

THE HANDEL INSTITUTE

NEWSLETTER

This issue begins with an appreciation by Donald Burrows of the Handel Institute's late President, Christopher Hogwood, who died on 24 September, and continues with an entertaining account, again by Donald Burrows, of the self-taught musical analyst and theorist Ebenezer Prout. To a reader who has sung in an amateur choir Prout's name may be known from his vocal score of *Messiah*; digging beneath the surface, Burrows reveals that the editor was also the subject of satirical cartoons. Terence

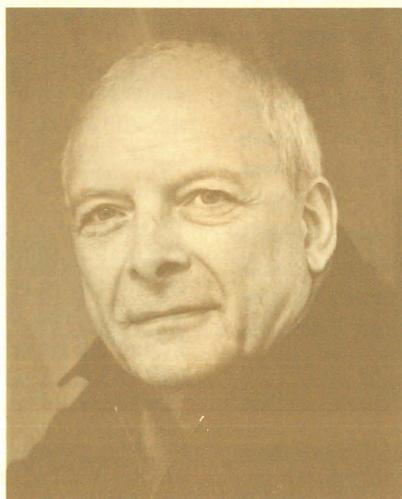
Best reports on some of the larger events in this year's London Handel Festival, now drawing to a close, and we look ahead to the Handel conferences due to take place in June (Halle) and November (London). The issue concludes with news about the research collection of our deceased colleague Anthony Hicks, which has now been placed in suitable homes.

Colin Timms

CHRISTOPHER HOGWOOD (1941-2014)

AN APPRECIATION BY DONALD BURROWS

The search for a President was one of the outstanding tasks that fell to me when I became Chairman of the Handel Institute, and I quickly determined that Christopher Hogwood would be the ideal person. The appointment of someone who was best known as a performer might have been controversial, because by 1990 there were many directors of Baroque ensembles who were doing such good work that recognition of one of them would be likely to offend the others. Nevertheless, by then Christopher occupied a very special position by having combined performing and scholarly activities – with music editions and, indeed, a biography of Handel to his credit, as well as innumerable performances and recordings. Furthermore, his role in the foundation and development of the Academy of Ancient Music had been based on his belief in the value of an intelligent and direct application of scholarship about performance practice to the business of performance, together with a determination to seize the moment when there was an opportunity to combine experimentation in performance practice with commercial viability. Christopher thus played a leading role in establishing the necessary conditions – sufficient



Christopher Hogwood
(photo Marco Borggreve)

players, instruments and events – for recreating the correct sound-world for Baroque music. This did not involve losing touch with other interests, which ranged from the clavichord to the music of Martinů.

Christopher's career as a performer has been reviewed in a commemorative article by David Vickers in last November's *Gramophone*. The range of his recordings is impressive but, as Vickers remarks, 'Handel was at the core of Hogwood's achievements'. (Christopher was one of the few people of my acquaintance to recall performances during the Handel commemoration of 1959, and I think

these had left a lasting impression.) One of his early landmark recordings, of the *Water Music* (1978), was complemented at the other end of his career by the Cambridge Music Handbook on the *Water Music* and *Fireworks Music* (2005) and by the HHA edition, with Terence Best, of the score (2007). His *Messiah* recording (1980) has stood the test of time on grounds of musical quality as well as authenticity of presentation, and the related live performances demonstrated the value of the rarely achieved authenticity in the composition of the



orchestral ensemble (26 string players, four oboes and four bassoons). I am pleased to have been associated with him in the preparation of that project, and also in the recordings of the Birthday Ode for Queen Anne and the Foundling Hospital Anthem: there was no element of condescension in our discussions about the musical text and its realisation. One of our last professional contacts was at the performance of Handel's *Imeneo* at the Barbican in May 2013, for which Christopher used my edition and graciously gave me a credit in the pre-performance talk.

