



THE HANDEL INSTITUTE
NEWSLETTER

This issue reports on various activities of the Institute and other matters which will be of considerable interest to Handelians. There is encouraging news about the possible development of Handel's London house as a museum. Despite the

economic problems arising from the unification of Germany, the future of the HHA now seems secure. And Donald Burrows reports on the Malmesbury Collection, which is being made available to scholars on microfilm, and on the Maryland Handel Festival.

HANDEL INSTITUTE AWARDS

Applications are invited for the second round of Handel Institute Awards, financed by funds made available by European Music Year, to assist in projects involving the music or life of George Frideric Handel. One or more awards may be offered each year, up to a total value of about £1,000.

Applicants should supply an outline of their proposed project, a breakdown of the anticipated expenditure and a note of any other funding applied for or received. They should also ask two referees to write in on their behalf (references will not

be solicited). Applications should be sent to: Dr Colin Timms, Secretary of the Handel Institute, Department of Music, University of Birmingham, B15 2TT.

The deadline for the receipt of applications and references is 31 December 1991. All applicants will be contacted as soon as possible thereafter.

Any materials such as microfilms that are bought with an award will become the property of the Handel Institute when the successful applicant has finished with them.

Handel's House

As reported in the last Newsletter, the developers of the Bond Street Arcades, which will include 25 Brook Street (occupied by the composer from 1723 until his death in 1759), have indicated their intention to dedicate the upper floors of the house to a Handel museum. A limited company with charitable status (the Handel House Association Limited) is now being formed to carry this project forward. Headed by Mr John H. McFadden, a London-based legal adviser and philanthropist, the HHAL includes representatives of the Handel Institute and the London Handel Society, as well as a local Member of Parliament. To facilitate the establishment of a museum, the developers (Neale House Investments)

have agreed to provide basic services and security.

The building has been much altered since Handel's day, and it is uncertain whether any of the interior features (besides the richly decorated staircase) are original. The HHAL will commission research into how the upper-floor rooms may have been decorated, draw up detailed architectural plans and begin discussions with various collections and museums about the loan of furniture, musical instruments, books, manuscripts and other artefacts. There is a long way to go (the development of the Bond Street Arcades will take at least three years), but this is an encouraging step towards preserving Handel's House as a site of prime national and international importance.

The Malmesbury Collection Survey: a Progress Report

At last November's Handel Institute Conference, Winton Dean presented a paper on the Earl of Malmesbury's collection of manuscript scores of Handel's works, a collection that derived initially from Elizabeth Legh and which includes significant early copies of works composed in London up to the time of Elizabeth's death in 1734. In the discussion after the paper, questions were raised about access to the collection, a matter of obvious concern in view of the fact that many of the manuscripts preserve early versions of the works concerned, even the occasional movement not to be found elsewhere. As it happened, the situation with regard to access was beginning to



change even during the period of the Conference. It is now appropriate to report on developments which make the Collection more available to examination.

For some years access to the Collection has been difficult for Handelian. By their very nature, private collections pose awkward problems: access depends on the convenience of the owner, and there is an example of one collector who seems to be entirely capricious in actively obstructing access to the material under his stewardship. Lord Malmesbury is, by his own confession, "totally non-musical", but he has a genuine and active interest not only in materials connected with the history of his own family, but also in the work of those who need to use his musical collection. Only limited time, hospitality and appropriate working conditions have been available to people wishing to visit and work on the Collection, but this is attributable to circumstances rather than to unwillingness on Lord Malmesbury's part. Nevertheless, the frustrations of visiting scholars (particularly those coming from abroad on visits of restricted duration) over these conditions are understandable, especially since no microfilms of the Collection were available either.

