



THE HANDEL INSTITUTE
NEWSLETTER

That was the year that was! There was an amazing amount of Handel-related activity around the world last year, the 250th anniversary of the composer's death. Now that the dust has settled, we reflect both on the 'Purcell, Handel and Literature' conference and on some overseas meetings and performances that you may have missed. Thanks are due to our generous correspondents (whose reports appear in chronological order).

Following this retrospective, Terence Best re-examines the evidence on the singers in *La resurrezione*; Ilias Chrissochoidis sheds unexpected light on Senesino, and the undersigned discusses a new Handel borrowing from Vivaldi. There are brief announcements about the 'Handel Documents' project, the Handel website 'gfhandel.org' and the Stanley Sadie recording prize, and applications are invited for Handel Institute Awards.

Colin Timms

HANDEL'S ANNIVERSARY YEAR 2009 REPORTS ON CONFERENCES AND PERFORMANCES

VON NEAPEL NACH HAMBURG: DIE EUROPAISCHEN REISEN DER PARTENOPE

23-24 February

Vienna, Theater an der Wien

A new production of Handel's *Partenope* by Pierre Audi at the Theater an der Wien (22 February 2009) was garnished by this international symposium convened by Michele Callella (Vienna). Silke Leopold (Heidelberg) asked about the cultural meaning of the male disguise of Rosmira. She reconstructed an early modern view of gender defined by performativity rather than sexuality: Handel's music is not 'genderised' but reflects different behavioural potentials accessible to both women and men. David Vickers (Huddersfield) reported on the various versions of Handel's opera and their pros and cons, helping to understand his approach to plot and dramaturgy. Suzanne Aspden (Oxford) showed that Winton Dean's qualification of *Partenope* as a 'feminist' opera needs redimensioning, but that there are tendencies in Handel's work of the early 1730s that would satisfy a bourgeois admiration of powerful women.

The Neapolitan *Partenope* of 1699, set by Luigi Mancia, was interpreted by Paologiovanni Maione (Naples) and Francesco Cotticelli (Cagliari); Angela

Romagnoli (Pavia/Cremona) spoke on the setting by Antonio Caldara (Venice, 1708), whose libretto was the direct source for Handel's. Reinhard Strohm (Oxford) concentrated on settings in Italy and the Empire that usually carried the title *Rosmira* or *Rosmira fedele*, raising questions about the identity of the work and the identification of singers with their roles. Michael Zywiets (Bremen) commented on the Brunswick revivals of Handel's operas; he also revealed that the Handel documents surrounding the pasticcio *Hermann von Balcke*, performed in Elbing (Elbląg) in 1737, are forgeries by the Nazi-influenced musicologist Joseph Maria Müller-Blattau.

Partenope had a history beyond Handel and Stampiglia: Andrea Sommer-Mathis interpreted Pietro Metastasio's *festa teatrale* of the same title (1767), a work fascinatingly related to the reformist atmosphere of the Habsburg court. A historical survey of Handel opera performances of the last 40-50 years, and a critical interpretation of their component ideologies and aesthetic ideals, was offered by Arnold Jacobshagen (Cologne). The symposium concluded with a panel discussion conducted by Bernhard Trebuch (ORF, Vienna); panelists were Christophe Rousset (the conductor of the production), Herbert Lachmayer, Silke Leopold and Arnold Jacobshagen.

Reinhard Strohm



AMERICAN HANDEL FESTIVAL

26 February – 1 March

Danville, Kentucky, Centre College

Organized and hosted by Nathan Link, the American Handel Society's festival weekend provided an excellent balance between sessions, socializing, concerts and food. A broad range of Handel's works were discussed from a variety of perspectives, including the mythological, pastoral and theological. Other topics included his influence on other composers and the reception history of his works. Full abstracts of the papers can be found in the *American Handel Society Newsletter* (24/1).

The conference began on the Friday morning with 'Pastoral, Myth, and Magic', chaired by Ellen Harris (Massachusetts Institute of Technology) and featuring papers on *Semele*, *Alcina*, *Tolomeo* and *Orlando*. Opening the proceedings with 'Handel through the Looking Glass: *Semele*, Laughter, and the End of Opera', Corbett Bazler (Columbia University) drew a comparison between the magic mirror used by *Semele*, and Handel himself, who may have used the work as a moment to reflect upon the end of his opera career and means of musical expression. Laura Weber (Indiana) followed with 'Gender Reversal in Handel's *Alcina*: Textual Revision and the Representation of Masculine and Feminine Power', arguing that the text and music for Bradamante are gendered male according to the value system created in the opera. In the third paper 'Where Court and Country Collide: Handel's *Tolomeo* and the Pastoral World', Timothy Neufeldt (Toronto) investigated the binary opposition between pastoral world and court created through Handel and Haym's use of literary devices that speak to larger socio-political issues, and their relevance to an English audience. The session concluded with 'Handel's *Orlando* as Ritual Performance: Zoroastro's Magic, Singers, and the Triumph of Reason', in which Andrew Greenwood (Chicago) showed how singers and audiences are implicated in the production of musical meaning and how the triumph of reason over the passions in *Orlando* assumes a moral dimension that parallels theoretical developments in such thinkers as Hume.

The second session, 'The English Oratorio: Politics, Theology, and Biography', chaired by John Roberts (Berkeley), included papers on *Belshazzar*, *Judas Maccabaeus* and *Messiah*. Minji Kim (North Andover, MA) began with 'The Doctrine of Predestination and Free Will in Handel's *Belshazzar*', exploring how the offer of choice is reconciled within the predetermined outcome of prophecies. Kim looked at the issue from the perspective of Christian doctrines, clarifying the duality of message in the acknowledgement of God's sovereignty and the insistence on human moral responsibility. Kenneth Nott (Hartt School of Music) followed with "'Designed ... Merely as an Oratorio": Story Pattern and Convention in Handel's and Morell's *Judas Maccabaeus*', which examined Morell's poetry and how it was affected by

being set to music. Stephen Nissenbaum (University of Massachusetts) closed the session with 'Putting on Incorruption: Handel's *Messiah* and the Politics of the English Oratorio', in which he argued that *Messiah* is an 'Israelite oratorio' providing an allegorical account of the fate of the corrupt Hanoverian state and its established church.

