

THE HANDEL INSTITUTE

NEWSLETTER

Handel's two great orchestral suites are the principal subject of this issue: Terence Best reports on the remarkable discovery in London of a hitherto neglected manuscript source of the *Water Music*, while Anthony Hicks reviews the facsimile edition, published recently by Bärenreiter, of the autograph score of the *Music for the Royal Fireworks*. A mouth-watering

account of the recent American Handel Society conference in Santa Fe is contributed by Jonathan Tyack, and Elizabeth Gibson provides more information on the Handel Institute's forthcoming conference on 'Performing Handel'. But first we pause to remember the life and work of our distinguished colleague Stanley Sadie.

Colin Timms

STANLEY SADIE, CBE (1930-2005)

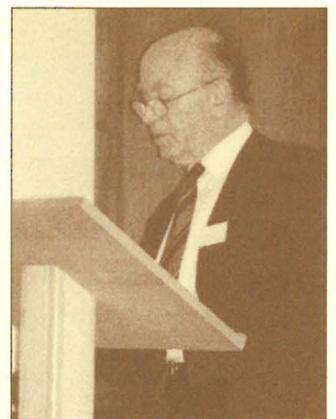
It is with great sadness that we record the death of Stanley Sadie on 21 March this year, at the age of 74. His insight and guidance will be sorely missed in the many projects and institutions with which he was involved, and especially by the Trustees and Council Members of the Handel Institute, which he helped to found and whose meetings he hardly ever missed, despite his many commitments.

His mightiest achievement was of course the editing of *The New Grove Dictionary of Music and Musicians*, his prime task throughout the 1970s, and one to which his wide-ranging interests, sharp mind, tireless energy and concern for clear communication were perhaps uniquely suited. In 1967 he had taken over as editor of *The Musical Times*, extending its coverage of both contemporary music and historical scholarship in lively fashion, and he maintained it successfully for twenty years while working on *Grove* and its many offshoots, including *The New Grove Dictionary of Opera*. Another important editorship was that of the Master Musicians series of composer biographies.

Stanley read music at Cambridge in the 1950s and tutored at Trinity College of Music from 1957 to 1965. Otherwise he operated in the spheres of publishing

and journalism, but he always maintained close contact with academic musicology and was keen to ensure that the products of the latest research and thought were brought to a wider public. He served as president both of the Royal Musical Association (1989-94) and of the International Musicological Society (1992-97). As a critic he kept fully abreast with developments in live performance and recording, writing for *The Times* for many years and reviewing regularly for *The Gramophone* right up to his final and prematurely fatal illness, a rare type of motor neurone disease affecting the respiratory system.

In music Stanley's first love was Mozart, but Handel was not far behind. He edited Handel's Opus 3 concertos for Eulenburg in 1961 and the violin sonatas



Stanley Sadie, reading his paper at the Handel Institute conference at King's College London in November 2002.



for Henle in 1971, the latter being the first edition to take the autograph sources fully into account and to deal sensibly with the question of the spuriously attributed works. His short biography *Handel*, published in 1962, was an admirable life-and-works survey, with useful illustrations. Unfortunately, it was never revised to take account of subsequent documentary discoveries, but it still has value. *Handel Concertos*, written for the (now sadly defunct) BBC Music Guides series was, and remains, an excellent overview of its subject. In 1985, designated as European Music Year, Stanley led British activities by chairing the Handel Tercentenary Committee and acting as artistic director of the Handel Tercentenary Festival. The latter included a scholarly conference which he organised with Nigel Fortune, papers from which, edited by him and me, were published in 1987 as *Handel Tercentenary Collection*.

At this time Stanley was also playing a vital role in the discussions that led to the formation of the Handel Institute, largely centred on concerns about the Halle Edition. His status as an internationally respected figure greatly assisted dialogue with the editorial administration at Halle and in setting up the collaborative arrangements with British and American scholars that continue to benefit the edition. His last substantial contribution to the cause of Handel, made in partnership with his second wife Julie Anne, was to be instrumental in bringing about a project that he had long desired, the establishment of Handel's house at 23 Brook Street, as a museum commemorating the composer. It prompted an interest in composers' houses generally, the happy product of which is a major book by him and Julie, *Calling on the Composer*, about to be published by Yale University Press.

