

THE HANDEL INSTITUTE

NEWSLETTER

Last year the world of Handel scholarship and performance lost a large number of important figures, including the harpsichordist and conductor Alan Curtis, the scholar, stage director and Handel Institute chairman Brian Trowell, and the conductor and organist David Willcocks. Much of this *Newsletter* is devoted to articles commemorating and appreciating the

achievements of these individuals and of others who made valuable contributions in their own particular ways. Handelian research is represented by an article from John Greenacombe that addresses the unanswered – and maybe hitherto unasked – question: where exactly in Green Park did the 1749 fireworks display take place?

Colin Timms

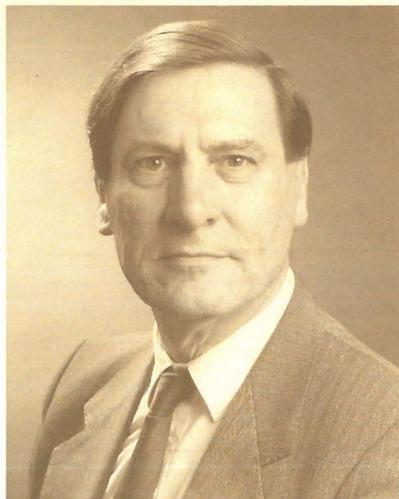
PROFESSOR BRIAN TROWELL (1931–2015)

Brian's initial research area concerned the music of fifteenth-century England, but the later genre of opera became a major preoccupation in his subsequent life and career. Although his interests and sympathies ranged over four and a half centuries of music for the stage, he took up a particular brief for the operas of Handel. In the 1950s Handel's operas were still considered too undramatic for the modern theatre and revival was inhibited by the castrato 'problem' that was believed to render the music too difficult for performance. Brave experiments were however undertaken by the convinced and the committed: the 1959 anniversary in particular gave an impetus to the Handel Opera Society in London and Unicorn Opera in Abingdon.

It was fortunate that Brian's first lectureship was at the University of Birmingham, where under Anthony Lewis's musical leadership a programme of staged Handel operas was undertaken at the Barber Institute: *Serse* (1959), *Imeneo* (1961), *Tamerlano* (1962), *Ariodante* (1964), *Orlando* (1966) and *Admeto* (1968). Brian was the producer for all but the last of these (returning in the years after he had moved on to posts elsewhere) and the translator for three of the productions that were sung in English. His practical experience of stagecraft, and of working with singers of the calibre of Janet Baker, Heather Harper and Alexander Young, led to a paper on the subject of 'Handel as a Man of the Theatre' for the Royal Musical Association (published in the *Proceedings of the RMA* for 1961–2) – and this at a time

when Winton Dean's recent book on Handel's oratorios (1959) had been dismissive of the operas.

Brian returned to the Barber as translator for another historically significant revival (*Giulio Cesare in Egitto*) in 1977, and over the following decade his English versions of Handel operas travelled the world in other people's performances; their paths can be followed through Manfred Rätzer's *Szenische Aufführungen von Werken Georg Friedrich Händels* (2000). Brian's practical experience in directing (musically and dramatically) a production of *Acis and Galatea* for the English Bach Festival in 1980 seems similarly to have stimulated his important essay for the volume in honour of Winton Dean – 'Acis, Galatea and Polyphemus: a *'serenata a tre voci'*?, in Nigel Fortune (ed.), *Music and Theatre* (1987).



Brian Trowell in 1991

After Birmingham, Brian held a number of posts (including head of radio opera at the BBC) before settling at King's College, London, first as Reader in Music and then, from 1974, as King Edward VII Professor of Music. The 1980s saw developments that led to the foundation of the Handel Institute, as part of an international process initiated by meetings at the University of Maryland (USA) in 1982 and a diplomatic visit to Halle in 1983. The initial Provisional Council for a Handel Institute was headed by Gerald Hendrie, working towards the formal establishment of the Institute as a registered charity in 1987, when Brian became its chairman.