Against this background, Lord Malmesbury's decision to allow the Collection to be filmed is an important one that will be welcomed with pleasure and also with some measure of relief, since it means that important musical evidence no longer relies on a single object (the original manuscript) which is vulnerable to the possibility of familiar and unpredictable hazards such as fire, flood, theft, paper decay or insect infestation. The filming, in 35mm roll format, is being undertaken under the auspices of the Hampshire Archives Trust. Copies will not be generally available, but an archive copy will be kept at the Hampshire Record Office. The film will obviously have the benefit of protecting the future of the volumes themselves. Allowing for the fact that they are more than 250 years old, the volumes are in good

condition. Nevertheless, while the handsome decorated front and back boards are almost as good as new, repeated use of the volumes is endangering the spines, and the music paper itself is in some places becoming prone to ink penetration.

Lord Malmesbury has recognized researchers' need to know information that is not visible on film. Accordingly, he has agreed to a survey of the Collection's 36 volumes to record page conjunctions, watermark types and *rastra* measurements. This work is currently being undertaken by Terence Best and myself, and will result in a guide to the Collection, a copy of which will be deposited at the Hampshire Record Office with the films. The page conjunctions are mainly straightforward: the regular paper gatherings characteristic of fair-copy manuscripts are generally broken only by a copyist's need to correct errors or to arrange for the end of a gathering to coincide with the end of an act in the music. Watermarks will be identified according to the Larsen-Neighbour/Clausen/Burrows-Ronish *sigla*, and *rastra* recorded according to type and total span measurements. Obviously the survey is influenced by my own experience when preparing previous catalogues and lists of Handel sources. The guide to the Collection will be produced with technical and financial assistance from the Open University.

While it would be naive (and contrary to experience) to assume that the microfilms, taken in conjunction with the guide, will remove for ever any need to consult the originals, they should fulfil the immediate requirements of researchers. Handelian owe a considerable debt of gratitude to Lord Malmesbury and the Hampshire Archives Trust. Terence Best and I are also specifically grateful to Rosemary Dunhill, Sarah Lewis and the staff of the Hampshire Record Office for providing facilities for the survey. Both the filming and the survey should be complete by summer 1991. Before you rush off to catch up on the Malmesbury sources, preliminary enquiries should

be made in advance, addressed to: The County Archivist, Hampshire Record Office, 20 Southgate Street, Winchester SO23 9EF.

Donald Burrows

Two Newly Discovered References to Handel

In addition to supervising the filming of the Malmesbury Collection, as Donald Burrows reports in this Newsletter, the Hampshire County Archivist, Rosemary Dunhill, has been examining and recording all the documents in Lord Malmesbury's family archives. She has come across two hitherto unnoticed letters from James Harris, father of the first Earl of Malmesbury, to his brother Thomas at Lincoln's Inn, which contain references to Handel.

Both men were devoted to music and were friends of the composer. It was probably to Thomas that Handel gave the musical manuscripts; he was one of the witnesses to three codicils to Handel's will, on 6 August 1756, 23 March 1757 and 4 August 1757, and he was bequeathed £300 in the last codicil dated 11 April 1759.

The first letter is dated 9 January 1752, and contains the following passage:

Handel you know has composed Jephtha, and I am sorry to say that I believe this Lent will be the last that he will ever be able to preside at an oratorio; for he breaks very much & is I think quite blind in one eye.

"Breaks" is here used in the obsolete sense of "is failing in health".

The second letter is dated a fortnight later, 23 January 1752:

Ld Brook a day or two ago bid me give you his compliments, and tell you to come up this Lent, for he feared Handel would never perform after this, and I am much of his opinion.

"Lord Brook" is presumably Francis Greville, Earl Brooke of Warwick Castle (1719-1773), later (from 1759) Earl of Warwick. *Jephtha* was completed after much difficulty on 30 August



1751, and given its premiere on 26 February 1752. The Lenten oratorio season began with *Joshua* on 14 February, followed by *Hercules* on 21 February. Previous references to Handel's losing the sight of one eye were by Sir Edward Turner on 14 March 1751 and by Mary Delany on 16 November 1751.

