrow a score from Jennens is itself intriguing: hitherto, no connection has been known between the two men, apart from their common but separate connections with Handel (Hunter is not mentioned in any of Jennens's

surviving letters, many of which date from the period around 1743). It does not follow that Hunter shared Jennens's opinion that *Samson* was deficient in subject-matter and literary style: he may have copied the amendments believing them to be more authoritative than they were. And whether the variations found in the Aylesford partbooks represent improvements on the *Samson* of Hamilton and Handel is another matter again.

Donald Burrows

### ACIS AND GALATEA IN 1736

On 10 June 1732, at the King's Theatre in the Haymarket, Handel gave the first performance of a version of *Acis and Galatea* described as a 'Serenata' and sung in a mixture of English and Italian. Some of the music was newly composed, but most of it came from his two earlier treatments of the story (the cantata *Aci, Galatea e Polifemo*, composed in Naples in 1708, and the Cannons masque of 1718) and from other works (including the Brockes Passion). It was Handel's response to the first staged performances of the Cannons masque in London, presented without his authority by an English company including the young Susannah Arne (later to be Mrs Cibber).

Handel seems to have regarded the serenata as having a status of its own,

<sup>3</sup> For Jennens's amendments to *Messiah*, see Watkins Shaw, *A Textual and Historical Companion to Handel's 'Messiah'* (London, 1965), 77-8, and Donald Burrows, 'The Autographs and Early Copies of *Messiah*': Some Further Thoughts', *Music & Letters*, 66 (1985), 207-8.

<sup>4</sup> Neither Handel's performing score nor the printed wordbooks for his performances carry evidence of such alteration, either to the ordering of the movements or to the verbal text. The only significant variation in the texts as printed in the wordbooks is 'Let not the God of Israel sleep' in place of 'Why does the God of Israel sleep?' from 1749 onwards, but this is not reflected in an amendment to the performing score and the alteration may not have been made in Handel's performances.

<sup>5</sup> Mann MS 400.

<sup>6</sup> See Ellen T. Harris, 'James Hunter, Handel's Friend', *Händel-Jahrbuch*, 46 (2000), 247-64.

<sup>7</sup> Variant readings show that the 'Hunter' score was derived throughout from the performing score, while the other early scores (Granville and Shaftesbury) were copied from a mixture of sources, mainly the performing score for Acts I and III but the autograph for Act II. The Aylesford and Hunter copies differ from the others by presenting the air 'With plaintive notes' in A major, and a different version of the preceding recitative.

<sup>8</sup> The last two features of the Hunter copy were noted by Winton Dean in *Handel's Dramatic Oratorios and Masques* (London, 1959), 350, but not the relationship of the alterations to the Aylesford materials, which were not then available.

<sup>9</sup> It is unlikely that the score in the Mann collection was copied by Hunter for Jennens's collection, and its binding is certainly not 'morocco gilt'. The decoration of the boards resembles the style that I described as 'Binding Style C' in 'The Barrett Lennard Collection' in *Handel Collections and their History*, Chapter 6. It is possible that some volumes from Hunter's reputed collection of Handel scores formed the nucleus of part of what is now the Lennard Collection: the *Samson* score now in the Lennard Collection is of later date, and may even have originated as a replacement copy produced soon after Hunter's death.



since he revived it five times, in December 1732 (King's Theatre), July 1733 (Oxford), May 1734 (King's Theatre), March 1736 (Covent Garden), and finally at Lincoln's Inn Fields on 28 February and 11 March 1741, when (at least for the second performance) it was coupled with his Ode for St Cecilia's Day. Changes were made for most, if not all, of the revivals, with the result that the textual history of the piece is unusually rich and problematical, especially as no complete score of any version survives.