Stanley could command an element of ruthlessness, doubtless necessary in leading such a project as *New Grove*, and was sometimes inclined to press a point in argument with more asperity and personal reference than the issue strictly merited. Such occasional excess, however, was part of a passionate desire to explore ideas that stimulated far more often than it provoked. To those who knew him, Stanley will be remembered as a kind, helpful and inspiring colleague, always ready to give encouragement to those he thought had something new to say, and thus setting many on their scholarly or journalistic careers. Simply as a copy-editor his skills were phenomenal: one learnt by seeing how deftly he could distil the essentials of a piece of awkward prose and bring to it the elegance invariably exemplified in his own writing.

His absence from the musical scene will be keenly felt, but he leaves an extraordinary legacy in the publications bearing his name that will continue to inform and delight many generations to come. Every music library could well display for him, with a slight extension, that epitaph devised for another master of great projects: *si monumentum requiris, circumspice ### et lege*.

Anthony Hicks

HANDEL'S WATER MUSIC: A NEW SOURCE

It is well known that the autograph of the *Water Music* is lost. It seems likely that it disappeared soon after the performance of the work at the famous water party on the Thames in July 1717, since it was clearly unavailable to the scribes who copied Handel's works during the rest of his lifetime. To establish the text, therefore, we have to rely on the secondary manuscript copies; in chronological order, these were (until recently):

1. A keyboard arrangement of sixteen of the 22 movements in a manuscript of keyboard music copied by John Christopher Smith about 1721 (New York Public Library (*NYp*), Drexel 5856).
2. A keyboard arrangement of the whole work in a volume of keyboard music, copied by Smith, in the Malmesbury Collection (Winchester, Hampshire Record Office, 9M73/739); the section containing the *Water Music* is dated 30 August 1722.
3. A full score of the whole work in the Newman Flower Collection in Manchester Public Library (130 Hd4, vol. 368), copied by S2 about 1730-32. A set of parts (130 Hd4, vols 354(1)-367(1)) was copied by S2 in the late 1740s, using the Flower score as a copy-text.
4. A full score of the whole work, copied by S2 for the Earl of Shaftesbury about 1738-41 (London, Foundling Museum, Gerald Coke Handel Collection, Harvester Microfilm 210).
5. A full score, omitting no. 10 (see the list of movements, below), in the Barrett Lennard Collection in the Fitzwilliam Museum, Cambridge (MU MS 836), copied by Smith in about 1738.
6. A full score of the whole work in the Granville Collection in the



British Library (*Lbl*, MS Egerton 2946), copied by Smith in about 1743.

In addition, there is a printed set of parts for the Overture published by Walsh and Hare (*c.* 1725), a set of parts for twelve other movements, also by Walsh (*c.* 1733), and a keyboard arrangement, omitting no. 10, issued by Walsh in about 1743.

These sources enable a reasonably accurate text of each movement to be established, although there are some aspects of the instrumentation which are problematical. There is, however, a significant difference between the three earliest manuscript sources (1-3) and the later ones (5-6) in respect of the order of the movements.

The following list gives the order and numbering as set out by Bernd Baselt in the *Händel-Handbuch*, vol. 3 (1986), pp. 115-19. For reasons explained below, Baselt lists the movements in three groups, each with its own HWV number:

HWV No.	Title	Key
348	1 Overture	F
	2 Adagio e staccato	d
	3 Allegro	F
	4 Andante	d
	5 [Minuet]	F
	6 Air	F
	7 Minuet	F
	8 Bourrée	F
	9 Hornpipe	F
	10 [None]	d
349	11 Allegro	D
	12 Alla Hornpipe	D
	13 Minuet	D
	14 Lentement	D
	15 Bourrée	D
350	16 [None]	G
	17 Rigaudon	G
	18 [None]	g
	19 Menuet	g
	20 [None]	g
	21 [None]	g
	22 [None]	G

This order of movements is that of the Barrett Lennard and Granville manuscripts (nos. 5 and 6 above); what has sometimes been thought attractive about it is that it groups the movements by key and instrumentation: F major or D minor for nos. 1-10, scored for strings, horns, bassoons and oboes; D major for nos. 11-15, with trumpets added; and G major or minor for the remainder, with flutes and recorders but no brass.

However, if we go back to the earliest complete text, the keyboard arrangement in the Malmesbury Collection (no. 2), we have something very different: nos. 1-10 as before, then nos. 11, 12, 16, 17, 18, 14, 15, 19, 20, 21, 22, 13. While the F major/D minor group is the same, the D major and G major/minor movements are mixed, and the work ends with the triumphant blaze of the D major minuet, which is called 'Coro'. The New York keyboard manuscript (no. 1), while not complete, reflects the same order, as does, more significantly, the earliest of the scores, the Flower (no. 3), although this places no. 7 after no. 9; it also names the final Minuet 'Coro'. The Shaftesbury score (no. 4) may be roughly contemporary with the Barrett Lennard (no. 5) but has the earlier order, with the significant exception that no. 13 is between nos. 12 and 14 and not at the end – a step towards the later arrangement.