Saturday morning's session 'Influence and Reception', chaired by Roger Freitas (Eastman School of Music), covered topics ranging from Handel's contemporaries to the early twentieth century. Donald Burrows (Open University) started it off with 'Crossing the Bridge: the Orchestral-Accompanied Church Music of William Croft', which examined the complex interaction between Croft and Handel in the composition of English church music and the latter's influence on Croft's revised settings of the *Te Deum* and *Jubilate*, made after he had heard Handel's 'Utrecht' music (among other works). Burrows was followed by Amy Carr-Richardson (East Carolina), whose paper 'Handel's *Messiah* as Model and Source for Beethoven's *Missa Solemnis*' showed how Beethoven reworked materials from Handel's oratorio into the theoretical structure of his own work. In "'Mit 'Wagnerischem' Ausdruck zu spielen": August Stradal's *Händel-Bearbeitungen* for Solo Piano' Jonathan Kregor (Cincinnati) focused on how Stradal's arrangements of Handel's organ concertos and *concerti grossi* for solo piano reflect the curious mixture of avant-garde and historicist styles that characterizes music in late nineteenth- and early twentieth-century Europe. The session concluded with a paper by Mary Ann Parker (Toronto) entitled 'Salmson's Statue of Handel in the Palais Garnier', which investigated why the composer is glorified with a statue in a country he never visited and where his operas were neither performed or admired until well into the twentieth century.

Although the Saturday morning marked the end of the conference sessions, the afternoon and evening held equally notable events, including Robert Ketterer's Howard Serwer Lecture on 'London as Athens: *Teseo* and *Arianna in Creta*' and a preconcert talk by Ruth Smith prior to a spirited student performance of *L'Allegro, il Penseroso, ed il Moderato*.

The high quality of the papers presented over the weekend and the camaraderie felt by all led naturally to talk of the next meeting. To that end, I was recently informed that planning is well under way for the next biennial conference – on 24-27 March 2011 in Seattle. Organized and hosted by Marty Ronish, this will be part of a three-week, city-wide festival incorporating some twenty-five concerts, including *Acis and Galatea* and a 'première' of the 1720 version of *Esther*. There will also be a host of lectures, symposia and education activities. Expect to see further details and a call for papers in the Spring edition of the *AHS Newsletter*.

Timothy Neufeldt
University of Toronto



FESTIVAL BAROQUE AUSTRALIA

18-21 September

Perth, University of Western Australia

In 2007 I attended the Göttingen Handel Festival, as is my wont when time and money allow. Chatting to the French Handel scholar Philippe Gelinaud about the many baroque festivals in Europe, I was asked how many there were in Australia. "Um ... none," seemed to be the answer. "Well," said Philippe, "you're retiring, why don't you go and start one?" We both laughed, but a germ was planted. It was true that I was shortly to retire from my position as Professor of Archaeology at the University of Western Australia (UWA). It was also true that that institution had a reputation for research and teaching in historical performing practice, with such scholars as the late Sir Frank Callaway and the very much alive Professor David Tunley. On returning to Perth, I consulted various people in and out of the university and found a strong groundswell of support, particularly within the School of Music.

A committee was formed and meetings were held, and it was agreed that the first thing needed was funding. This seemed like an easy prospect at the time, with the state of Western Australia, in particular, being at the height of a mining boom and Perth appearing to be awash with money. Not good timing! Along came the global financial crisis, and potential donors and sponsors started drawing in their horns. We pressed ahead, however, with planning for a festival in 2009, and decided we needed to test the waters with a concert or two.

Festival Baroque Australia's first public concert was held on 9 August 2008 at the Government House Ballroom in Perth, a venue ideally suited to baroque music, and repeated six days later at Perth Town Hall. It featured some of Australia's pre-eminent baroque artists, mostly from Perth, led by soprano Sara Macliver – who is also our Artistic Adviser – and mezzo Fiona Campbell, with Paul Wright and Brendan Joyce (violins), Kathy Corecig (viola), Noeleen Wright (cello), Elizabeth Browning (double bass) and Stewart Smith (harpsichord and chamber organ), all on period instruments. The programme included duets by Bach and Handel, Alessandro Scarlatti's cantata *Bella madre dei fiori* (dramatically sung by Fiona), and a stunning rendition of the ?Handel *Gloria* by Sara. The concerts were a great success, both with the audience and with the local critics.

Having shown that we could establish a cohort of excellent players, we began to build up a following of supporters; some made generous donations, and many have come to most, if not all, of our subsequent events. We were also very fortunate to secure as festival patrons His Excellency the Governor of Western Australia, Dr Ken Michael, jointly with Mrs Michael, and as our Artistic Patron, Yvonne Kenny, who needs no introduction here.

Thus encouraged, we forged ahead with more concerts and aimed for a festival in September 2009. This was scaled down rather from the initial, perhaps rather grandiose, conception, and aimed to be a concentrated weekend of baroque music, featuring Australian performers, including

artists trained in Western Australia who were making a career in foreign parts. Given that it was Handel's 250th anniversary year, a focus on the great man seemed appropriate, and as well as the concerts a Handel symposium was proposed, under the auspices of UWA's Institute of Advanced Studies.

The opening concert, on Friday 18 September, was entitled 'Venetian Nights'. Devised mainly by concertmaster Lucinda Moon (formerly concertmaster of the Australian Brandenburg Orchestra), the programme consisted mostly of celebratory works by Venetian composers Benedetto Marcello, Albinoni, Giacomelli, Chelleri and, of course, Vivaldi. The soloists were Sophie Gent (violin), a UWA graduate now based in Paris, and Georgia Browne (flute), also from Perth but now based in England.

Saturday morning brought a concert of trios by Handel, Bach, Morel and Leclair, played with charm and virtuosity by Georgia Browne with Daniel Yeadon (cello and viola da gamba) and Neal Peres da Costa (harpsichord), both of whom are now based in Sydney.

A vocal concert celebrating 'Handel: The Master of Music' was performed on Saturday night, when Sara Macliver and Fiona Campbell were joined by tenor Paul McMahon (from Newcastle, New South Wales); the ensemble was led by master violinist Paul Wright (formerly of Perth, now resident in Melbourne). Each singer performed arias from operas and oratorios, major items being Fiona's rendition of the cantata *O numi eterni* ('La Lucrezia') and Sara and Paul McMahon joining forces for *Cecilia, volgi un sguardo*. As an encore, the three singers performed what seems to be Handel's only substantial piece for soprano, alto and tenor, the trio from Act II of the revised (1742) version of *Imeneo*. This concert was very well received: more than one member of the audience told me it was the greatest concert they had ever attended.

Sunday morning brought a particular treat: Neal Peres da Costa's first public assault on the 'Goldberg' Variations. Playing to a more than full house, Neal first entranced the audience with an informal account of his preparation for this significant event, inviting us to 'listen, nod off, go off into your own world ...'; the reception at the end was little short of rapturous. On Sunday afternoon, a concert of two Brandenburg concertos (Nos. 3 and 5), led by Sophie Gent, featured Georgia Browne and Stewart Smith (harpsichord). Stewart was a stalwart supporter of Festival Baroque, appearing not only in every concert prior to Saturday morning, but in every single piece of music that we had performed to that date. His rendition of the harpsichord solo in Brandenburg 5 was a *tour de force*.