Nevertheless, it is possible to come close to an accurate reconstruction of the 1732 version, and a good deal of information about Handel's subsequent revisions can be found. Winton Dean was the first to give a detailed description of the various versions, based on the material then available to him.<sup>1</sup> At present, however, the only published edition is the set of fragments in the appendix to Chrysander's edition of the Naples cantata (vol. 53 of the Händel-Gesellschaft edition), coupled with his reprint of the text of the wordbook issued for the 1732 performances, originally published by Thomas Wood, in the preface to the same volume.<sup>2</sup>

In 1979 Wolfram Windzsus published what was in effect a critical report to three editions that he had prepared for inclusion in the *Hallische Händel-Ausgabe*, one volume each for the English masque, the Naples cantata, and the 1732 serenata with its variants.<sup>3</sup> Unfortunately, the difficulties under which the *HHA* was then labouring delayed the publication of the editions, but two volumes have

now appeared (*Acis and Galatea*, vol. I/9.1 (1991); *Aci, Galatea e Polifemo*, vol. I/5 (2000)), and the third, covering all versions of the serenata from 1732 to 1741, is currently in progress under a new editor (M. A. A. Heinrich). The delay has brought the advantage of enabling the edition to take account of sources not known to Windzsus, though as his work was soundly based no major corrections appear to be required.

The latest document to come to light is a wordbook for Handel's 1736 revival at Covent Garden (two performances, on 24 and 31 March), immediately following the first performances of *Alexander's Feast*. Unusually, the *London Daily Post* of 24 March carried advertisements for two rival wordbooks, one by John Osborn for 'Acis and Galatea. An English Pastoral Opera' and the other by Thomas Wood for 'Acis and Galatea. A Serenata with several Additions and Alterations'. No copy of Osborn's publication is known, and its title suggests that it was merely an opportunistic reprint of John Watts's libretto for the unauthorised production of the Cannons masque in 1732. Wood's wordbook is clearly the one prepared for Handel's 1736 revival, and again it was thought that no copy was extant. In fact, the British Library acquired one over twenty years ago, but its existence has not previously been noticed; I am grateful to John Greenacombe, who is preparing a new bibliography of Handel wordbooks, for bringing it to my attention.<sup>4</sup>

Before describing it, I should mention that Mr Greenacombe has also found that Wood's wordbook of

1732 exists in two slightly different forms. A copy in his possession has the price ('One Shilling') on the full title, but not on the half-title, and has no catch-word at the bottom of page 4. The copies in the National Library of Scotland and in Birmingham Central Library have the price on the half-title, not on the full title, and correctly have the catch-word 'INTER-' (for 'Interlocutori') at the bottom of page 4. Otherwise the two issues appear to be identical. (The only other known copy, in the Schoelcher collection at the Bibliothèque Nationale in Paris, has not been checked.) The nature of the differences suggests that Mr Greenacombe's copy is the earlier issue. It may have been printed for the first performances of June 1732, while the others belong to the revival of December that year, but it is also possible that both issues were produced during the initial run of four performances.

The 1736 wordbook has thirty-one printed pages. The full title-page reads:

Acis and Galatea, a Serenata. As it is performed at the Theatre Royal in Covent-Garden. The Third Edition, with several Additions. London: Printed by T. Wood in *Little-Britain*, and are to be sold at *Covent-Garden*. MDCCXXXVI.

The designation 'The Third Edition' immediately implies the existence of a previously unsuspected 'Second Edition'. Perhaps Wood regarded the revised issue of the 1732 wordbook as a second edition, but it seems more likely that a new edition was printed for the revival of 1734, when major changes, including the insertion of

<sup>1</sup> *Handel's Dramatic Oratorios and Masques* (London, 1959), 171-9.

<sup>2</sup> Two other numbers, 'Un sospiretto' and 'Di goder quel bel ch'adora', are printed with their introductory recitatives in vol. 84 of Chrysander's edition, the so-called 'Second Version' of *Il pastor fido*. The fact that these numbers were assigned to a character called Dorinda in the 1732 *Acis* caused Chrysander to think that they belonged to the entirely different Dorinda in *Il pastor fido*.

<sup>3</sup> Wolfram Windzsus, *Georg Friedrich Händel. Aci, Galatea e Polifemo, Cantata von 1708; Acis and Galatea, Masque von 1718; Acis and Galatea, italienisch-englische Serenata von 1732. Kritischer Bericht im Rahmen der Hallischen Händel-Ausgabe* (Hamburg, 1979).