The Walsh parts (*c.* 1733), although incomplete, imply the later order: they have nos. 3-5, 9-12, 14-18; his keyboard transcription (*c.* 1743) also has the later order, omitting no. 10.

The first printed full score, that of Arnold (1788), has the same order as the Malmesbury copy; Chrysander, who had no knowledge of any manuscript source from the eighteenth century, reprinted Arnold's text and argued that its sequence

of movements made good musical sense.

Between the publication of Chrysander's volume in 1886 and the middle of the twentieth century, no one seems to have questioned the validity of the Arnold/Chrysander order of the movements. The *Water Music* was not much played in this period. The work achieved some sort of prominence in a modern reorchestration of six of its movements by Sir Hamilton Harty in the 1920s, in which form it became a very popular concert item. My own introduction to the *Water Music*, when I was very young (*c.* 1940!), was via a piano reduction of Harty's arrangement.

About 1950, attention was drawn in Cambridge musical circles to the Barrett Lennard copy in the Fitzwilliam Museum, and Thurston Dart, among others, put forward the theory that the evidence of this source suggested that the *Water Music* was not a single unified work but consisted of three separate suites, in F/d, D and G/g, respectively. One hypothesis was that Handel composed three different *Water Musics*, perhaps for different occasions in 1715, 1717 and 1736, when records show that there were water parties. It was on this basis – following the three-suite theory – that the *Water Music* was published in 1962 in the *Hallische Händel-Ausgabe* (vol. IV/13, with the *Fireworks Music* and other related material), edited by Hans Ferdinand Redlich. Perhaps Bernd Baselt felt constrained to follow the *HHA* sequence in his catalogue: this is certainly the reason why he allocated three HWV numbers to the work.

The waters were further muddied by the existence of versions of movements 11 and 12 in Handel's autograph (HWV 331: *Lbl*, Add. MS 30310), which Chrysander persuaded the British Museum to buy but which he rightly insisted were not part of



the *Water Music*: he sensibly called the two-movement work a Concerto and dated it *c.* 1715. We now know, as a result of the paper-studies of Donald Burrows and Martha Ronish, that the concerto is written on paper that Handel was using in 1722 and that it is quite simply an arrangement of the two *Water Music* movements, transposed to F major, without trumpets, and with substantial rewriting of the music – a procedure very familiar in Handel. Anthony Hicks suggests that it may have been the ‘New Concerto with French Horns’ that was performed at Drury Lane on 20 March 1723. It is understandable that scholars should have supposed that these movements might have been part of an F-major *Water Music*, perhaps performed in 1715 then expanded in 1717, with a change to D major for these movements so that trumpets could be included.

The Editorial Board of the *HHA* has now agreed that the Redlich volume should be revised, and I am preparing a new edition of it, with Christopher Hogwood as co-editor. It was during preparatory work last autumn that I made the discovery that is the main point of this article. Working through the list of sources in Bernd Baselt’s catalogue in October 2004, I noticed an entry which for some reason had been overlooked both by me and by my colleagues: ‘Lsm (Collection Hermann Lauterbach)’. ‘Lsm’ is the *sigillum* for the library of the Royal Society of Musicians (RSM). I called the society’s secretary, Maggie Gibb, and enquired whether they had any knowledge of a *Water Music* source in their archive. She said No, but invited me to visit their premises in Stratford Place and pursue the matter.

It turns out that Baselt’s information was incorrect in one unimportant detail: the name is not

Lauterbach, but Laubach, about whom a good deal is known. Walter Hermann Laubach was born in Edinburgh on 13 June 1858 and died in Hendon on 24 June 1939; he became a member of the RSM on 2 July 1893. In the catalogue of members’ gifts and bequests there are a several items donated by him, although there is no record of when the society acquired them. In the list, typed by Betty Matthews, who was archivist to the society in the 1980s, is the following entry: ‘MS Book. Orchestral score: ‘W. Laubach’ on 2nd page of overture. One page says ‘Handel’s waterpiece’ ... Bound full-calf. Both covers off’.

On the day I visited Stratford Place, Maggie Gibb and the archivist, Oliver Davies, said that they had no knowledge of this score; but Oliver kindly offered to take me down to the vaults to have a look. Within minutes we found in a book-case a slim volume bound in brown leather, with no identification on the spine or the front board. We laid it on the table and opened it, and *voilà*, there it was, a full score of the *Water Music*, of some 70 folios.