On Sunday evening we were both entertained and instructed by the School of Music's annual Callaway lecture, delivered by the pre-eminent Handel scholar Donald Burrows (Open University, UK). Professor Burrows's topic was 'Too hot to Handel? Performers, audiences, scholars and attitudes to "authenticity"'. This was an appropriate lead up to Monday, when the UWA Institute of Advanced Studies hosted a one-day symposium on 'George Frideric Handel – the Glory of the Baroque'. The speakers included David Tunley, on the origins of baroque music, Ruth Smith



on 'Managing Patronage in Eighteenth-Century Europe' (an illuminating perspective on Handel from a careers adviser's perspective), and Berta Joncus, another UK scholar, on 'Singers and their Composer Handel: Hidden Voices in Handel's Vocal Music'. A typically controversial contribution was made by Sydney philosopher Graham Pont on 'The Temple of Fame – Remembering, Revisiting and Rediscovering Handel'. UWA's own Handel scholar (though now more involved with arts and administration) Professor Margaret Seares discussed John Christopher Smith and his adaptation of Handelian oratorio. Neal Peres da Costa, a scholar at the Conservatorium of Music in Sydney as well as a superlative harpsichordist, discussed early recordings of Handel and others, and the day was rounded off with another scintillating discussion by Professor Burrows of his experience as Handel's biographer.

The Festival concluded on Monday 21 September with a concert devised by Dr Pont entitled 'The Grand Tour of Italy', a musical illumination of Handel's activities in the period 1706-10. It included harpsichord works by Handel, Marcello and Domenico Scarlatti, performed by Paul Thom with Daniel Yeadon (viola da gamba and cello), and concluded with renditions of 'Vo far guerra' from *Rinaldo*; Sara Macliver sang the vocal line, and Paul Thom demonstrated the extended third version with harpsichord cadenza.

The Festival as a whole was featured in a laudatory review in the *West Australian* newspaper and was much acclaimed by all who attended. While we may have hoped for bigger audiences, in general Australia's first festival of baroque music was accounted an overwhelming artistic and critical success. We look forward to a second festival in 2011.

Sandra Bowdler
Director

HANDEL'S *OTTONE*

23 September

Tokyo, Concert Hall of the Hokutopia

Through a happy coincidence of dates, my first visit to Australia (see above) enabled me to take in a performance of Handel's *Ottone* on 23 September in the concert hall of the Hokutopia in Tokyo. This is the latest in a series promoted by the Handel Institute Japan: previous ventures have included *Rinaldo*, *Agrippina*, *Il pastor fido* and *La resurrezione*. Much of the impetus for the founding of the Japanese Institute came from the late Keichiro Watanabe, still remembered by many of us for his commitment to, and enthusiasm for, Handel's music; his work has been continued under Koko Fujie.

The *Ottone* performance was produced by Professor Fujie, in collaboration with Hiroko Kobayashi, and Tadashi Mikajiri. (The same team was responsible also for the recent Japanese translation of *The Cambridge Companion to Handel*.) The musical director was Laurence Cummings, but the cast and orchestra bore testimony to the progress of

'early music' training in Japan, several of the singers and players being in the early stages of their careers. There were some cuts within arias and recitatives, but many of the singers clearly had the technique, the stamina and the musicianship required for Handel's operatic roles, with excellent Italian diction that stood in judgment on the flat 'mid-Atlantic' vowels that sometimes pass muster here.

The programme-book identified the performance as part of a 'concert series', but the opera was semi-staged and the presentation raised many interesting questions about the appropriate style for Handel opera productions. The King's Theatre, a typical design for its genre and period, had a restricted-space frontal acting area and a deep scenic area: this was paralleled in Tokyo by a limited but full-width platform and scenic settings represented by projected images; the latter involved real pictures of eighteenth-century palaces and so on, equivalent to proper perspective scene-painting. There were Japanese surtitles (a dual-language libretto was printed for the performance), and the reactions of the audience indicated moment-by-moment accuracy in content. Costumes and gestures followed eighteenth-century decorum, with the result that there was no temptation during arias for characters to sit down, lie down or remove clothes, which would have taken a whole act.

Above all, entrances and exits were correctly and smoothly choreographed, while the arias allowed the singers to communicate their situations and emotions directly to the audience, without constant movement or external distractions from an unwelcome clutter of irrelevant persons: put another way, it meant that the singers, undisturbed in the visual field, were trusted (and obliged) to direct the attention of the audience to the business of the moment. The result was the genuine engagement of the audience with the characters and the drama, since the plot was made comprehensible – no mean achievement in the case of *Ottone*. Thus the Tokyo production, although modest in resources, provided a rare and valuable relief from the iron shackles of the anachronistic overlay that undermines many modern productions of Handel's music dramas. I am glad that I went.

Donald Burrows

PURCELL, HANDEL AND LITERATURE

19-21 November

London, University of London Senate House

As part of last year's celebrations The Handel Institute, with other organisations, sponsored an ambitious conference in London, celebrating not only Handel but also Henry Purcell, 2009 being the 350th anniversary of his birth. Associated with the Institute in this venture were the London University Institutes of Musical Research and English Studies, the Open University Departments of Music and English Literature, the Purcell Society and the Royal Musical Association.

Last autumn's edition of the *Newsletter* devoted nearly



three pages to the conference programme, which sought to make literature the common focus for papers on both composers. By and large the talks and lectures set out in advance were the same as those delivered in November. Illness deprived us of two speakers, including, unfortunately, Maureen Duffy, whose paper on 'Finding Purcell' was to have opened proceedings. Spread over two-and-a-half days, the conference offered nearly forty talks and lectures, and in order to fit them all in there were six parallel sessions; so those attending had difficult choices to make. Your correspondent chose to go more with Handel than with Purcell and doubtless missed some excellent contributions. Probably only Donald Burrows, the presiding genius of the occasion, sampled every contribution. The organisers had assembled a first-division team of established Handel and Purcell specialists, but also found room for papers from young and up-and-coming scholars.

Taking advantage of the latitude allowed by the theme, the speakers offered a very diverse range of topics. Inevitably, perhaps, this made for a rather unfocused impression. The standard of the contributions varied, too, ranging from the brilliant and insightful to one or two that seemed (to this auditor at least) barely comprehensible.