Christopher had a wide-ranging career, involving the complex management of his diary, but he always made time to talk about the Institute. As things turned out, we could not have had a better President. I consulted him on several occasions about our work, and he was unfailingly supportive and helpful: an active President, not just a name on the notepaper. The Institute needs to maintain the sort of connections with the performing world that Christopher provided, and it benefited from the range of social experience that he enjoyed through diverse British and international contacts. The latter were abundantly reflected in the attendance at his thanksgiving service at St George's Church, Hanover Square, on 11 March, during which four items of music by Handel were performed.

Donald Burrows

O EBENEZER PROUT!

Ebenezer Prout is best known today for his edition of Handel's *Messiah*. Published in 1902 by Novello & Co. as a replacement for Vincent Novello's edition of 1846-7, it became a standard version for choral societies throughout the twentieth century. Even though it should have been superseded by Watkins Shaw's new Novello edition (vocal score, 1959; full score, 1965), Prout's version was so well established that it remained in print, and rumour had it that the shelves with copies of his and Shaw's editions of *Messiah* in the Novello Hire Library were labelled, 'when in doubt, send Prout'. Shaw's edition now has the field: when he was revising it in the 1990s, he remarked to me that it was then as old as Prout's had been when he (Shaw) had been a student at the Royal College of Music in the 1930s.

The full score of Prout's edition has an extensive Preface (also published in contemporary issues of the *Musical Times*), beginning thus:

So many editions of Handel's greatest and most popular oratorio exist that the appearance of a new one seems to require some explanation. To give such an explanation is the object of the present preface.

There are two chief reasons which have induced the publishers to decide upon issuing a new and revised edition

of the "Messiah". These are – first, the corruptness of the text of all existing editions,* and secondly, the unsatisfactory condition of the additional accompaniments in general use.

* [Original footnote:] It is probable that the edition prepared by the late Dr. Chrysander for the German Handel Society will contain a correct text; but this edition, though stated to be in the press, is still unpublished at the time these lines are written.¹

Much of the preface is taken up with a detailed commentary on the music text, showing that Prout had carefully collated the principal sources available to him. In spite of this manifest scholarship there are some incorrect readings, but the deficiencies of the edition mainly concern broader issues. Only a single version of the work is presented, with no recognition of the variety and coherence of Handel's various performing versions and no proper reference to the alternative settings of movements and the differing casts of solo voices which lay behind these alternatives. Furthermore, the sequence in Prout's main texts is incomplete, for some movements are relegated to an appendix, where:

[...] as they are not likely to be performed, I have not thought it necessary to write an organ part for the choruses, or to complete the instrumentation of the songs. [...] To print them in their proper places as fully-scored movements would have been unnecessary, and would have only distracted the attention and enlarged the size of the volume.²

By 'fully-scored movements' Prout meant the nineteenth-century style of orchestration with 'additional accompaniments' that introduced the participation of wind instruments in the contemporary symphonic style, in particular using them to provide a harmonic background for continuo-accompanied passages. In Prout's score it is impossible to distinguish Handel's original orchestration on the music pages: the edition pays no attention to the authentic use of oboes and bassoons as found in the Foundling Hospital set of partbooks, though Prout himself had written a detailed article about them soon after their rediscovery,³ and his introduction of trumpets in 'For unto us' and 'Why do the nations' undermines Handel's specific employment of these instruments.

In the preface, Prout defended his practice thus:

Into the general question of the necessity for additional accompaniments it is not needful to enter at great length. It must however be pointed out that, from various causes, it is all but impossible in the present day to reproduce the effect of one of Handel's greatest oratorios as it was given under his own direction. The balance of chorus and

¹ *The Messiah / A Sacred Oratorio / composed in the year 1741 / by / G. F. Handel. Edited, and the additional accompaniments largely re-written, by Ebenezer Prout* (London: Novello and Company, and New York, The H. W. Gray Co.), Preface, p. iii. The preface was printed in six instalments in the *Musical Times and Singing Class Circular*, 43 (May–October 1902).

² *Loc. cit.*, p. vi. Subsequently another version of the full score of Prout's edition was published, with the Appendix movements incorporated in the main sequence.