Terence Best

Maryland, 31 October — 4 November 1990

This was the tenth year of the Maryland Handel Festival at the University of Maryland, College Park, an enterprise that was initiated by a performance of *Esther* and thereafter has established a policy of making one of Handel's oratorios the climax of each festival. The oratorios have been taken in chronological order: this year arrived at *Joseph*, a half-way point to the consummation with *Jephtha* in the year 2000 — or

perhaps *The Triumph of Time and Truth* in 2001. The Festival has always been an interesting enterprise: even after allowance has been made for the limitations and opportunities provided by a university chorus (necessarily larger than Handel's, though more flexible than a *really* large chorus), the major performances have invariably been rewarding, the oratorios have been performed complete, and there has been a lively interaction between performance and research input. The conductor Paul Traver and the Festival's academic godfather Howard Serwer have, against all odds, found a path through the University of Maryland's budget to produce the annual miracle, and long may this continue.

In some respects the Festival and its performances have received less than due acclaim. I suspect that this is because, at the beginning of November, the American mind is on other

things: the social round is boiling up towards Thanksgiving, and academic minds are focussed on the American Musicological Society meeting (usually held the following weekend). In the shadow of the AMS meeting, the conference that accompanies the Maryland Festival also tends, quite unfairly, to receive insufficient notice. The conference papers are mainly directed to a theme related to the music being performed at the Festival, and the occasion itself provides an important opportunity for all of us to keep in touch with American Handelians, including a rising generation of scholars at the point of completing their theses. For the last few years, arrangements for the conference have been taken over by the American Handel Society: the marriage between the Festival and the Society is a fruitful one that I would not like to see severed.

The 1990 programme began with



Donald Burrows, the Earl of Malmesbury and Elizabeth Legh's copy of *Tamerlano*.



the American Handel Society Lecture, given by Don Saliers (Emory University) on the Biblical text of *Messiah*: it was interesting to hear the viewpoint of an American theologian, though I felt that the critically important ambience of the 18th-century Church of England had eluded him. A performance of *Messiah* itself followed, in Baltimore: this was intended to be a recreation of the 1754 Foundling Hospital version, but plans were altered by the authentic Handelian problem of the last-minute indisposition of one of the soloists. The performance was nicely paced, though it suffered because the stage layout placed too great a distance between soloists and continuo group, and there was a bizarre *pizzicato* bass line throughout "All we, like sheep". The solutions found to the casting problem were not entirely authentic: "If God be for us" sounded uncomfortable sung by a tenor and might more happily have been transferred to Molly Donnelly, Maryland's own accomplished alto soloist, who gave a good account of the C minor version of the aria in her programme of "Mrs. Cibber's music" at the subsequent young artists' recital.

A very promising clutch of home-bred voices, singing in good style, was also apparent at the performance of *Agrippina* on 3 November, given by Maryland Opera Studio and the University of Maryland Orchestra under Nicholas McGegan. The production was staged (as far as it is possible to turn the Tawes Recital Hall into a theatre, that is) in modern dress and with a racily effective English translation. *Agrippina* is one of the few Handel operas that can (just) take that sort of treatment; even so the portrayal of Juno as an elderly stray from an Elysian drinking party was a solecism, and an authentic production would have been at least as enjoyable.

A recital by Anner Bylisma ('cello) and John Gibbons (harpsichord) provided a pleasant evening in the engaging surroundings of the Colony Ballroom, though leaving behind some frustration that 18th-century composers did not write more and better

sonatas for this combination. The performance of *Joseph* in the University's Memorial Chapel provided a worthy climax to the Festival. Soloists, chorus and conductor had a good grasp of this rarely performed oratorio and gave a convincing continuity to the scenes: the orchestra (Tafelmusik Baroque Orchestra) could have been more resolute. This was almost certainly the first modern American performance. In Britain we have had opportunities to hear *Joseph* in two revivals during the 1980s (one of them subsequently broadcast), though each was lightly cut to fulfil the appalling convention of finishing within a three-hour pay rate for performers which bears no relation to artistic realities. It was worth the transatlantic flight to be able to hear the "Pelican" aria for the first time.