Having been deprived of its intended opening paper, the conference began with Martin Neary on 'Blazing the Sacred Trail', a survey of Purcell celebrations from 1895 and 1995, but weighted towards the 1995 commemoration in Westminster Abbey, where the speaker was then organist and choirmaster. The main event of the first day was the John Coffin Memorial Fund Lecture, delivered by Amanda Holden, whose topic was 'Handel: A 21st-Century Dramatist'. As a distinguished translator of Handel's operas, Ms Holden, not surprisingly, was an advocate of performance in the vernacular, but disappointingly she hardly touched on the challenges of making singing translations. It would have been interesting to hear more of her views on the use of 21st-century language in modern-dress productions, such as David Alden's *Agrippina*, which was briefly mentioned. What we got was a not unagreeable saunter through some operas with which the speaker had been associated (illustrated with video clips from the ENO *Ariodante*), her general thesis being that all Handel's operas are marvellous dramatic works.

The second day offered a number of detailed topics from some distinguished scholars, including John H. Roberts on 'Handel, Jennens and the Advent of Scriptural Oratorio', Ruth Smith on 'The Role of *Il Moderato* in *L'Allegro, il Penseroso and il Moderato* and Reinhard Strohm on 'Handel and the Uses of Antiquity'. In a characteristically well researched and thoughtful lecture Anthony Hicks showed how quotation marks were used in wordbooks not just to indicate passages omitted in the musical setting but also, more interestingly, to identify portions of text lifted or borrowed from other authors. Morell, in particular, was pernickety about this, and the appearance in the *Judas* wordbooks of quotation marks round 'See the conqu'ring hero' is further confirmation that he was not the author of *Joshua*.

On the last day the speakers on Handel topics included

Graydon Beeks on the selection of anthem texts for Canons, Annette Landgraf on the role of Handel's music in German fictional literature and Jean L. Kreiling's reception history of *Messiah*. Matthew Badham's potentially very interesting talk on Handel's ability to match music to the poetic imagery of text seemed to this listener to be undermined by his choice of aria – 'Straight mine eye' from *L'Allegro* – where Handel fitted Milton's words to pre-existing music composed to an Italian text. One member of the audience, a singer apparently, queried whether the music did, in fact, succeed in matching the poetry.

In a particularly valuable contribution for Handel studies, Olive Balwin and Thelma Wilson unveiled a possible but persuasive explanation for the mysterious 'Italian dialogue' that Handel is reported to have composed for Queen Anne's birthday in February 1711. No such work has come down to us, and the lecturers argued that the source (written by someone who was not present) conflated the Birthday Ode, written for that occasion by John Eccles and described by the wordbook as in the Italian manner, with the Italian arias also sung on that occasion by members of the Italian opera company and composed by Handel for the still unperformed *Rinaldo*.

In the final session a claim was seemingly advanced (by a not entirely disinterested panel) that ballad operas were important in disseminating Handel's music to a wider public. It was a pity that there was no time for discussion of this contentious thesis.

The close of the conference proper was followed by a Cecilian concert (appropriate for the eve of the saint's day), given by the Solomon Choir and Orchestra, and soloists, in the 18th-century surroundings of the Grosvenor Chapel in South Audley Street – a building that Handel could have watched going up. Continuing the theme of the conference we heard music by Handel and Purcell (his 1683 Cecilian ode, 'Welcome to all the pleasures') and poetry by Dryden. The Handel was his 1739 setting of Dryden's 'Song for St Cecilia's Day', before which G. B. Draghi's far from negligible 1687 setting of the same text was performed. Although the performances were more enthusiastic than polished, the concert made for an enjoyable and cheerful end to a successful conference.

John Greenacombe

GEORG FRIEDRICH HÄNDEL – IN VIAGGIO VERSO L'ITALIA

In memoriam Wolfgang Osthoff

27-28 November

Venice, Centro Tedesco di Studi Veneziani

This international conference was originally designed by Wolfgang Osthoff (Würzburg), who died in 2008, and was subsequently convened in his memory by Helen Geyer (Weimar/Jena). Notwithstanding a focus on Handel's works composed in Italy, 1707-9, the purview of the papers was wide. Recurring topics were the sacred works of this period



and their Italian dissemination, Handel's contacts with Italian music, Italian musical genres and their influence abroad, and the cultural context of Venice.

Luigi Collarile and Claudio Bacciagaluppi (both Fribourg, Switzerland) discussed, respectively, aspects of Handel's Latin motets and a Legrenzi motet copied by Handel in later years. Michael Zywiets (Bremen) offered a detailed reading of *La resurrezione*, Carlida Stefan (Modena) a consideration of religious aspects of *Il trionfo del tempo*. Mario Valente (Rome) addressed papal policy and confessional queries surrounding *La resurrezione*.

The transmission of Handel's works can usefully be seen in the whole context of European musical circulation and dissemination, as demonstrated by Steffen Voss (Dresden), who spoke on Dresden copies of Venetian instrumental music, and by Bernhard Janz (Würzburg), in a paper on *Acis and Galatea* in Italy.

A panorama of the cultural and musical atmosphere of Handel's Venice – a topic often addressed but with varying success – was convincingly presented by David Bryant and Elena Quaranta (Venice). Reinhard Strohm (Oxford) focused on the Venetian background of *Agrippina*, considering its production and the tradition and authorship of its libretto.

The Vocal Class of the Hochschule für Musik Franz Liszt (Weimar), under its director, Elmar Fulda, contributed a concert with works specially selected to illustrate the conference theme: two chamber duets (*Caro autor di mia doglia* (HWV 183) and *Va, speme infida pur*) and four cantatas (*Dimmi, o mio cor, E partirai, mia vita?* (HWV 111a), *Mentre il tutto è in furore*, and *Se per fatal destino*).

Reinhard Strohm

WHO SANG IN LA RESURREZIONE?

Last summer I completed the Hallische Händel-Ausgabe (HHA) edition of Handel's second Italian oratorio, *La resurrezione del nostro Signor Gesù Cristo*, which we hope will be published later this year. In this short article I discuss the problem of identifying the singers who performed in the oratorio in Rome; much remains uncertain, unlike the situation with Handel's London works, for which cast-lists were usually printed in the librettos.

La resurrezione was performed on Easter Sunday, 8 April 1708, in the sumptuous surroundings of the Palazzo Bonelli, the Roman residence of Marchese Francesco Maria Ruspoli, Handel's principal patron at the time; the composer had lived there since the end of February. There had been three rehearsals during the previous week, which suggests

that the work was found difficult, and no expense was spared to make the performance a most spectacular occasion. An elaborate set was constructed, and a large orchestra, led by Arcangelo Corelli, was assembled. The expenses were recorded in meticulous detail in the Ruspoli household accounts,¹ which tell us the names of the orchestral players who were hired for the occasion and how much they were paid (except for a few who may have been guests² or members of Ruspoli's household), the workmen and artists who built and painted the scenery and what materials they used, and even the refreshments that were served to the guests. Fifteen hundred copies of the libretto (by Carlo Sigismondo Capece) were printed: it includes a list of the characters in the drama, but not the names of the singers. There was a second performance on the following day, 9 April.