At once I recognised the copyist’s hand; it is RM1, one of the group of copyists who were working for Handel before the advent of John Christopher Smith as his chief assistant in 1719. Initially, in my haste and excitement, I reckoned that RM1 was the copyist all through; but a more sober and careful study later, with Anthony Hicks, revealed the hand also of D. Linike, another of the early copyists, who worked together with RM1 (several manuscripts from around 1718 have these two copyists working side by side); Christopher Hogwood, who had meanwhile seen the manuscript, also identified a second copyist. The manuscript has been foliated by Oliver Davies, and

Linike begins on f. 40. The signature ‘W Laubach’ is indeed written on f.1v, on blank staves towards the bottom of the first page of the Allegro.

The watermark (C20) and rastrum seemed consistent with this period, and this was later confirmed by Donald Burrows, but more significant is a detail of RM1’s musical handwriting. As with many of the Handel copyists, the design of the C clef and its changes over time are often a useful indication for dating, and after some further research in other RM1 copies identified by Winton Dean it was clear to me that the style of the C clef in this manuscript was used by RM1 only up to the end of 1718: by early 1719 he had changed to a simpler form very like Handel’s own.

We may say with reasonable certainty, therefore, that the RSM manuscript of the *Water Music* was copied before the end of 1718 and that it is by far the earliest extant score of the work. What is its provenance? We do not know, but inside the front board is a bookplate of Messrs Sharp – the brothers Granville, James and William Sharp, who collected printed and manuscript books in the mid-eighteenth century.¹ The manuscript catalogue of their collection (*NYp*, Drexel 1022), which was begun in 1759 and added to during subsequent decades, includes an entry for a manuscript of the *Water Music* comprising ‘140 pages’: this must be the RSM copy.

The most significant fact about this manuscript is that the order of movements is exactly the same as in Arnold; indeed, there are signs that the RSM copy may have been Arnold’s principal source (I will need to confirm this when all the details are collated). What is clear is that the manuscript corroborates the evidence

¹ Brian Crosby, ‘Private Concerts on Land and Water: The Musical Activities of the Sharp Family, c. 1750–c. 1790’, *Royal Musical Association Research Chronicle*, 34 (2001), 1–119 [whole volume].



of sources 1-3 above, that the *Water Music*, as performed on the Thames in 1717, was a complete, coherent composition, consisting of about an hour's music, the first half being in F major and D minor and the second half comprising a mixture of movements in D major with trumpets and in G major/minor with flutes and recorders, so arranged as to provide pleasing contrasts and ending with the exuberant D major 'Trumpet Minuet' as a powerful finale.

So what about the three-suite theory, which took its cue from the Barrett Lennard manuscript and seems confirmed by the Granville copy and Walsh's editions? Anthony Hicks has suggested to me that a change occurred in the mid-1730s, when the original circumstances of the *Water Music's* performance no longer applied, and that copies were made which divided the movements into manageable chunks, each suitable for a particular group of instruments. This seems to make sense, but of course it has no relevance to the way in which the work was performed in 1717.

One question that occurred to me at an early stage of my examination of the RSM manuscript is this: was it copied directly from the missing autograph? It soon became clear that the answer must be No, because there are obvious mistakes which occur both in it and in all the other sources; furthermore, some variant readings make clear that it could not be the source of any of the others, because its own individual copying errors are not reproduced elsewhere. So I deduce that there was an even earlier working copy ('X') which had these errors: for example, in bar 2 of the Overture all sources read a' for the first note in Violin II, whereas the note must surely be g', as the chord is C major (Chrysander corrected it).

Will we ever find 'X'? The Sharp

catalogue lists another *Water Music* manuscript, described as being in 'Large Quarto'; the New York manuscript (no. 1) is also in large quarto, so such paper was around at this period. Is this manuscript 'X'? Maybe one day it will turn up, and then we will know.

Terence Best

REVIEW

G. F. HANDEL: *THE MUSICK FOR THE ROYAL FIREWORKS*

Facsimile of the autograph score in the British Library, with Introduction and Commentary by Christopher Hogwood

Documenta musicologica,
Serie II, Band 32

Bärenreiter (Edition no. BVK1666, hardback), Kassel, 2004

ISBN/ISMN: 3-7618-1666-9. £32.