Brian was well placed at King's. His colleagues



Reinhard Strohm and Curtis Price had interests in seventeenth- and eighteenth-century musical theatre, and there was initially the prospect of an institutional link (covering music and botany) that would serve the future of Gerald Coke's collections at Jenkyn Place. However, staff dispersed to other places – Brian became Heather Professor of Music at Oxford – and circumstances changed, so he adapted his role to the management of the new situation in which the Institute found itself. The strength of the Council would lie in a combination of institutional affiliations within Britain, and it had also become necessary to develop roles and activities in an international context.

During the 1990s the Institute was involved in complex and occasionally frustrating negotiations over the future of the Gerald Coke Handel Collection and in a number of

other difficult situations. Brian saw through some thankless tasks and achieved the best outcomes available, so that when I succeeded him as chairman of the Institute in 1998, we were able to plan for a positive future. I had few occasions to meet him in recent years, but our conversations showed that he continued to take an interest in the Institute's progress and in current issues relating to Handel's music and its performance.

Brian died on 12 November 2015 at the age of 84 and will be sorely missed. He was a powerful figure, in whom intellect and erudition were informed by humanity and sensitivity and who, by the example of his own scholarly, practical and 'political' work, provided inspirational leadership for over forty years.

Donald Burrows

WHERE PRECISELY WAS THE 'FIREWORKS MACHINE' IN 1749?

The peace treaty concluded at Aix-la-Chapelle in 1748, which brought to an end the War of the Austrian Succession, was publicly celebrated in London on 27 April 1749 with a spectacular display of fireworks in Green Park, preceded by a 'Grand Overture of Warlike Instruments' composed by Handel for the occasion and published soon after with the title *Music for the Royal Fireworks* (HWV 351).

From the moment when news of the intended display was made public in August 1748, press coverage of the preparations for the event was intense.¹ In addition to many column inches of newsprint there also was published, both before and after 27 April, a plethora of engravings showing the 'Fireworks Machine' – the highly decorated temporary building on which the fireworks were mounted, which had been designed by the Italian architect and stage-set designer Giovanni Niccolò Servandoni. These images range from an officially sanctioned and carefully drawn print by George Vertue, published on 5 April 1749, to others of a more satirical character such as *The British Jubilee*, which shows visitors carousing and drinking in front of the Machine.²

Though varying in accuracy – those published before the event had taken place but showing the fireworks in full spate being particularly suspect – these prints nevertheless provide a clear and generally consistent image of the 'Fireworks Machine', although none of them shows the less elaborate rear or west elevation. Further details of the decorations are provided by the official programme: entitled *A Description of the Machine for the Fireworks*, this exists in two versions – a longer version published on the day before the event, and a shorter version that was issued two days afterwards but which tells us that cannon were fired while Handel's music was being played.

What is lacking amongst all this documentation is a plan

of Green Park showing where precisely the Machine was situated. This lacuna might have been filled if a lavish scheme to publish a volume of twenty plates of the Machine had come to fruition, but of that scheme only Vertue's single print, showing the east elevation and the plan, was published. Archaeologists may one day use ground-penetrating radar or other techniques to locate and plot the footings of Servandoni's Machine. Meanwhile, an attempt is here made to plot it on a small scale, using Vertue's ground plan for the dimensions and John Rocque's mid-1740s survey of the cities of London and Westminster, and Southwark as a base map for the site.³

Green Park was not the first choice of location for the fireworks. The original plan was to site the Machine in Lincoln's Inn Fields, opposite the Duke of Newcastle's house at the north-west corner. Lincoln's Inn Fields was the largest residential 'square' in London; even so, the Machine – in whatever form was then envisaged – would probably have been uncomfortably close to the houses and the venue was soon changed to Green Park, probably because the other trustees of the Fields withheld their consent.

Seemingly hand-in-hand with this change of location was the decision that the royal family would watch the display from the Queen's Library in St James's Palace, a decision that dictated the positioning of the Machine within the park and may even have influenced the shape of its design. The Queen's Library, designed by William Kent for Queen Caroline in the mid-1730s but not quite finished at the time of her death in November 1737, was attached to buildings on the west side of the Royal Mews (now Stable Yard). Oblong in plan, it was a two-storey arcaded structure; the library itself was on the first floor, with five windows and a balcony giving views over the park. Demolished in the 1820s when Stafford (now Lancaster)

1 See Christopher Hogwood, *Handel: 'Water Music' and 'Music for the Royal Fireworks'* (Cambridge, 2005), chapter 6, 'Politics and Power'.