It may seem that there is little we do not know about this event, and for the music we have, of course, Handel's autograph and the performing score written out by a team of five copyists led by Antonio Gioseppe Angelini, the most important of the scribes who copied Handel's music at this time. But what of the singers?

There are five roles in *La resurrezione*: two sopranos – Angelo (the Angel) and Maddalena (Mary Magdalene); an alto – Cleofe (Mary the wife of Cleophas); a tenor – San Giovanni (St John the Evangelist); and a bass – Lucifero (Satan). The biggest role is that of Maddalena, and it has generally been assumed that this was sung by Margherita Durastanti, who was in Ruspoli's household and is frequently mentioned in the documents; the vocal range and tessitura of the part would have suited her, and one of Maddalena's arias is the famous 'Ho un non so che nel cor', which Durastanti was to sing in *Agrippina* at the end of the following year. However, Anthony Hicks has pointed out to me that there is no mention of Durastanti in the Ruspoli documents between 22 September 1707 and mid-September 1708, so the identification of her as the singer of Maddalena cannot be taken as definitive; nevertheless, it remains a good bet and is accepted as probable by most Handel scholars.

The entry in the Ruspoli documents that lists separately the payments to the most important performers runs as follows:³

Al S. ^{re} Arcang. ^o Corelli	Scudi	20:	—
Al S. ^{re} Matteo	S	10:	—
Al S. ^{re} Filippo	S	10:	—
Al S. ^{re} Pasqualino	S	18:	—
Al S. ^{re} Vittorio	S	10:	—
Al S. ^{re} Cristofano	S	10:	—
A Panstufato per Copiatura	S	30:	—
		S 108:	—

¹ These are fully transcribed in Ursula Kirkendale, 'The Ruspoli Documents on Handel', *Journal of the American Musicological Society*, 20/2 (1967), 222-73, and 20/3 (1967), 517-18. The material was republished, with many additions based on new research, in Warren and Ursula Kirkendale, *Music and Meaning: Studies in Music History and the Neighbouring Disciplines* (Florence, 2007), 287-309. Some details had previously been quoted in Newman Flower, *George Frederic Handel: His Personality and his Times*

(London, 1923) and reproduced in Otto Erich Deutsch, *Handel: A Documentary Biography* (London, 1955).

² One such may have been the famous viola da gamba player, Ernst Christian Hesse.

³ Kirkendale, 'The Ruspoli Documents', 257 (*Music and Meaning*, 333).



'Panstufato' was the Arcadian name of the copyist, Angelini. The second name, Matteo, is not recorded anywhere else in the documents; the next four are singers, listed elsewhere as soprano and alto castratos, tenor and bass. The identity of three of them can be inferred from other evidence, so that the cast of the four male singers in *La resurrezione* can be reconstructed as follows:

Angelo	Signor Filippo (soprano castrato)
Cleofe	Pasqualino Betti (alto castrato)
S. Giovanni	Vittorio Chiccheri (tenor)
Lucifero	Cristofano Cinotti (bass)

Filippo was in the service of the Polish queen Maria Casimira, who was then living in Rome; Betti sang in a number of operas before being engaged for the Cappella Pontificia in 1707; Chiccheri was for a time in the service of Cardinal Pamphilj.

So who was Matteo? Kirkendale assumed that he was a singer, but Hans Joachim Marx has suggested to me that he is more likely to have been the violinist Matteo Fornari, Corelli's friend and long-time colleague; the two virtuosi had played together, especially in concertino roles, for many years, and appear in a number of payment accounts.⁴ What is beyond doubt is that there was a woman in the cast. Pope Clement VI had issued an edict in 1704 forbidding the employment of women in public performances, and two contemporary documents record that a rebuke was sent to Ruspoli after the Sunday performance of *La resurrezione*. In the Valesio diary for 9 April 1708 we read: 'Lunedì 9 ha fatta S. B. [Sua Beatitudine] far una ammonizione per haver fatto cantare nell'oratorio della sera precedente una Cantarina' (on Monday 9th His Holiness sent a rebuke because a female singer had sung in the oratorio on the previous evening).⁵ Then, in a letter of 17 April from the Bavarian ambassador, Graf Lambach, we find: 'Ultimamente [il Marchese Ruspoli] vi fece cantare una sua Canterina che tiene in casa; fù fatto chiamare dall'Em^{mo} Paolucci: che li rappresentò venir' poco gusto inteso, che facesse cantare in sua casa e con palchi canterine ...' (recently [he] had a female singer sing whom he has in his house; he was summoned by [Cardinal] Paolucci, who informed him that it was objectionable that he should have female singers sing in his house and in a staged performance ...).⁶

It should be observed that neither document mentions how these events affected the second performance on the Monday, or what notice Ruspoli took of the 'ammonizione'. We know from the Ruspoli documents that the second performance certainly took place. Believing that Matteo was one of the singers (presumably in the role of the Angelo), Kirkendale concluded that one of the others, the castrato Vittorio, had not taken part in the Sunday performance and

was therefore available to sing the part of Maddalena on the Monday. Kirkendale's assumption that Durastanti was replaced by a castrato for the second performance has never been challenged and has become accepted wisdom in the Handel literature; but there is no evidence to support it.

If Matteo was indeed Fornari, there was no spare singer, and it may be that Ruspoli was sufficiently important to ignore the 'ammonizione'. He was a very powerful figure in Rome, and was being particularly useful in supplying military support to the papal forces in the War of the Spanish Succession, which was then raging. It stretches credulity to suppose that in the space of a few hours a replacement could be found for the biggest role in a work that had needed three rehearsals in preparation for the première. The papal rebuke could not have been delivered before the Monday morning, and it is quite possible that Ruspoli apologised but insisted there was not enough time to make a change before a performance that some of the papal staff were in any case due to attend.

The German scholar Juliane Riepe, who like Professor Marx has a good knowledge of the Roman background in which Handel worked at this time, has suggested, in her entry on *La resurrezione* in the *Cambridge Handel Encyclopedia* (2009), that the part of the Angelo was sung by Francesco Finaia. Otherwise she agrees with the cast listed above, although she is cautious enough to say that these singers 'might have been' the cast. She also provides the surname of Cinotti, who was, like Betti, a member of the Cappella Pontificia.

The HHA edition will go to press with the information set out above. Whether any new documentation about the singers in *La resurrezione* – especially who sang the part of Maddalena – will ever be forthcoming is anyone's guess.