³ 'Handel's wind parts to the *Messiah*', *Monthly Musical Record*, vol. 24, no. 280 (April 1894), 73-6.



orchestra is, owing to the growth of choral singing and the size of many of our choral societies, absolutely different from what it was in Handel's time; the composition of the orchestra itself, and therefore its tone-quality, are not at all the same; the organs in our chief concert-rooms are far larger; and the harpsichord, to which Handel allotted so important a part in the accompaniment of his songs, has vanished altogether from the orchestra. [...] The attempts made from time to time by our musical societies to give Handel's music as he meant it to be given must, however earnest the intention, and however careful the preparation, be foredoomed to failure from the very nature of the case. With our large choral societies, additional accompaniments of some kind are a necessity for an effective performance; the question is not so much whether, as how they ought to be written.⁴

Prout's starting-point for the orchestral parts was the version, also used by Vincent Novello in the preceding standard edition, known in England as 'Mozart's' accompaniments:⁵

The additional accompaniments to the "Messiah" used in this country, and I believe also abroad, are those known as Mozart's, for which [...] he is only partially responsible. [...] The work was published in 1803 by Messrs. Breitkopf and Härtel, but not unfortunately in the state in which Mozart had left it. Johann Adam Hiller, a musician of much repute in his day and the first conductor of the celebrated Gewandhaus concerts in Leipzig, had already made an arrangement of the oratorio, and much of his version (or, to speak more accurately, "perversion") was incorporated in the published score. [...]⁶

It has been already incidentally mentioned that Mozart's score is never heard as printed – at least, not in England. This is in some degree a source of the confusion that exists; for there is no uniformity in the modifications that are made, and conductors, especially in the provinces, are frequently much troubled by discrepancies in the orchestral parts. The edition by the late Robert Franz, published in 1885, might have remedied this, had he not hampered himself too much by too close an adherence to Mozart. On the title he describes his score as "founded on Mozart's, with the necessary completions." It is true he has filled up the harmony in most of the passages left empty by Mozart; but [...] his text is just as full of inaccuracies as Mozart's. Although in his preface he

mentions the facsimile of the autograph as one of the sources of his edition, his collation of it, judging by the number of mistakes left uncorrected, must have been of a very cursory, not to say perfunctory character.⁷

One can understand the rationale for the 'additional accompaniments' in the context of festivals with large choirs and a symphony orchestra that had been hired for a series of performances including (for example) a newly-commissioned work, where *Messiah* would have been brought into line with the prevailing style and available resources. It should not be assumed, however, that even when a large choir was involved, Prout's contemporaries took the same view about re-orchestrating the work. An alternative opinion was expressed by Frederick Bridge and had indeed been put into practice in the decade preceding Prout's edition:

It is well known that for many years, as conductor of the Royal Choral Society, I have discarded altogether Mozart's additional accompaniments to "Messiah". I had always looked askance at these embellishments. [...]

To my mind, the gain in dispensing with these accompaniments is immense. The beautiful effects of the high trumpet parts in "Glory to God," omitted by Mozart; the charming scoring of the "Pastoral Symphony," with the divided strings, and without the wretched alteration of the first bar which is found in Mozart; the glorious high trumpet parts in the "Hallelujah Chorus," "Worthy is the Lamb," and "Amen Chorus," always compensate me for the loss of several really beautiful orchestral touches by Mozart. [...]

My old friend Prout had no misgivings concerning "improvements," his energies and attainments finding an outlet in providing embellishments for several of Handel's oratorios – notably "Samson," for the Leeds festival of 1880 – even Bach has not escaped, as witness the Professor's words adapted to the "48."⁸

Prout's zeal for musico-editorial touching-up brought forth an amusing cartoon by Charles Lyall, in which Prout, with a huge brush,* is depicted "a-touching-up the old un" being a suggestion of the Handel monument in the Abbey. Another old friend of mine, Joseph Bennett, is shown, clothed in the majesty of the law, and adjuring the "toucher-up" to move on.