2 For *The British Jubilee* see Hogwood's facsimile edition of Georg Friedrich Händel, *The Music for the Royal Fireworks* (Kassel, 2004), 23.

3 Vertue's *Plan and Elevation of the Royal Fire-works* [...] is reproduced in Jacob Simon (ed.), *Handel: A Celebration of his Life and Times, 1685–1759* (London, 1985), 217, and Rocque's *Plan of the Cities of London and Westminster* [...] in *The A to Z of Georgian London* (Lympe Castle, 1981).



Fig. 1: *Perspective View of the Building for the Fireworks [...]* taken from the Reservoir, published on 27 May 1749. © Gerald Coke Handel Foundation. The Queen's Library is the building on the extreme left of the image.

House was built, its site, in present-day terms, was immediately to the south of Warwick House in Cleveland Row, but it projected further west into the park itself over Queen's Walk.

The only known exterior view of the library is the sketchy vignette included in the engraving of the Machine entitled *Perspective View of the Building for the Fireworks [...]* taken from the Reservoir – that is, looking from the north-east corner of the park near to the reservoir belonging to the Chelsea Water Works. Engraved by Paul Angier after P. Brookes, this image was published by Robert Sayer on 2 March 1749. A second version, advertised as 'An Exact Perspective View', which includes the fireworks themselves and other details not in the first version, was published on 27 May (see Fig. 1).

To ensure that the royal party had the best view of the fireworks, Servandoni sited the Machine directly in front of the Library (at a distance of 500 feet). This explains why it was located towards the south-east corner of the park and its principal façade faced east. (The out-of-favour Prince of Wales and his family, who were excluded from the King's party, watched the fireworks from a house in nearby

Arlington Street, where they could have had only an oblique view of the proceedings.) On 1 April 1749, four weeks before the event took place, another image of the Machine was published. This one is entitled *An Horizontal View of the Public Fireworks ordered to be exhibited on occasion of the General Peace* (see Fig. 2), a caption beneath claiming that 'This Prospect is taken from the Library at St. James's Palace'. The image appears to confirm that the central pavilion of the Machine was

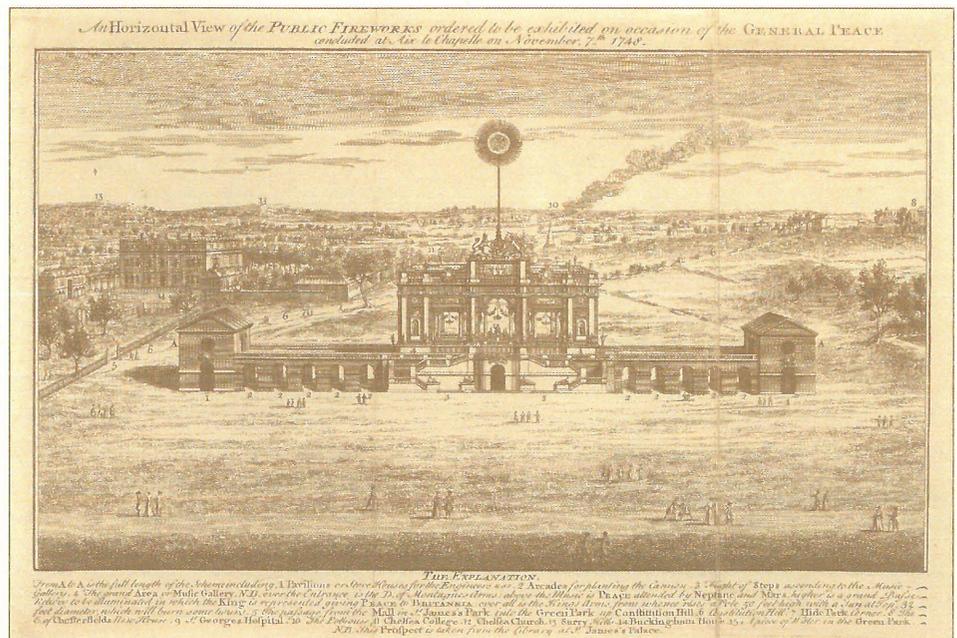


Fig. 2: *An Horizontal View of the Public Fireworks ordered to be exhibited on occasion of the General Peace*, published on 1 April 1749. © Gerald Coke Handel Foundation. The letterpress on the original concludes with the statement: 'N. B. This Prospect is taken from the Library at St. James's Palace'.