Terence Best

SENESINO'S BLACK BOY (1725)

For all their celebrity and constant exposure to public invective, London's opera stars in the 1720s and 1730s received limited factual coverage in the press. Typical reportage includes contractual engagements, arrival in and departure from England, and private performances for the royal family, noblemen and foreign dignitaries, all averaging a few lines. This makes even more impressive the long paragraph on Senesino's private life printed (on the singer's behalf, one reasonably assumes) in May 1725. I discovered the episode in a volume of 18th- and 19th-century music advertisements now held at the Gerald Coke Handel Collection. The newspaper cutting is from *The Daily Post*, no. 1759, for Saturday 15 May 1728, [p. 2]; it was reprinted with minor corrections in *The Daily Courant*, no. 7359, on Tuesday 18 May 1725, [2].

Whereas a very false and malicious Report hath for some time past been industriously spread, relating to Mr. Senesino, one of the Performers in the Opera, it is thought necessary to publish the following Authentick

⁴ In 1684, for instance, Corelli received 40 scudi for a series of performances, and Fornari 25, a roughly similar proportion to the payments in the Ruspoli document. See Hans Joachim Marx, 'Die "Giustificazioni della Casa Pamphilj" als musikgeschichtliche Quelle', *Studi musicali*, 12 (1983), 121-87: 147.

⁵ *Händel-Handbuch*, 4: *Dokumente zu Leben und Schaffen* (Kassel, 1985), 34.

⁶ *Ibid.*, 34-5.



Relation of that Affair: Mr. Senesino's Servant, a Black Boy, came into his Service about two Years ago being then about ten Years old, he was from the first unhealthy, but about the Month of November last past, he began to be worse than before, and was much afflicted with a violent Asthma and Dropsy, until on the 26th of February last past he was sent by the direction of Dr. Teissier, Physician of his Majesty's Houshold, and at the Expence of Mr. Senesino to Islington for the Air, where he was lodg'd at the House of Mr. George Allcock, Farrier, and was never after that seen by Mr. Senesino. On the 25th Day of March last past, he dy'd at Islington and was their [*sic*] bury'd. Having been guilty of some great Crimes some Days before his Death, and the said Allcock having corrected him for it, and even that without the Knowledge of the said Mr. Senesino, a Report was spread thereabouts, that the said Correction was the occasion of his Death, which Report was examin'd into by the Coroner's Inquest, and found to be malicious and groundless upon the Oath of Persons who lodg'd in the same House, and of Mr. Rideout a Surgeon of the Neighbourhood who visited him. It is suppos'd this hath given pretext to the late wicked vnd [*sic*] malicious Report, the falshood of which may be clearly prov'd by the said Inquest and Examinations taken then and there by Mr. George Rivers Coroner, or by the Report of the above-mention'd Dr. Teissier, and of Mr. St. Andre Surgeon, who both saw the Boy in his Illness.¹

The growth of the transatlantic slave trade and London's dominant position in this market led to a strong influx of Africans and West Indians to England.² Among these, black boys were prized accoutrements in upper-class households. Their dark skin and facial features added a splash of exoticism to domestic life and brought attention to their owner in public places, while their youth and short stature minimized any physical threat to their masters. Ownership was affirmed through an engraved metal collar (e.g., 'GONE away from his Master a Negroe Boy ... had a Silver Collar about his Neck, on which was engraved Mrs. Gascoigne's Black Boy').³ Serving usually as domestic servants, they

could also be used for rougher, though spectacular, activities, such as running races 'three times round St. James's-Park, for 100 l.'⁴ Some managed to escape from their owners, prompting calls for their capture with generous rewards of up to several guineas. Even if they remained at large, they had little choice but to join London's buzzing crime scene and often targeted their former masters and properties. Victims of 'black' crime included lofty figures, such as the Earl of Burlington, whose 'Diamond Ring of 800 l.' was stolen in 1728 by a 'Negro Boy'.⁵

At the other extreme, black boys in the service of fashionable ladies could enjoy privileges unavailable to native youth, as several Hogarth images illustrate (e.g., *Taste in High Life; Marriage à-la-mode*, no. 4).⁶ Partly pets and partly adopted orphans, they were fulfilling British colonial aspirations of civilizing savages while satiating the increasing demand for exotic products.⁷ Their association with luxury naturally brought them in cultural alignment with Italian opera and especially castrati, whose childhood, too, was robbed of another kind of freedom.

No surprise, then, that Senesino had a black boy in his service (it is hard to tell whether he was also his legal owner). The question is why he employed one of evidently ill health. For a celebrity expected to be at the top of his form twice a week for half a year, the presence of a sickly boy might have been psychologically stressful and medically imprudent. Did the vulnerable creature touch a paternal nerve in him? This is an intriguing possibility, given the explicit references to his lost manhood in the satirical *Epistle from Senesino, to Anastasia Robinson* (1724).⁸ Whatever the case may be, it says a lot that, while the singer had ignored the scurrilous attacks of early 1724,⁹ he responded to this one with legal precision, protesting his innocence and defending his honour. An easy target for contemporary satirists and a Judas in Handelian historiography, Senesino here appears a concerned employer and a humane being. Even if this factual aria was clearly not of his own making (recall his mangled English in the production of *Esther* seven years later), his moral performance deserves a fair hearing.

Ilias Chrissochoidis

¹ 'Old Advertisements (Musical)': London, Foundling Museum, Gerald Coke Handel Collection, accession no. 605, p. 2. My deepest thanks to Katherine Hogg and Colin Coleman for their wonderful hospitality.

² Their exact population is hard to determine but was clearly in the thousands, with the majority close to the three slave trade ports of London, Bristol, and Liverpool. According to *The Gentleman's Magazine*, 34 (1764), 493, 'the number in this metropolis only, is supposed to be near 20,000'. For textual and visual records of their presence, see David Dabydeen, *Hogarth's Blacks: Images of Blacks in Eighteenth Century English Art* (Manchester, 1987), 17-40, and Catherine Molineux, 'Hogarth's Fashionable Slaves: Moral Corruption in Eighteenth-Century London', *English Literary History*, 72 (2005), 495-520: 497-98.

³ *The Daily Post*, no. 2617, Saturday 10 February 1728, [2].

⁴ *The Original Weekly Journal*, Saturday 27 February 1720, 1676.

⁵ *The Country Journal: Or, The Craftsman*, no. 81, Saturday 20 January 1728, [2].

⁶ See, however, Catherine Molineux's reading of these images as satirical inversions of black slavery in Britain: 'Hogarth's Fashionable Slaves', 513-15. Senesino's account shows that indulgence and cruelty could

easily alternate. One cannot imagine what 'great Crimes' a dangerously ill twelve-year-old could have committed back then. It is possible that Allcock, facing legal investigation, exaggerated the boy's actions to justify his harsh punishment.