It is always good to find something that delivers more than it promises, and that is the case here. The autograph manuscript reproduced in facsimile is the complete R.M. 20. g. 7 in the British Library, containing not only the *Fireworks Music* itself but also (preceding it) the two related orchestral concertos HWV 335a in D and HWV 335b in F ('Concerto B' and 'Concerto A' in vol. 47 of Chrysander's edition). In addition Christopher Hogwood's introduction provides a detailed description of the occasion for which the *Fireworks Music* was written, fully documented and illustrated by reproductions of five contemporary engravings and the complete 16-page pamphlet *A Description of the Machine for the Fireworks* as published in 1749 by His Majesty's Board of Ordnance.

As is well known, letters written by the Duke of Montagu to Charles Frederick ('Comptroller of His

Majesty's Fireworks') record Handel's misgivings about the king's demand for 'martial musick' without 'fiddles', and the manuscript graphically displays the shift from the grandly confident instructions for massed wind instruments and timpani at the start of the score to the appearance of strings as part of the original composition during the movement called *La réjouissance*. The question of Handel's final intentions remains unresolved, since uncanceled indications of string doublings are added to the earlier movements and the later string parts (except in the D minor minuet) are crossed through. Hogwood tries to make some sense of this by proposing that Handel 'added the instructions for the doubling strings that would be needed later at the Foundling Hospital ... and very lightly cancelled those lines which were not needed for the outdoor version, but needed to be still legible for the copyist later'. But this assumes that the outdoor performance did not have strings, which is by no means clear, and in any case the copyists did not need to know whether the non-brass parts were to be played by wind or strings, since their music was the same.

Mostly, however, Hogwood's discussion of the music is very helpful. He is, I think, the first to suggest that Handel contemplated using a section of the Concerto in D in the Allegro of the *Fireworks* overture (at bar 111), thus accounting for markings on the former score otherwise hard to explain. A momentary lapse occurs in the comments on the Concerto in F, HWV 335b, where it is stated that 'the first organ note in bar 1 is missing in HHA'. (Readers are expected to know what 'HHA' means.) In fact it is the first note of the D major concerto, HWV 335a, that is missing in Frederick



Hudson's edition of the concertos in *Hallsche Händel-Ausgabe*, IV/16, as also in Chrysander; both editors begin HWV 335b correctly. Robert Court's edition of HWV 335a (University College Cardiff Press, 1985) gives an accurate text, and it is a pity it is not included in Hogwood's otherwise appropriate bibliography.

A few cautionary words are needed about the facsimile itself. Hogwood says that it 'reproduces at full-size Handel's autograph in the British Library', but direct comparison of original and facsimile reveals that it is not the present state of the manuscript that is reproduced. The British Museum (*sic*) stamps now prominent on several folios (*e.g.*, 2*v* and 26*v*) do not appear in the facsimile, implying that the actual source is a microfilm of the manuscript in an earlier state, presumably made in monochrome. The sepia tone effectively evoking the general impression of the original is thus an artificial creation, and as a further consequence the distinctive dull red colour of the vertical lines joining the stave ends in the Concertos section is lost. (There are no such lines in the *Fireworks* section.) An explanation for this method of reproduction is hinted at in Hogwood's observation that the pages were 'laminated with tissue' when the binding was repaired in 1973. The laminations cause some fuzziness, especially in the concertos, and that seems a good enough reason for not making a new photographic record, which could have been openly admitted.

Other difficulties with the reproduction may perhaps derive from imperfections in the film. For example, parts of note tails, stave lines and verbal annotations are sometimes barely visible (*e.g.*, 'allegro' on f. 3*v*, 'The third time' at the bottom of f. 27*r*), though clear in the manuscript. There is also a

certain amount of darkening at page edges, sometimes obscuring notes or words now perfectly legible (as a result of cleaning?). Hogwood does, however, transcribe all significant annotations in his commentary.

One other minor deviance from the original concerns the second of the two unnumbered folios of empty staves following ff. 15 and 24, notionally numbered 15a and 24a. Folio 15a, the last sheet of the Concertos section, is reproduced in full, front and back, on pp. 57-58. Pages 75-76 purport to be ff. 24*r* (the final page of the *Fireworks* overture) and 24*v*. Page 75 indeed shows f. 24*r*, but p. 76 is not f. 24*v* (empty staves, with bleed-through from 24*r*) but the verso of 24a (clean empty staves); 24*v* and the recto of 24a are not reproduced. The verso of the final page of music (29*v*, empty staves with bleed-through from 29*r*) is also omitted. Instead Hogwood usefully includes at this point the recto of the stub of the sheet that originally followed the start of *La réjouissance* on f. 26*v*, tantalisingly showing the accolades of three four-stave systems on which Handel may have continued an all-wind version of the movement.