* [Original footnote:] Dipped in "Franz's patent" (Franz's "touchings-up" of Bach and Handel are well known).⁹

⁴ Handel, ed. Prout, *Messiah*, Preface, p. iii. In fact, A. H. Mann's authentic-scale performances at King's College, Cambridge, seem to have been far from failures, though the venue was acoustically inappropriate.

⁵ The authentic 'Mozart' version of *Messiah*, as performed at Vienna in 1789, had to wait until 1961 for publication, in the new collected edition of Mozart's works (*Neue Ausgabe sämtlicher Werke*, Werkgruppe 28, Abteilung 1, Band 2).

⁶ Handel, ed. Prout, *Messiah*, Preface, p. iii.

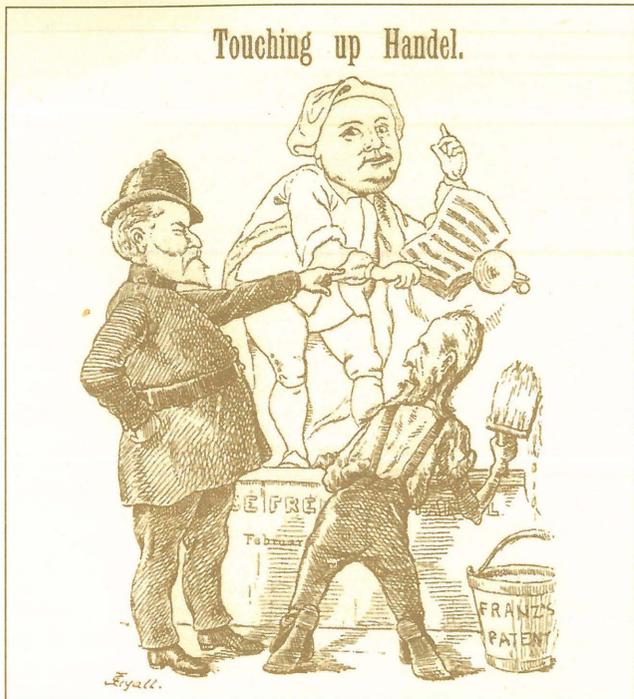
⁷ *Loc cit.*, p. iv.

⁸ On Prout's edition of *Samson*, see Donald Burrows, 'Some Aspects of the Influence of Handel's Music on the English musician Arthur Sullivan (1842-1900)', *Händel-Jahrbuch* 44 (1998), 154-5.

⁹ Sir Frederick Bridge, *A Westminster Pilgrim, being a Record of Service in Church, Cathedral, and Abbey, College, University and Concert Room, with a few Notes on Sport* (London, 1918), 274-5; this includes the quotation of a letter from George Grove in support of Bridge's views on instrumentation. Here Bridge refers to his performances of *Messiah* with the Royal Choral Society (at the Royal Albert Hall), for some of which he may have used an edition prepared by T. W. Bourne. Advertisements in 1899 and 1900 said that *Messiah* would be played 'with Handel's accompaniments only', performed by 'band and chorus, one thousand'; the oratorio was given in abbreviated form – in two Parts with the interval after 'Lift up your heads': see the facsimile programme-list in *Händel-Jahrbuch* 48 (2002), 25.



Touching up Handel.



POLICEMAN J. B. — Hullo! What are yer up to?
E. P. — A-touching up the old 'un.
POLICEMAN J. B. — Yer mus'n't touch the monuments.
Move on!

The cartoon referred to had been published, with a paragraph of editorial commentary, in the *Musical Herald* on 1 June 1891. It is interesting not only as a reflection of the current controversy about 'additional accompaniments' to Handel's works but also for the cartoonist's representation of the protagonists: Lyall seems more sympathetic to the solidly presented Joseph Bennett than to the rather pathetic Prout.