⁷ See the famous epitaph of Scipio Africanus, one of the Earl of Suffolk's black boys who died in 1720 ('I who was Born a PAGAN and a SLAVE / Now Sweetly Sleep a CHRISTIAN in my Grave / What tho' my hue was dark my SAVIOR'S sight / Shall Change this darkness into radiant light / Such grace to me my Lord on earth has given / To recommend me to my Lord in heaven / Whose glorious second coming here I wait / With saints and Angels Him to celebrate'), reprinted in Peter Fryer, *Staying Power: The History of Black People in Britain* (London, 1984), 62; the tombstone can be seen at http://en.wikipedia.org/wiki/File:Scipio_Africanus_grave.jpg.

⁸ See Thomas McGeary, 'Verse Epistles on Italian Opera Singers, 1724-1736', *Royal Musical Association Research Chronicle*, 33 (2002), 29-88: 32-33, 54-55.

⁹ A letter published under his name ('SENZINO') in *The Weekly Journal or Saturday's-Post*, no. 220, Saturday 12 January 1723, 1293 is clearly fraudulent: see <http://ichriss.ccarh.org/HRD/1723.htm>.



A BORROWING FROM VIVALDI IN *THEODORA*

Handel's *Theodora* (1749-50) contains a very large number of borrowings. This has been known for some time. Chrysander published some of the models, by Gottlieb Muffat and Clari, in Supplements 4 (1892) and 5 (1886) to the Händel-Gesellschaft edition;¹ Winton Dean identified another, an air in *Hercules* (1744-5), in *Handel's Dramatic Oratorios and Masques* (1959), and Ellwood Derr found one more, in Telemann, in 1984.² Two years later John H. Roberts reported on a new borrowing from Keiser and ten from Steffani's one-act opera *La Lotta d'Hercole con Acheloo*, of which he published a facsimile edition.³ The aforementioned borrowings are listed in the preface to my recent *Theodora* edition (HHA, ser. I, vol. 29: 2008). The purpose of this short article is to draw attention to the two other borrowings that appear in that list and to a new one that does not.⁴

So far as I am aware, the two 'other' borrowings in the list had not been mentioned in print before. The first relates to the air 'With darkness deep, as is my woe', sung by Theodora in the earliest version of her first 'confinement' scene (Act II, scene 2). I am indebted to Thomas Parker, then an undergraduate student, for pointing out that the opening phrase of the vocal line in this air has the same melodic shape as the corresponding phrase in Irene's 'New scenes of joy come crowding on'; the only difference, leaving rhythm and tonality aside, is the octave of the very first note. Since the

opening phrase of 'New scenes of joy' is regarded by John Roberts as a borrowing from 'Se il mio seno aprir potesti' in Steffani's *La Lotta*, scene 1, it seems reasonable to argue that 'With darkness deep', too, derives from Steffani's aria. Perhaps Handel saw a connection between these airs of *Theodora* and Irene.

The other borrowing in the list concerns 'The pilgrim's home', which Theodora sings to Didymus when he comes to rescue her from her 'place of confinement' (II/5). She initially resists him and then, in this air, suggests that he should take her life, instead. The characters are so torn, that by the end of the scene they conclude that both of them must die (duet 'To thee, thou glorious son of worth'). As Leslie Roberts kindly informed me, 'The pilgrim's home' is related to the song 'As Celia's fatal arrows flew' (HWV 228¹). The latter, which is entitled 'The Unhappy Lovers', had been published by Walsh in 1731 in *A Choice Collection of English Songs set to Musick by Mr. Handel* (it is described as 'probably authentic' in *New Grove*). It seems possible that, when Handel considered the words of 'The pilgrim's home', he thought of 'unhappy lovers' and was drawn for this reason to use the song as a basis for *Theodora*'s air.

The new borrowing in *Theodora* comes from a concerto by Vivaldi. Its discovery was quite fortuitous. A fascinating article on the reception of Vivaldi's concertos in eighteenth-century Britain and Ireland has recently been written by Michael Talbot; an abbreviated version will be read at the Biennial International Conference on Baroque Music in Belfast in July, and the full version will be published in *Studi*

Ex. 1

(a) Handel, *Theodora*, air 'Tho' the honours', bar 7-10

The musical score for Ex. 1 consists of two systems. The first system shows the beginning of the piece, with the upper staff (Vn I, II Viola) and the lower staff (Vc I Bass). The key signature is one sharp (F#) and the time signature is common time (C). The melody in the upper staff starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5, and a quarter rest. The lower staff provides a rhythmic accompaniment with eighth notes. The second system continues the melody and accompaniment for the next few bars.

¹ On the borrowings from Clari, see Reinmar Emans, 'Die Duetten von Giovanni Carlo Maria Clari und ihre Transformationen im Werke Georg Friedrich Händels', in Alberto Colzani and others, *Relazioni musicali tra Italia e Germania nell'età barocca. Atti del VI Convegno internazionale sulla musica italiana nei secoli XVII-XVIII* (Como, 1997), 411-31.

² 'Handel's Procedures for Composing with Materials from Telemann's

Harmonischer Gottes-Dienst in Solomon', *Göttinger Händel-Beiträge*, 1 (1984), 116-46: 146.

³ 'Handel's Borrowings from Keiser', *GHB*, 2 (1986), 51-76: 76; *Handel Sources: Materials for the Study of Handel's Borrowing* (New York, 1986), ix, 1-166.

⁴ For assistance of various kinds I am grateful to Donald Burrows, Leslie Roberts, John Roberts and Michael Talbot.



(b) Vivaldi, Concerto in A, op. 3 no. 5 (RV 519), bars 1-3 and 10-13

Solo Vn I/II

vivaldiani in the autumn. Having consented to read the piece in advance, I was surprised and delighted to find that one of the music examples bore a strong resemblance to a striking passage in *Theodora*: the fanfare figure in Septimius's air 'Tho' the honours' (bars 7-8) was prompted by the beginning of the first movement of Vivaldi's two-violin concerto in A (RV 519), and the arpeggiation that follows it (9-10) was based on a similar idea in the same movement (Ex. 1).

How Handel became acquainted with this movement we may never know. The work to which it belongs was first published as the fifth concerto in Vivaldi's *L'estro armonico*, op. 3 (Amsterdam: Roger, 1711), and subsequently published in London by Walsh in 1714, together with six other concertos from the same collection. Op. 3 no. 5 became the most popular Vivaldi concerto in eighteenth-century Britain: it was frequently performed by Dubourg (among others), published in treble-and-bass editions, used by violin teachers as pedagogical material for their pupils, and transcribed for keyboard and even harp. Handel could have come across the work in one or more of these ways. What is interesting, though, is that he borrowed such prominent material from such a well-known work: perhaps this explains why he did not place the fanfare at the beginning of the air.