Joseph was preceded by a panel discussion on the oratorio, enlivened by Duncan Chisholm's presence in a dressing-gown of many colours. The panel was chaired by Andrew Porter, who has regularly acted as moderator for previous Maryland conferences: his absence was lamented from the main conference sessions, though his place was ably and conscientiously filled by Paul Hume, former music editor of the *Washington Post*. The conference was considerably improved over those of previous years by limiting the papers to three per morning session, though even so one session over-ran. There were some stimulating papers from Steven LaRue, Mark Stahura and Richard King — the last presenting significant new information about Handel's visit to the Netherlands in 1750 — and the general level of interest was well above the music conference average. Siegfried Fleisch on his first visit to America — just cause for celebration for our colleagues who have hitherto laboured under East German travel restrictions — gave a paper on the Halle edition from the historical perspective of previous collected editions of Handel's works, and I represented Britain with a paper on Handel's performance practice in his oratorios.

The eleventh Maryland Handel Fes-

tival and American Handel Society Conference were scheduled to take place on 31 October — 3 November 1991, with *Hercules* as the principal performance. Sadly, however, we hear that economic pressures in the State of Maryland have necessitated cancellation of the event. We must fervently hope that the Festival and Conference will be able to resume in 1992. Meanwhile, I commend membership of the American Handel Society to anyone with an interest in the American Handel scene, whether or not a visit to the Festival/Conference is in prospect. The Society's address is: The American Handel Society, Department of Music, University of Maryland, College Park, MD 20742, U.S.A.

Donald Burrows

The Halle Edition

The economic effects of the unification of Germany in 1990 have had some influence on the *modus operandi* of publishing houses which formerly co-operated across the frontier between East and West. The HHA was being produced by such co-operation, and there has been some delay in the issue of the next three volumes which were in the pipeline (*Acis and Galatea*, *Oreste*, and *Chandos Anthems III*). These will appear during 1991, and the edition now has the support of the Akademie der Wissenschaften und der Literatur der BRD, Mainz, which is dedicated to the promotion of Collected Editions in Germany.

Terence Best

A Preview of Zamboniana

The forthcoming issue of the Royal Musical Association *Research Chronicle* will contain translations by Lowell Lindgren of references to musicians in hundreds of letters and diary entries from the period 1716-50. As a preview, Professor Lindgren describes the four main sources, which account for all but a handful of the items.

* * *

The main group of documents consists of 396 letters in the correspondence of



Giovanni Giacomo Zamboni (1683-1753), an erudite Florentine who arrived in London in 1711 and worked as a merchant banker and international trader until his appointment in 1723 as British Agent for the Landgrave of Hesse-Darmstadt. Zamboni played the harpsichord and keenly appreciated chamber music, especially cantatas, but would have remained far above the operatic hubbub if his friendships, notably with the singer Gaetano Berenstadt and the opera-mad diplomat Giuseppe Riva, had not drawn him into gossip about operatic seasons, singers and composers.

Zamboni was in London long enough to hear Handel's works from *Rinaldo* to *Jephtha*, and some of his correspondents remained there until as late as 1738. In the letters Handelian will therefore find much hitherto unknown information about musicians and librettists, especially the Italians who worked with or against Handel. There are few comments concerning the great man himself, presumably because he did not interact socially with the 79 letter writers. Since most of the "outlandish" Italian writers roved widely, their epistles also provide information concerning music in various continental cities. But the focus is clearly on London, largely because Zamboni, like Handel, stayed there from 1711 until his death.