At this distance of time, it is very difficult to make sense of Prout's character, but there are hints that he was not taken entirely seriously. He had taught at the National Training School under Sullivan, but it seems that Grove did not want to take him on subsequently for the Royal College of Music, though he taught elsewhere and indeed influenced some distinguished students. He wrote a series of textbooks on musical topics which were sometimes characterised as rather dry, but in fact they are well presented and draw continuously on a wide range of music examples. (The books even appeared in foreign editions: *Fugue* and *Musical Form* in Russian, *Instrumentation* in Italian, *The Orchestra* in German.) In London's establishment circles Prout may have been regarded as an outsider on account of his Nonconformist background, but a sympathetic account is given by Bridge:

One of the staff at the National Training School was Ebenezer Prout. I first came to know him at Windsor, when he brought down a choir of which he was conductor. [...] Then I lost sight of him for some time [...] but] when I came to London [we] were not long in renewing our acquaintance.

He was a man possessing an extraordinarily wide knowledge of music, and always ready to hold out a helping hand to students. [...] As fellow-teachers at the National Training School we saw a great deal of each other. He was a very amusing, cheerful man, with a dry strain of humour.¹⁰

In the passage previously quoted, Bridge referred to Prout's practice of making Bach's '48' Preludes and Fugues memorable to students by giving words to the fugue subjects. Prout himself lived on in the consciousness of organists during the twentieth century through a text associated with the subject of Bach's G-minor Fugue, BWV 542: 'O Ebenezer Prout, he is a funny man; he tries to play the fugue as quickly as he can'.

In the midst of this, we should not lose sight of the fact that Prout was a serious scholar as well as a talented musician and teacher. He contributed many analytical and expository essays to the *Monthly Musical Record* (of which he was the first editor), including two that were relevant to Handel's 'borrowings' in *Israel in Egypt*: 'Urio's Te Deum and Handel's use thereof' (November 1871) and 'Handel's obligation to Stradella' (December 1871). Remarkably, the topic of these borrowings became the subject for another cartoon involving Prout, in the *Musical Herald* for January 1895.¹¹ Prout had left London in 1894 on his appointment as Professor of Music at Trinity College Dublin, and the cartoon depicts Handel as having *Israel in Egypt* rejected for a graduation qualification on the grounds of plagiarism.



Plucked at Dublin.

SCENE: TRINITY COLLEGE, DUBLIN.

PERSONAE: The Professor of Music (after a rough passage from England, and an undergraduate named G-rge Fr-d-ick H-nd-l.

PROFESSOR (*loq.*) — You say that exercise is your own unaided composition?

G. F. H. — Well—ah—perhaps I may explain —

PROFESSOR — Don't try to impose on me, sir! I recognise whole movements from Stradella, Urio, and Erba. Your are plucked, sir! Don't let me see that exercise again!

¹² Bridge, *A Westminster Pilgrim*, 254-5.

¹¹ Lyall's cartoon about *Messiah* was reproduced by Bridge. I first saw the two cartoons in a miscellaneous scrapbook of Handelianiana collected by W. H. Cummings, now in the Okhi Collection at Tokyo.



Once again the representation of Prout is hardly flattering, but the most interesting aspect is that the topic of Handel's 'borrowings' was a sufficiently live issue to generate the cartoon: in order to understand it, the readership of the *Musical Herald* would have needed to recognise the significance of the references to Stradella, Urrio and Erba. Prout's articles, published more than twenty years previously, were the most relevant literature on the topic, but interest had been revived by the publication of source scores in the Supplementary Volumes to Chrysander's *Händel-Gesellschaft* edition: Erba's *Magnificat* in 1888 and Stradella's *Serenata* in 1889 (Urrio's *Te Deum* did not appear until 1902). Another significant borrowing, in Handel's wedding anthem *This is the day*, was discovered by Prout himself and was the subject of another article in the *Monthly Musical Record*, in 1894. An early manuscript score of the source, Graun's *Brunswick Passion*, was owned by Prout and is now among the items from his library in the collection at Trinity College Dublin.¹²

Donald Burrows

LONDON HANDEL FESTIVAL 2015

This year's festival, during which its founder, the late Denys Darlow, was honourably commemorated, had the usual feast of concerts in various halls, churches and a theatre; but because of the deadline for this issue of the *Newsletter* I am able to report on only three events – though these are perhaps the most significant ones.