<sup>4</sup> The copy has the call-mark RB.23.a.897. Its accession stamp is dated 30 Dec [19]80, and the new binding is stamped 'Dunn & Wilson 1988'. Possibly it became accessible only in 1997, when the Library moved to its new building and the computerised catalogue came into use.



arias from *Il pastor fido*, were made, though no wordbook of that date is known.

Unlike the 1732 wordbook, in which only the names of the characters are listed, the wordbook of 1736 has a full cast-list:

Aci	Mr. Beard
Galatea	Signora Strada
Polifemo	Mr. Erard
Filli ('Phillis' in the main text)	Mrs. Young
Silvio	Mr. Savage

The surprise here is the presence of Erard as Polyphemus. Dean and Windszus both suggest that Henry Reinhold sang the role in this revival, though Erard's appearance is logical enough, as he was the bass soloist in *Alexander's Feast*, and after the two performances of *Acis* he sang Haman in Handel's 1736 revival of *Esther*. (He was shortly to have a fourth Handel role, mentioned below.) Dean was, however, right to associate the accompanied recitative for bass 'Mi palpita il cor' and the aria 'Affanno tiranno' (printed by Chrysander, vol. 53, pp. 67-71) with the part of Polyphemus in 1736. The autograph of these numbers indicates that they were to be interpolated immediately after the aria 'Hush! ye pretty warbling choir', and the 1736 wordbook confirms that they were indeed sung in that position in Act I. ('Hush!', originally for Galatea, was taken over in 1732 by the shepherdess Chloris, with altered words, and this revised version was sung by Cecilia Young as Phillis in 1736.) However, there was no consequent 'considerable reorganisation of the score', as Dean assumed: the new sequence was simply interpolated as a soliloquy for Polyphemus. The rest of the role, all

sung in Italian, is as in 1732.

The assignment of *Acis* to John Beard confirms that in 1736 the role was sung by a tenor for the first time since 1718 in Handel's own performances. Beard's first aria ('Where shall I seek the charming fair'), sung by Senesino in Italian in 1732, had its English text restored, though the wordbook indicates that 'Love in her eyes sits playing' was sung in its Italian form and was reduced to its main section only. The other two arias for *Acis* were also in Italian: 'Un sospiretto' (sung by the alto Dorinda in 1732) and 'Qui l'augel' (presumably the soprano version printed by Chrysander, vol. 53, pp. 92-5, sung an octave lower). Handel obviously thought that 'Verso già l'alma col sangue', the 1732 aria for the dying *Acis* adapted from the 1708 cantata, could not be made suitable for a tenor voice, and he omitted it. Instead he inserted a new version of its very short introductory recitative ('O Dio! mio ben, soccorso!'<sup>5</sup>) and followed it by the chorus 'Mourn all ye muses', previously omitted from the serenata version. It is odd that he did not take the opportunity also to restore *Acis*'s wonderfully expressive cavatina 'Help, Galatea!' from the Cannons masque.

As Galatea, the soprano Anna Strada del Pò sang most of her 1732 part (her first duet with *Acis*, 'Sorge il dì', was cut), with the addition of 'Dell'aquila l'artigli' (for *Acis* in 1732) and, immediately before the final chorus, the aria 'Nel mio core ritorna il contento' (from *Il pastor fido*, with changed words), which had probably been added in the 1734 revival.

The 'Mr Savage' who sang Silvio was the young William Savage, still a boy treble. He has two solos, the first

being the recitative 'Pastor, guarda il tuo core' and the aria 'O Pastor, che vai pensando' (an Italian version of 'Shepherd, what art thou pursuing') in Act I. The music for the recitative, once thought lost, appears with the aria in Royal Academy of Music MS 138, part of a collection of arias in the hand of a scribe who, as John Roberts has suggested,<sup>6</sup> may well have been Savage himself. (The companion volume, MS 139, contains a copy, in the same hand, of the Gloria recently, but questionably, attributed to Handel.) Savage also took over the air 'Di goder' and its recitative, sung by Dorinda in 1732.