Despite these quibbles, the facsimile is never seriously misleading and fascinatingly brings to immediate view how Handel reworked the musical material that eventually became the mighty overture to the *Fireworks* music. It is smartly bound in dark blue hard covers, with a coloured engraving of Servandoni's machine in full (and no doubt idealised) glory on the front, and so is a pleasure to hold and peruse. The pyrotechnical display of 1749 may have been erratic, but the illumination generated by the combination of Handel's manuscript and Hogwood's commentaries is steadily maintained throughout this welcome publication.

Anthony Hicks

AMERICAN HANDEL SOCIETY CONFERENCE

SANTA FE, 17-21 MARCH 2005

Delegates descended on Santa Fe, New Mexico, from the east and west of the US as well as from Canada, Germany and the UK. In a programme that incorporated paper sessions, lecture recitals and concerts, the conference provided a lively snapshot of current Handelian scholarship and performance. It was not only the chillies for breakfast, lunch and dinner that gave the proceedings fire: the quality of the presentations attracted heated discussion and warm appreciation. For the duration, Handel was subjected to innumerable puns, the best being the least intentional: the conference hotel was genuinely expecting delegates from the American Handle [*sic*] Society! Delegates were routinely met by looks of profound sympathy from the hotel staff. Luckily this conference fulfilled the promise of its rather more interesting subject matter.

Several key themes emerged over the course of the conference, some planned by the programme committee, others arising more heuristically. The topic of the Chapel Royal, raised in Graydon Beeks's Howard Serwer Lecture, was arranged to recur both in a lecture-recital and in a concert. Similarly, Handel's (and others') Italian music was accorded prominence. More accidentally, but no less happily, repeated references were made to Handel's pastoral mode, the reception of his music, and the issues of dealing with different versions of works.

Graydon Beeks (Pomona College) introduced the subject of Handel and private church patronage. He described how knowledge of this form,



marginalised in scholarship by the more visible forms of public theatrical patronage, is necessary to complete our picture of how Handel was commissioned to write music. Charitable music events in the capital and the provinces—such as the Festival of the Sons of the Clergy in St Paul's Cathedral and the Three Choirs Festival—were sources for this kind of patronage. Handel's happy position with the musical establishment of James Brydges at Cannons was also explored in this context. Referring to Donald Burrows's new book on the music of the Chapel Royal, Beeks accentuated the political manoeuvrings of competing composers, all eager to attract the prestige that came with this patronage. By considering how William Croft and Maurice Greene jockeyed with Handel for recognition as the inheritor of Purcell's mantle, Handel's success in landing so many important commissions was brought into clear focus.

Ilias Chrissochoidis (Stanford University) dealt with the problematic designation of *Esther* as the first English oratorio. In a move to understand this work in terms of its reception and context, he argued that the so-called *Esther I* (as designated by the *Hallische Händel-Ausgabe*) is better thought of as an entirely distinct work from *Esther II*. By means of a close examination of advertisements for *Esther*'s first performance in 1732, he distanced the work from its 1718 progenitor (also known—anachronistically, according to Chrissochoidis—as *Esther I*). Handel was shown to have made efforts to signal his Hanoverian allegiances in his advertisements in order to erase the Jacobite connotations of the earlier work.

Annette Landgraf (Halle) delivered a thorough account of the issues facing her as she edits *Esther II* for the *HHA*. Apart from Winton Dean's

preliminary work on the sources, this is virgin territory for the editor, and it involves a dazzling diversity of material. The numerous different versions and variants were described in some detail, and Landgraf also emphasised the contextual information that the sources contain.

Arguing for the importance of dealing closely with Handel's compositional process, David Ross Hurley (Pittsburg State University) discussed some of the problematic moments in *Theodora*. In response to reviews of his recent book on compositional choices in Handel's music, the paper considered two issues: how revisions may illuminate opportunities for the music analyst, and how we might attribute value to different versions of works. While keen to emphasise confidence in the composer's genius, Hurley made a tentative move away from the teleological viewpoint that last always means best. An instance was highlighted in which the formal expectations of the analyst are not met. It was suggested that such moments represent a failure of Handel's intentions. Discussion on the floor focused on the possibilities that such deviations from normative practice allowed for the communication of disquieting affects.

In a search for the origins and significance of Handel's pastoral mode, Robert Ketterer (University of Iowa) discussed allegorical imagery in *Agrippina*. The complicated relation between the plot's mythic and its historical sources emerged from this search. In particular the happy ending of the opera was shown to depend more on mythic conventions than on available historical accounts of the opera's characters. Playing into broader social contexts, these characterisations were explained to be heavy in irony. Over the course of the paper, the pastoral emerged more darkly than it is often

imagined, rich in connotations of death and erotic violence.