The festival began with *Semele* in the Queen Elizabeth Hall – a sound choice of venue, since it was packed. The work puzzled Handel's contemporaries: it was not staged and had many choruses, so it was more like an oratorio, a form of entertainment to which his audience had become accustomed by this time (1743); but it had an erotic subject, which could have made it an opera, as indeed was the intention of William Congreve, who had written the libretto in 1706. Handel's friend Charles Jennens, no doubt mystified by the amorous goings-on between *Semele* and Jupiter, memorably called it 'a bawdy opera'. It was never revived in Handel's lifetime, yet it is one of his greatest works, with music at a consistently high level, inspired presumably by the fine libretto, as was so often the case with the composer.

The performance, under the experienced direction of Laurence Cummings, was in my view excellent, and there was a fine cast of singers, led by Anna Devin in the title-role, with a small chorus and the London Handel Orchestra. The audience seemed to take a little time to warm up to the experience, but by the end of Act I the applause was enthusiastic and there was an expectant frisson at the beginning of the best-known number, Jupiter's 'Where'er you walk'. It was a fine beginning to the festival, in which there was no other large-scale choral work, except, of course, the annual tradition of the Good

Friday performance of Bach's *St Matthew Passion*.

The revival of Handel's operas in the second half of the twentieth century has assured them a significant place in the repertory, and this has been a delight for us all; but one aspect of his activities as an operatic entrepreneur has, understandably, been almost totally absent from our stages and concert halls. This is the pasticcio, a staged production in which arias from earlier operas by various composers are presented as a new creation, with a new libretto. Sometimes this was a convenient way of setting up a performance with recently engaged singers who had their own repertoire of arias from earlier productions, but sometimes it was a way of recycling music from Handel's own compositions. In this latter category are *Oreste* (1734) and *Alessandro Severo* (1738). But he also presided over the other species, and it is rare in modern times to hear these works. That this year's festival gave us two pasticcios reminds us of the classic joke about the frequency of London buses.

Catone in Utica, premièred on 4 November 1732 with the stellar cast that Handel had assembled for his own operas, including Senesino, Strada, Bertolli and Montagnana, had a libretto by Metastasio that had been set by Leonardo Leo, one of the Neapolitan school of young composers who were pioneering a new musical style in the 1720s, and it had been performed in Venice in 1729, when Handel was there in search of new singers for the London opera. It is very likely that he heard Leo's work and brought the libretto back to London, where he also acquired a copy of the score from an English friend. For his performances he adapted the recitatives himself and included eight arias from Leo's opera, four by Hasse, two each by Porpora and Vivaldi, one by Vinci and one of provenance now unknown.

Opera Settecento gave a concert performance of the piece, and it was a delightful evening. It gave us a chance to hear the new Neapolitan style of composing, of which the chief characteristic is its insistence on strumming bass lines instead of the more contrapuntal style of the late Baroque, which was normal in Handel's works. But it does easily become a cliché, and one misses the power of Handel's basses. There was a cast of five singers, including the veteran countertenor Christopher Robson, a late substitute for Andrew Watts in the title-role. The bass Christopher Jacklin was a powerful Julius Caesar, Cato's enemy, and the three women were Erica Eloff as Cato's daughter Marzia, Emilie Renard as Arbace, Prince of Numidia, and Christina Gansch as Pompey's widow Emilia. The small orchestra of Opera Settecento, directed by Tom Foster, played very powerfully.

Giove in Argo is in the same category as *Oreste* and *Alessandro Severo*, in that almost all the arias are by Handel and are borrowed from his existing operas. It was staged at the Britten Theatre in a new edition for the HHA by our American colleague John H. Roberts, which had been premièred last year at the Halle Handel Festival (see *Newsletter* 25/2, autumn 2014). The work was known by its English title, *Jupiter in Argos*, at the London



performances of 1739, but not in the printed libretto, which used the Italian title, as was the custom.