Zamboni died a debtor, and his papers were seized and sold to Richard Rawlinson, who gave them to the Bodleian Library, where they remained unopened and unbound until 1878. The first publication of any musical reference from them known to me is in Leonid N. Maikov, *Materialy dlia biografii Kn. A. D. Kantemira* ed. V. N. Aleksandrenko (St Petersburg, 1903), which includes the four letters addressed to Zamboni by the opera-loving Prince Cantemir (1709-44), who represented Russia in England in 1732-38. Maikov also prints many letters from Cantemir's papers in the Archives of the Ministry of Foreign Affairs in Moscow, which is the first of three supplemental sources represented in

Zamboniana. From this source I have included 14 letters, two by Zamboni and seven by other writers that were first printed in their original languages by Maikov, and five others that were similarly printed for the first time in Helmut Grasshoff, *Antioch Dmitrievich Kantemir und Westeuropa* (Berlin, 1966). Few other Zamboni letters have been printed in their original languages; these are found mainly in Elizabeth Gibson, *The Royal Academy of Music, 1719-28* (New York, 1989), and in my articles concerning Berenstadt and cembalos, which are respectively in the *Rivista Italiana di Musicologia*, 19 (1984), 36-112, and in *Recercare: Rivista per lo studio e pratica della musica antica*, 1 (1989), 211-23.

I also mention or summarize 34 other Cantemirian letters that concern music (23 of which are printed in Maikov, 11 in Grasshoff). In literature concerning Handel, I have found snippets from only two of these 48 letters, which were printed by Roman Gruber in *Händel-Jahrbuch*, 5 (1959), p. 154, n. 7 and 10, and reprinted in "the German Deutsch", *Händel-Handbuch*, 4 (1985), pp. 271 and 305-6.

The second supplemental source, and the only one represented in "the English Deutsch", is the correspondence of Giuseppe Riva, the Modenese Secretary in London in 1718-29, whose letters are now in the Biblioteca Estense in Modena. Twenty from this source are given in Zamboniana: two written by the librettist Paolo Rolli are cited by Deutsch, who omits some passages concerning Italian musicians. The 18 addressed to Riva that are not in Deutsch include four from Rolli, five from Zamboni and nine from Antonio Cocchi, a scholarly Florentine medical doctor. Since Riva was perpetually preoccupied with musical matters, it is unfortunate that his correspondence apparently preserves only five letters from Zamboni, which reply to very few of the 106 letters from Riva extant in Zamboni's correspondence. (A volume of Zamboni's drafts in the Bodleian does, however, preserve 15 additional replies to Riva's letters.) The

remaining letters written to Riva by Zamboni may have been destroyed by a fire in Riva's Viennese flat during the 1730s. The Biblioteca Estense in Modena has, unfortunately, dismembered most of Riva's correspondence by placing its letters into folders and cataloguing them only by the letter writer's name on an index card in its "Autografoteca Campori". A diligent scholar with the time to search through the entire "Autografoteca" might thus find many more items relating to music in Handelian London.

The final group of documents consists of nine entries in the London diary (1723-26) of Antonio Cocchi, which is in the Medical Library at the University of Florence, and 15 letters from Cocchi's correspondence in a private library in Florence. These include five by Rolli, three by Zamboni and two by Riva. Eight of the 15 have been printed together with other letters from Cocchi's correspondence in the article by Anna Maria Megale Valenti in *Miscellanea di storia delle esplorazioni*, 5 (Genoa, 1980), pp. 77-146. The *Miscellanea* seems to be as rare as the study by Maikov, so past publications of Cantemiriana and Cocchiana do not seem to have made their letters concerning music in Handel's era known to music historians.

The letters present the editor with the usual problems of transcription and translation. Zamboni's earthy epithets are particularly difficult to translate and are among the many words and phrases for which I give the original Italian or French as well as an English approximation. This is, of course, merely a first step, and I look forward to whatever strides others may make upon the basis of this new batch of documents.

Lowell Lindgren



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