Zach Victor (Yale University) addressed two collections of solo cantatas bearing ink drawings at the head of each piece. Building on the work of Michael Talbot and Colin Timms on these manuscripts, which were assembled in Rome in 1709 and 1710, he argued that the drawings give important clues to the intent behind the creation of the collections. Victor's copiously illustrated paper unpicked the allegorical implications of the drawings in general and specific ways. General allegorical *topoi* were identified and then contextualised within the politics of early-eighteenth-century Venice. Victor convincingly framed the pastoral—a prominent feature in these drawings—as an arena available for encoded political discussion. Rooting his presentation in the materiality of these manuscripts, and extending the scope of investigation beyond the musical text, he exposed an extra dimension of meaning.

In a paper well suited to New Mexico, whose State motto is 'Land of Enchantment', Nathan Link (Yale University) discussed the magical powers of song in Handel's operas. His hermeneutic approach was applied mainly, but not exclusively, to *Rinaldo*. In this opera he located rare passages of music that the characters themselves understand as song. Link argued that such instances as the aria 'Lascia ch'io pianga' bring about something that had previously seemed impossible. With this sense of enchantment in mind, he considered eighteenth-century claims that Italian opera had a debilitating and effeminising effect on its audiences. The on-stage recipients of such 'phenomenal song' (in Caroline Abbate's terminology) are affected by the music in the same way as the audience, upsetting the normal



dynamic of the theatre. The musical characteristics associated with this effect were outlined, including instrumental doubling of vocal lines and the interjection of recitative in closed-form arias.

In a paper that explored both the original contexts and the modern performing possibilities of Handel's music, Marie-Louise Catsalis (North Carolina Central University) discussed *Acis, Galatea e Polifemo* and its successor *Acis and Galatea*. The reception of the work in performance was discussed in relation to recent productions, which have often been criticised for supposed over-dramatisation. In a survey of recent newspaper reviews, a collection of hideous Handel puns were aired, along with the 'purist' line taken by many modern critics. Catsalis, in a rich description of the Neapolitan context of the 1708 performance, argued that the serenata genre needs to be re-imagined to incorporate a greater sense of celebration. She explained that the composition of the simpler pastoral *Acis* in its 1732 London guise encoded grand stage effects that were within reach of its listeners' imagination.

Jonathan Tyack (Royal Holloway, University of London) addressed the issue of Handel reception in mid-twentieth-century Britain. Taking *Messiah* as a case study, he discussed how performance practices may be read as representations of different social groups. The emerging scholarly style of John Tobin's performances was contrasted with the more popular approach of Sir Malcolm Sargent. The former was framed as an expression of a progressive Britain which was being dragged into the future by an enthusiastic élite. Sargent's, on the other hand, was interpreted as a symbol of the widely held traditional values of community. Handel emerged as a

resource for the simultaneous propagation of different identities.

Paul Willen (American Institute of Architects) explored the links between Handel's music, his circle and the pastoral in English landscape gardens. Placing Handel firmly within Burlington's circle, his lavishly illustrated talk dwelt on the liberal ideologies of the new landscape gardens. Strong connections between the different arts were asserted. In particular, the melancholic introspection associated with these gardens was linked to pastoral arias. The paper concluded with a slide-show of English landscape gardens accompanied by such music.

Addressing the thorny issue of Handel's borrowings, Lowell Lindgren (Massachusetts Institute of Technology) turned to the neglected area of revivals and revisions of Roman oratorios. Though the importation of such music into Britain was rare, and cases of it appearing anew in Handel were even more scarce, they enable a close study of his process of adaptation. Tracing ways in which Handel gained access to compositions from Italy, Lindgren detailed a number of instances where music by Carissimi, Stradella and Jommelli appeared in his works; he also explored cases in which Handel had 'borrowed' from pieces that he himself had penned in Italy. Often, it was shown, the new versions had altered radically in affect or scoring. Lindgren argued that Handel's incorporation of Jommelli's music may have acted as a potent Jacobite symbol to contemporary audiences.

Ruth Smith (University of Cambridge) gave an account of the theological underpinnings of *Jephtha* that untangled many of the knots of that work's problematic text. Her close reading of the libretto drew on a wealth of

contextual material to explain the apparent inconsistencies of plot. Rooting the discussion in religious politics of the mid-eighteenth century, when Enlightenment allegations of the barbarity of the Old Testament were becoming increasingly frequent, Smith outlined how this libretto behaved as a rebuttal from the established church. Parallels with Agamemnon's filicide of Iphigenia were drawn, relating the story to broader mythic narratives. Instances of dramatic and musical irony were used to support Smith's reading of the plot. Her portrayal of the story of *Jephtha* as that of a flawed hero, rather than the result of a flawed libretto, enabled a new understanding of the work.