As usual with LHF opera productions in the delightful Britten Theatre at the Royal College of Music, there were two casts of talented students at an advanced stage in their training; I heard both, the second of them at their dress rehearsal. The opera is very impressive musically, consisting almost entirely of arias by Handel. Only two of the arias and an *accompagnato* are by another composer, Francesco Araia: we heard his arias, but not the *accompagnato*, which was a pity, because it is a very fine piece. Handel's mastery of his craft means that the arias are very powerful in their new context – at least, I thought so – providing a delightful evening's music of the highest quality. Handel composed new recitatives for Act I, but if he did so for Acts II and III they are lost. They have been supplied in masterly fashion by Professor Roberts: if you did not know this from the programme notes, you would not, I am sure, have noticed any difference. The Britten Theatre is ideal for Handel opera, and the balance between Laurence Cummings's excellent orchestra and the singers was perfect.

The plot is very simple, and rather silly: it concerns a god (Jupiter) and some humans seeking love and pleasure in a wood: the set does not change throughout the work. In this production the stage action was vigorous (it does, after all, involve sexual assault and a murder). The singers were all excellent, and their Italian diction was perfect. There is always a problem for stage directors in these operas, and so often we see ludicrous attempts to 'liven up' the da capo arias with stage action, which they do not need if properly acted and sung. Thankfully, there was not much of that, although the stylised marching and countermarching became tiresome. The main criticism that I (and many members of the audience) had is that too much went on in the dark or near dark, whereas the whole idea of the piece is of amorous goings-on in an Arcadian grove bathed in Mediterranean light.

Other treats to come included two Cannons anthems performed in St Lawrence, Whitechurch, which dates from the period when Handel was at Cannons, Lampe's *The Dragon of Wantley*, a satire that sends up Italian opera, and other events too numerous to mention. This festival is certainly in good health.

Terence Best

HANDEL CONFERENCES 2015

The regular Handel conferences in America, Britain and Germany run in different cycles, and it so happens that all three will occur in this calendar year. By the time this Newsletter appears, the conference of the American Handel Society (together with the Society for Seventeenth-Century Music) will have taken place at the University of Iowa. The programme includes at least two papers by scholars from Britain, and the conference provides a welcome opportunity to maintain contact with American colleagues. For many

people, especially younger scholars and musicians, the commitment and cost involved in attending conferences abroad can be daunting, so the Institute has recently introduced travel awards to encourage participation in the international Handel community (see below).

The conference at Halle in Germany, during the period of the Handel Festival and sponsored by the University of Halle-Wittenberg, follows on 8-10 June, and the Handel Institute conference takes place at the Foundling Museum on 21-22 November – as usual, in the season of St Cecilia's day. No advance registration is required for attendance at the Halle conference, which is held in the concert room of the Händel-Haus. The theme follows that of the festival, which this year is 'Händel und seine Interpreten' (Handel and his Interpreters).

That title sounds very similar to the theme of our own conference, 'Handel and his Eighteenth-Century Performers'. It is not unusual for such apparent coincidences to occur, as they reflect current areas of interest. (Not surprisingly, the anniversary of the Union of the Crowns – Britain and Hanover – in 1714 generated an emphasis on Handel as a court composer for conferences in Britain and Germany in 2013-14.) There is, however, a clear distinction between the June and November events. 'Interpreters' in Halle is drawn widely to encompass reception history – that is, how Handel and his music have been interpreted during the last 300 years. In London we shall focus more on Handel's own performers – what we know about them and the music that he wrote for them. This is a topic of obvious relevance to the imaginative and well-informed re-creation of Handel's music today, and we look forward to discovering more about his players and singers, as individuals and as ensembles.

Donald Burrows

CALL FOR PAPERS

Handel Institute Conference

21-22 November

Foundling Museum,

Brunswick Square, London, WC1N 1AZ

'Handel and his Eighteenth-Century Performers'

Proposals or abstracts of up to 300 words for papers lasting up to thirty minutes should be sent to Colin Timms (address at the end of this Newsletter). The published **deadline** (1 May) will be **extended for a couple of weeks**, so that papers can be offered by readers of this issue.