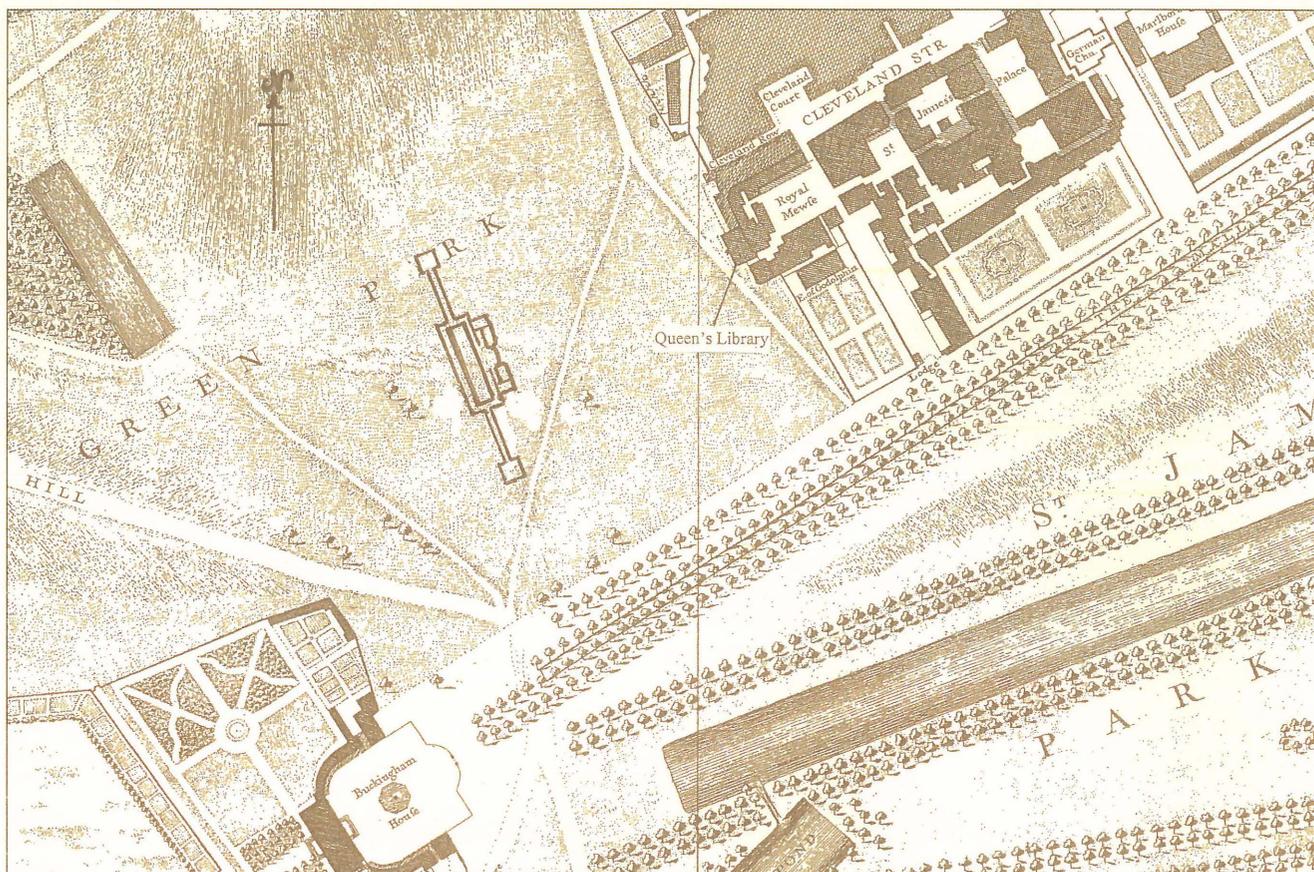


Fig. 3: Plan of the 'Fireworks Machine' superimposed on John Rocque's map (mid-1740s), showing its position relative to the Queen's Library and the remainder of Green Park.

directly in line with the centre of the Library's west front, but since it also shows the roof of this pavilion, which rose to over 100 feet above ground level and thus was considerably taller than the library building, the viewpoint is from above the Library rather than from its windows.