Byron Schenkerman's harpsichord recital programme was based on the idea of variations. Three Handel pieces were interspersed with works by some of his predecessors, including Frescobaldi and Muffat. The concert took place in the lobby of the conference hotel, where Schenkerman's stylish playing was accompanied by the somewhat inauthentic sound of suitcases rolling along the tiled floor. A sensitive rhythmic flexibility characterised his performance, most notably in the Handel (the shorter of the two 1733 chaconnes in G major, and the suites in E major and G minor). He played on a replica of an Italian harpsichord now in the Smithsonian, of which the sound was very fine but the tuning suffered from regular incursions of mountain air into the lobby, as guests arrived and departed. Schenkerman said that the instrument, an unusual choice for this music, enabled him to imagine each piece anew. He introduced each item, commenting that he had attained a deeper appreciation of Handel's keyboard music by getting to know compositions that predated it.

Philip Cave's entertaining



lecture-recital gave an outline history of the Chapel Royal from its inception in the thirteenth century up to the time of Handel. Cave played recorded examples from the early English polyphonic tradition, through to Tallis and Byrd and beyond into the seventeenth and early eighteenth centuries. He concluded with a performance of two songs, his tenor voice speaking of the continuing tradition of English church music.

The Albuquerque Baroque Players' chamber concert in the Santuario de Guadalupe, Santa Fe, was well attended and kindly received. It featured cantatas (*Crudel tiranno Amor*, HWV 97, and *Look Down, Harmonious Saint*, HWV 124), some well-known arias and a trio sonata. Amanda Balestrieri (soprano) projected an arresting presence and commanded the stage admirably. In addition to her crystalline voice, she employed some startling facial expressions to convey the affects of the music. Philip Cave (tenor) sang with assurance, though his suave delivery perhaps suffered from a lack of definition; impeccable diction carried his texts with ease throughout the church. The players never really gelled with each other or the singers, and were let down by poor intonation.

Donald Burrows conducted a local ensemble in a programme that played with Handel's self-borrowing. Entitled 'Handel and the English Chapel Royal', it included the Te Deum for the arrival in 1714 of Princess Caroline (HWV 280), *O sing unto the Lord a new song*

(HWV 249a), *I will magnify thee, O God my King* (HWV250b), *As pants the hart for cooling streams* (HWV 251c) and *The Anthem on the Peace* (HWV 266). This distinctly scholarly project worked well as a concert in places, but less so in others. Hearing a revised portion of the Caroline Te Deum only minutes after the end of the full work disoriented the audience, who received it with reticent applause. However, the intertextual web that had been spun by the second part of the programme eventually engaged the crowd; snippets from *Messiah* recast in unfamiliar ways were particularly enjoyable. Though the choir and orchestra lacked the vivacity to make this music as celebratory as it could have been, Burrows's lively direction brought about a cheerful sound and earned a standing ovation.

The next AHS conference is planned for Princeton University in 2007.

Jonathan Tyack

'PERFORMING HANDEL – THEN AND NOW'
HANDEL INSTITUTE
CONFERENCE
London, 26-27 November 2005

The next triennial conference of the Handel Institute will be held on Saturday 26 and Sunday 27 November at The Foundling Museum, 40 Brunswick Square, London, W1N 1AZ. The theme of the conference will be the interpretation of Handel's music in performance, in his day and ours, and there will be papers by performers as well as scholars. Speakers already confirmed include Graydon Beeks (on performance at Cannons) • Donald Burrows (Handel's notation) • Tim Day (Handel recordings) • Anthony Hicks (ethics of authentic performance) • Peter Holman (viola da gamba in Handel's London) • David Hurley (*Theodora*) • Neil Jenkins (on the tenor John Beard) • Richard King (on representing Alexander) • Annette Landgraf (the quest for an ideal performance) • Kostanze Musketa (performances in Halle) • Michael Pacholke (customs and abuses in Handel performance) • Andrew Parrott (Handel's Italian choirs). Graham Pont (French overtures at the keyboard) • John Roberts (recitative). There is limited space for further papers on the theme: offers and abstracts (300 words) should be sent, by 31 May, to Dr Elizabeth Gibson (e.gibson5@btinternet.com), from whom further information will be available in due course. Full details and booking forms will appear in the autumn *Newsletter*.