The presence of Erard in the 1736 *Acis* has relevance to Handel's stage productions that followed at Covent Garden in the same season. These consisted of two performances of a revised version of *Ariodante* (on 5 and 7 May), in which the soprano castrato Gioacchino Conti made his London debut, and eight performances of the new opera *Atalanta*, written to celebrate the marriage of the Prince of Wales. Donald Burrows recently announced the discovery of a previously unknown wordbook for the 1736 *Ariodante*,<sup>7</sup> a copy of which is in the Byrne Collection acquired by the Handel House Museum in 1998. Full details will be published in due course by Professor Burrows, who is editing *Ariodante* for the HHA, but it may be noted here that the cast-list shows that Erard took over the role of Polinesso, originally designed for the contralto Maria Negri, though he sang a much reduced version of the part, retaining only the aria 'Se l'inganna' and the main section of 'Dover, giustizia'; 'Coperta la frode', in Act I, was replaced by 'Affanno tiranno', the aria he had sung for the first time in *Acis* six weeks earlier.

<sup>5</sup> Printed in Windszus, 321.

<sup>6</sup> In papers read at the Handel Institute conference, King's College London, on 24 November 2002, and at the American Handel Society conference, University of Iowa, on 1 March 2003.

<sup>7</sup> In a paper read at the 2003 American Handel Society conference (see note 6 above).



After *Ariodante* Erard disappears from the record just as mysteriously as he entered it, his first name and his origins remaining unknown. When *Atalanta* opened on 12 May the bass roles of Nicandro and Mercurio were sung by Gustavus Waltz and Henry Reinhold. It would be good if the new information about Handel's performances in 1736 led to better knowledge of the man who was the first to sing 'Revenge, Timotheus cries'.

Anthony Hicks

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### THE GERALD COKE HANDEL COLLECTION

In March 2004 the Department of Culture, Media and Sport formally allocated the Gerald Coke Handel Collection to The Foundling Museum. Created in 1998 at the instigation of Coram Family (formerly the Thomas Coram Foundation), The Foundling Museum, which is situated at no. 40 Brunswick Square, London, WC1, will open to the public on 15 June. The ground and first floor will display extensive collections relating to Thomas Coram and the history of the charity that he founded and in which Handel took a very keen interest.

The Coke Collection will be housed on the second floor, where visitors will also find an exhibition of items from the Collection and a reading room for the use of students and scholars. Having been dispersed and stored for several years at the Hampshire County Record Office in

Winchester and the Victoria and Albert Museum, the Collection will thus be reassembled and made readily accessible. It will normally be staffed from Wednesday to Friday and be accessible by appointment. Those wishing to consult the Collection are asked to telephone the Librarian, Katharine Hogg (+44 (0)20 7841 3606); users may be asked to supply a letter of introduction (partly to avoid paying the Museum entry charge). Further details of the Collection will be given in a future issue of this *Newsletter*.

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### 'MESSIAH' PLAQUE RETURNS TO FISHAMBLE STREET

On 5 October 1959, a little over two hundred years after Handel's death, a bronze plaque commissioned by the Music Association of Ireland from the Irish sculptor Michael Biggs was installed on the façade of no. 19 Fishamble Street, Dublin, to commemorate the first performance of *Messiah*. It was removed in the late 1980s, when the building had become derelict, and was thought to be lost. Since then, as Tim Thurston reported in this *Newsletter* (vol. 12, no. 2; autumn 2001), the Fishamble site has been developed and refurbished. Recently, the bronze plaque was rediscovered in the storerooms of Dublin City Archives and reinstated on the façade of no. 19 Fishamble Street (now the home of the Irish Contemporary Music Centre): a *lieto fine* indeed.

### AWARDS FOR RESEARCH

Applications are invited for **Handel Institute Awards** to assist the furtherance of research projects involving the music or life of George Frideric Handel or his contemporaries or associates. One or more awards may be offered, up to a total of £1,000. Applications will not normally be considered for funding toward tuition fees or the cost of photocopying or binding dissertations. The **deadline** for the receipt of applications is **1 September 2004**. For further information, please contact Colin Timms at the address given below.

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*The Handel Institute is a registered charity, no. 296615. Correspondence should be addressed to Professor Colin Timms, Barber Institute, The University of Birmingham, Edgbaston, Birmingham, B15 2TS, England (email: C.R.Timms@bham.ac.uk).*