The plan of the Machine and its dimensions, as shown on the Vertue engraving, are presumed accurate, though it is possible that some changes were made after the engraving had gone to press: the *Description* gives the overall length of the Machine as 410 feet, while Vertue's length is closer to 450 feet. As to the Machine's location, however, several judgments have to be made. The plan in Fig. 3 makes the following assumptions:

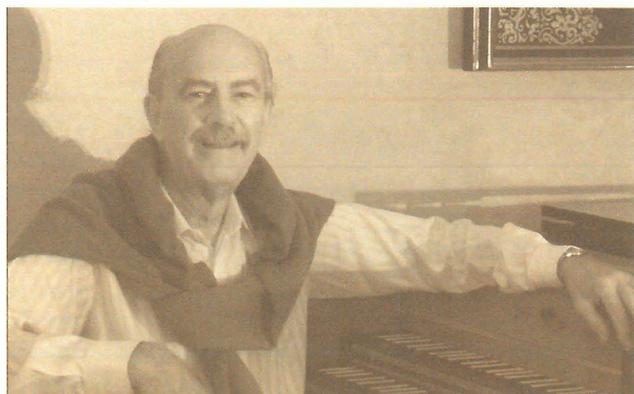
- (a) that the centre of the long dimension of the Machine was aligned with the centre of the Queen's Library (the *Horizontal View* appears to confirm this);
- (b) that the north-south alignment was parallel with the front of the Library, in other words slightly NNW to SSE;
- (c) that when the *Description* says that the Machine was 500 feet from the Library, this is taken to be

the distance from the west front of the library building to the east front of the central pavilion, rather than to the steps up to the area surrounding the pavilion where, according to the engraving published in the *London Magazine* for December 1748, the band of musicians who played Handel's music was located.

When the plan of the Machine is plotted to scale on Rocque's map, as in Fig. 3, it becomes obvious, even at a small scale, that the published engravings give an exaggerated impression of its size and dominance in relation to the park and nearby buildings. Figure 1 shows that it was a free-standing structure, with access for the public from all sides. It also seems to show a safety cordon, which may have been reduced after the cannons had been fired; however, given the wooden construction of the Machine and the large number of fireworks that must have been ignited for the set pieces, it is perhaps not surprising that the north wing caught fire. No doubt the musicians had beaten a hasty retreat before the fireworks began.

John Greenacombe

ALAN CURTIS (1934–2015)



Alan Curtis at home in Florence

Long before he became known as the conductor of the operas recorded during his productive Indian summer, Alan Curtis established his credentials as a pioneer of the early music revival. His inquisitiveness about repertoire, interest in musical philology and willingness to experiment with period instruments (before this became fashionable) placed him at the forefront of many more fields of endeavour than are represented in the distinguished discography of his later years. His eagerness to visit libraries, look at microfilms and consult academic colleagues was a trait that fed his enthusiasm for whichever project he wanted to tackle next.

Such attributes emerged when he was an undergraduate at Michigan State University, where he stumbled across Chrysander's nineteenth-century edition of Handel's works and marvelled at how much great music was unknown. His interest in Baroque music led him to study harpsichord with Gustav Leonhardt in Amsterdam during the late 1950s and to become the first player in modern times to grapple with the problem of interpreting Louis Couperin's unmeasured preludes (which he recorded for Vox in 1969). Most of his recordings as a solo harpsichordist have scarcely been available since the heyday of the LP, but for a few years he was prolific: intelligence and tastefulness informed his seminal interpretations of, for example, Bach's Goldberg Variations (EMI, 1977) and French and English Suites (Teldec, 1980) and of Rameau's *Nouvelles suites de pièces de clavecin* (Deutsche Harmonia Mundi [DHM], 1981).