HANDEL INSTITUTE CONFERENCE AWARDS

Applications are invited for **Handel Institute Conference Awards**. These new awards, which are available for a trial period, are intended for individuals who wish to attend an



overseas conference in order to read a paper on Handel or a Handel-related subject that has already been accepted by the conference organisers.

The awards are open to UK residents who wish to attend a conference elsewhere and to overseas residents who wish to attend one in the UK. Awards will relate to the cost of travel and/or accommodation, and applications must be submitted before the expenditure is incurred.

Preference will be given to applicants who are postgraduate students or early-career academics, and to those wishing to attend a conference of the American Handel Society, the Georg-Friedrich-Händel-Gesellschaft (Halle) or the Handel Institute; but the field is not limited in these ways.

Applications should include the following information:

- name, email address and institutional affiliation (if any) of the applicant;
- details of the conference: title, organising body, place, date(s);
- title and abstract of the paper to be delivered (not more than 300 words);
- evidence that the paper has been accepted by the conference organisers;
- details of travel and/or accommodation costs (based on cheapest reasonable estimates);
- details of any financial assistance (for this purpose) already received;
- details of any outstanding applications for such financial assistance.

There is **no deadline** for applications, which should be sent to Colin Timms (address below).

THE HANDEL INSTITUTE AND THE HICKS COLLECTION

In the autumn 2010 issue of this *Newsletter* Donald Burrows announced that the Handel Institute was the principal beneficiary of the financial legacy of Anthony Hicks, who had died in May of that year. The fifth anniversary of Tony's death is an appropriate moment for his executors (the undersigned) to report on what has happened to his library.

Tony possessed an extensive collection of material relating to Handel, including published books, serials and scores, videos, CDs and DVDs, reviews, ephemera (*e.g.*, opera and concert programmes, auction sale catalogues), and a substantial amount of unpublished material – scores he had edited, librettos he had edited and/or translated, conference papers, notes for programmes and recordings, microfilms and photographic reproductions,

transcriptions, research notes and correspondence. He had already given his collection of Handel LPs to the Gerald Coke Handel Foundation (GCHF) at the Foundling Museum in London.

The Institute would have liked to keep his collection together, but the Trustees decided that it would be impractical to provide the necessary facilities. Immediate consideration was given to two areas. The first related to Tony's comprehensive collection of CD recordings of Handel's music: in order to ensure that this remained complete and up to date, the Institute decided to acquire a copy of every Handel CD released since early 2010. The second area concerned his research notes, transcriptions, correspondence and similar material, mostly preserved on loose sheets of paper: since these vulnerable documents needed professional care and listing from an archivist, they were offered to the GCHF, where the librarian, Katharine Hogg, agreed to accept them.

This inevitably focussed attention on the integrity of Tony's collection and eventually led the Institute to offer the remainder of his materials to the GCHF as a gift. Although some items would not be needed and others would be unsuitable for such a library, the acquisition of a sizable proportion of his collection would clearly enhance what was already a valuable Handel resource close to the British Library. The offer was gratefully accepted, and the collection was moved into the Foundling Museum on 24 February 2014.

Katharine and her colleagues soon identified which items they wanted to add to their stock. Of those that were not needed, some were placed in other institutions, among them the British Library (including the British Sound Archive), the Foundling Museum, the Händel-Haus Halle, the Open University, the Paul Mellon Centre for Studies in British Art, the Royal College of Music, the Royal Society of Musicians and the University of Birmingham; others were offered to individual scholars who had a use for them, and a small number were sold through the book trade.

The bulk of the collection is now part of the GCHF's Subsidiary Collection (material that supplements the original Gerald Coke Handel Collection). The Institute has given the GCHF the CDs that it had recently acquired, and the GCHF has undertaken to maintain the collection of Handel CDs on a comprehensive basis. The books, scores and recordings are now being added to the online catalogue of the Coke Collection, and work has begun on the research notes and other loose papers. A bookplate and/or a note in the catalogue will identify items from Tony's collection and bear witness to his continuing intellectual legacy.

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