But there may also be another reason why he avoided doing this. The opening ritornello of 'Tho' the honours' comprises three ideas: (a) a six-bar melody over a tonic pedal; (b) the fanfare figure, and (c) the arpeggio-based passage; after a perfect cadence (bar 12), these ideas are

restated in the same order, though not without variation (e.g., the pedal is inverted). The structure of the 24-bar ritornello is thus *abcabc*; by contrast, the closing ritornello (bars 86-97) consists only of *babc*.

Although (a) appears in both ritornellos, it is essentially vocal material, designed for the first couplet of the text ('Tho' the honours, that Flora and Venus receive | from the Romans, this Christian [Theodora] refuses to give'); it is never used to punctuate adjacent vocal entries. The first two vocal statements of (a), like those in the ritornellos, are followed by the fanfare (bars 25-9 and 42-4), which thus can be heard as a symbol of Theodora's defiance. The first two statements of the other couplet (31-5 and 44-8) are followed by the arpeggio-based figure (c). The fanfare (b) reappears more frequently – defiance becomes more insistent – as the air proceeds. It follows every vocal entry in the second half, and in bar 86 it responds to the last vocal entry as well as launching the closing ritornello, in which it looms twice as large as (a) and (c). Perhaps Handel wanted his audience to recognise the borrowing, after all.

Be that as it may, his use of this fanfare says something about his 'take' on the words of the air and on his approach to the adoption of material from a well-known source. It also raises the question of whether he borrowed anything else from the concertos by Vivaldi that were known in eighteenth-century Britain and Ireland.

Colin Timms



**THE STANLEY SADIE
HANDEL RECORDING PRIZE
2010**

CLORI, TIRSI E FILENO



Clori	Yetzabel Arias Fernández <i>soprano</i>
Tirsi	Roberta Invernizzi <i>soprano</i>
Fileno	Romina Basso <i>alto</i>

**La Risonanza
dir. Fabio Bonizzoni**

The Stanley Sadie Handel Recording Prize is an annual award given to a distinctive new recording of Handel's music, chosen by a specially invited panel of respected scholars and journalists who each possess a special and informed interest in Handel's music (see this *Newsletter*, 20/2). The panel is delighted to award this year's first prize to Fabio Bonizzoni, La Risonanza and Glossa for their recording of *Clori, Tirsi e Fileno*. This cantata is performed rarely and has been recorded only twice before, but it is one of Handel's most charming and accomplished Italian-period works. La Risonanza gives a delightful performance that presents all the strengths and virtues that we have come to associate with their recent exploration of Handel's music. The orchestral playing is stylish, thoughtful and eloquent; the violin and lute *obbligati* are enchanting, and Bonizzoni's well-paced direction from the harpsichord is exemplary. The singers in the roles of Clori, Tirsi and Fileno are both superbly matched in taste and technical proficiency and also ideally different, enabling clear and beguiling characterisation. La Risonanza and Bonizzoni are currently approaching the end of their project to perform and record all of Handel's Italian *cantate con stromenti*, a fruitful collaboration with the Spanish early music label Glossa and several consultant musicologists. We hope that the critical and

artistic success of their work encourages both the artists and the label to continue exploring baroque vocal music.

The panel also congratulates the following close runners-up: a fine performance of the neglected opera *Faramondo*, conducted by Diego Fasolis (Virgin), Zefiro's superb recording of the *Music for the Royal Fireworks* (Deutsche Harmonia Mundi), and a compelling recital of duets and arias performed by Sandrine Piau, Sara Mingardo and Concerto Italiano (Naïve); La Risonanza's *Olinto pastore* (Glossa) also received several nominations. The panel hopes that all the artists and labels nominated for this year's prize will be encouraged to continue producing fresh insights into Handel's music. The judges were:

- Ivan A. Alexandre (*Diapason* and *Le Nouvel Observateur* – Paris)
- Nicholas Anderson (producer and writer, *BBC Music Magazine* – Taunton)
- Angela Baier (Handel scholar – Munich)
- Sandra Bowdler (Festival Baroque Australia, opera critic – Perth)
- Hugh Canning (*The Sunday Times*, *International Record Review* – London)
- Colin Coleman (Assistant Librarian, Gerald Coke Handel Collection, The Foundling Museum – London)
- Mikhail Fikhtengoltz (Handel scholar and arts administrator – Moscow)
- Matthew Gardner (Handel scholar, *Ruprecht-Karls-Universität* – Heidelberg)
- Philippe Gelinaud (Handel scholar, *Opéra Magazine* – Paris)
- Lindsay Kemp (Lufthansa Festival of Baroque Music, *BBC Radio 3*, *Gramophone* – London)
- Francis Knights (editor of *Early Music* – Cambridge)
- Michael Pacholke (musicologist, *Hallische Händel-Ausgabe* – Halle)
- Benedikt Poensgen (Göttingen Handel Festival)
- Kimiko Shimoda (*The Record Geijutsu* – Kyoto)
- David Vickers (Royal Northern College of Music, *Gramophone*, *GFHandel.org* – Huddersfield)
- Carlo Vitali (musicologist, *Amadeus*, *Opernwelt*, *Musical America* – Bologna)

David Vickers

HANDEL WEBSITES

The Handel Institute has recently agreed to provide a modest annual grant to gfhandel.org. Founded in 1995 by Brad Leissa (a former secretary of the American Handel Society), this website is a valuable forum for Handel-lovers all over the world and has cultivated connections with numerous online resources. In recent years gfhandel.org has been static and unmaintained. Now, however, with support from The Handel Institute, David Vickers will supervise the redesign and development of gfhandel.org, which will also give ready access to the Institute's own website.



DOCUMENTS ABOUT HANDEL (AND OTHERS)

Study Day: London, Monday 6 December 2010

This study day celebrates a landmark in the preparation of a new collected edition of contemporary document texts relating to Handel. Since 2007 a research project entitled 'G. F. Handel: The Collected Documents' – funded by the Arts and Humanities Research Council and the Winton Dean Fund of The Handel Institute, and based at the Open University's London Regional Centre in Camden Town – has been collecting and transcribing the known repertory of documents about Handel and his music from his lifetime. Speakers at the Study Day will include staff from the Project and other researchers who have been working in related areas; the programme will also include contributions that review parallel situations with documents about other composers.

HANDEL INSTITUTE AWARDS 2010/11

Applications are invited for Handel Institute Awards to assist in the furtherance of research projects involving the music or life of **George Frideric Handel** or his associates or contemporaries. One or more awards may be offered, up to a total of £1,000. Awards will not be made for the payment of university or college fees.

There is no application form. Applicants should submit an outline of their proposed project, a breakdown of their estimated expenditure, and a note of any other funding (for the same project) applied for or received; they should also ask two referees to write on their behalf (references will not be solicited). Applications and references should be posted or emailed to Professor Colin Timms (addresses below) and should reach him by **3 September 2010**. 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 using them.