Curtis's performing career was combined with a distinguished academic career at the University of California in Berkeley, and it was in the Bay area that his career as an opera conductor took off. The launch-pad was a production of Monteverdi's *L'incoronazione di Poppea* with Carole Bogard in the title-role, which yielded a four-LP set (Cambridge, 1966) featuring the Oakland Symphony Orchestra – a far cry from the evangelical zeal of his period-instrument friends in Europe. In 1977 he assembled a group of predominantly Dutch-trained specialists at Amsterdam's Concertgebouw for a trail-

blazing performance of Handel's *Admeto* that was then recorded in the studio for EMI. This performance by Il Complesso Barocco was the first in which Handel's orchestra at the King's Theatre had been reconstructed in accordance with eyewitness reports – on approximately the correct scale and with period instruments, including theorbo and two harpsichords in the continuo group. Moreover, a complete scholarly text of the opera was presented without cuts and all the roles were sung in their original range, without octave transposition – features then rare in Handel opera performance on stage and in the studio.

Meanwhile, Curtis's fusion of scholarly research at Berkeley and guest conducting in European opera houses led him naturally to the preparation of ground-breaking editions of Monteverdi's late Venetian operas (published by Novello). Live recordings were issued of *L'incoronazione di Poppea* (Fonit, 1982) and *Il ritorno d'Ulisse in patria* (Nuova Era, 1992), but the inevitably patchy results failed to satisfy Curtis, who felt frustrated that his labels and sponsors could not be persuaded to let him tackle Monteverdi's operas properly in the studio with the new generation of specialist Italian singers and players.

The 1980s and early 90s represent a lull in Curtis's recording career. In an interview in 2004 he explained to me: "I was then in a period when I really didn't like recording. I wanted everything to be live performance. Now I'm in a period when it's nice to culminate our work in a live performance, but I want to have a recording made. So now my projects tend to be aimed at recording. Which I suppose you could say is the result of old age, but my viewpoint has changed: I want to leave a record but don't want to do long exhausting tours. I would much rather do a brief exhausting recording, then sit back in my armchair and listen to it!"

In 1992 Curtis relocated to Italy (with homes in Venice and Florence). There he soon reinvented Il Complesso Barocco as an Italian ensemble devoted to Renaissance and Baroque vocal chamber music – an expertise manifested in their music for Werner Herzog's film *Gesualdo: Death for Five Voices* (1995). From 1997 Il Complesso Barocco recorded regularly for Virgin's early music imprint Veritas. Supremely accomplished collections of madrigals by Michelangelo Rossi and Antonio Lotti (both issued in 1997) were followed a year later by two outstanding volumes of Monteverdi's chamber duets and concertato madrigals: in all these recordings young Italian singers were nurtured by Curtis's sage direction, often from the keyboard.

The tide turned again when he went back to Handel's operas with an obsessive passion. In 1984 he had directed the first modern performances of Handel's Florentine opera *Rodrigo*, of which the eventual recording (Virgin, 1998) revealed a striking interpretation, proving that an Italian-based ensemble could contribute in a field



previously dominated by north Europeans. A series of opera projects with Virgin continued for the remainder of Curtis's life. He trained the spotlight on such neglected works as *Arminio* (2001), *Deidamia* (2003), the first version of *Radamisto* (2005), *Berenice* (2010) and the pasticcio *Giove in Argo* (2013) and, supported by generous sponsorship from the author Donna Leon, relished opportunities to explore a broad range of Handel's operas. Virgin, however, could not realistically issue recordings of such works as frequently as Curtis wanted to make them, so he also embarked on a parallel series with Deutsche Grammophon [DG]: *Floridante* (2007), *Tolomeo* (2008) and *Ezio* (2009) were all highly effective advocacies of fascinating works underestimated even by Handel scholars. The casting for his performances, especially those for DG, misfired only rarely. More often than not, his enthusiastic choice of talented new singers proved inspired: it was through the opera recordings of Curtis's Indian summer that Ann Hallenberg, Sonia Prina, Anna Bonitatibus, Joyce DiDonato, Romina Basso, Simone Kermes, Karina Gauvin and Dominique Labelle reached a wider audience.

Curtis was never less than thoroughly reliable in this spate of Handel recordings, but it is fair to say that the results were not always emotionally telling or musically inspirational. The relatively quick cycle – preparation of performance materials, rehearsal and recording of the operas (not necessarily preceded by staged or concert performances) – was not always conducive to the creation of ideally nuanced music dramas. *Rodelinda* (DG, 2005) and *Alcina* (DG, 2009) are examples of the proverbial curate's egg – excellent in parts but less good in other ways. Moreover, on rare occasions Curtis's philological priorities became a little blurred and led to unsatisfactory outcomes – such as his eccentric decision to 'reconstruct' the so-called *Fernando* (Virgin, 2007), a hypothetical alternative version of an opera that Handel refashioned into *Sosarme*. Similarly, a 'première' recording of *Lotario* (DHM, 2004) was compromised by the label's insistence that it be abridged so as to fit on only two discs.

Nevertheless, to an extent that was unprecedented in recording, Il Complesso Barocco produced consistently high standards of technical quality in a host of less well-known Handel operas. As these projects increased in frequency and profile, Curtis also took opportunities to record some of the more popular, well-known and highly expensive works. Among his last achievements were two interpretations of undisputed masterpieces: a crystal-clear *Ariodante* (Virgin, 2011) – an opera of which he once told me: "I just think, everything considered, it's the best" – and a persuasive *Giulio Cesare in Egitto* (Naïve, 2012), which indicated his sensitively attuned empathy for Handelian *opera seria* at its most complex.

In his final years Curtis was also at the helm of a host of aria albums – in some as a hired hand, in others as the prime mover. Karina Gauvin's anthology of Porpora arias (ATMA, 2010) was based on his personal study and conversations with several scholars; Ann Hallenberg's

Hidden Handel (Naïve, 2012) presented rare arias researched in consultation with the musicologist John Roberts, a long-time Berkeley colleague and friend; Joyce DiDonato's *Drama Queens* (Virgin, 2012) showcased vivid music by Orlandini, Porta, Keiser, Hasse, Cesti, Giacomelli and Haydn, in addition to Curtis's beloved Monteverdi and Handel. His keen interest in Vivaldi's operas was represented by a fine recording of *Giustino* (Virgin, 2002), and he also conducted compelling accounts of *Motezuma* (DG, 2006) and *Catone in Utica* (Naïve, 2013), both reconstructed by Alessandro Ciccolini from incomplete sources.

Curtis's innovative performances of music dramas by Landi, Cesti, Rameau and Jommelli were never captured for posterity in the studio, but he recorded interesting lesser-known pieces whenever possible. Benedetto Ferrari's oratorio *Il Sansone* (Virgin, 2000) revealed the compositional merit of the musician at the heart of Monteverdi's last operatic productions, while Francesco Conti's oratorio *David* (Virgin, 2007) hinted at the untapped riches of Italian musical culture at the imperial court in early eighteenth-century Vienna – and provided a striking example of a fine title-role written for Francesco Borosini, Handel's first Bajazet in *Tamerlano*.

Another labour of love was the première recording of Domenico Scarlatti's *Tolomeo e Alessandro* (DG, 2010), which for unfathomable reasons was released on CD only in Spain, leaving Curtis understandably disappointed by its lack of exposure (although the recording was subsequently made available for download). Gluck's pre-*Orfeo* career was illuminated by an accomplished performance of the 1750 Prague version of *Ezio* (Virgin, 2011). These Scarlatti and Gluck recordings were made as counterparts to Curtis's accounts of Handel's settings of the same librettos. To my mind it was often in projects like these that Curtis did his most important and enduring work as a scholar-performer. His interest in Handel studies and his dissemination of the composer's music in high-profile performances were the most visible part of his advocacy of the broader Italianate musical culture of the seventeenth and eighteenth centuries.

David Vickers

SIR DAVID WILLCOCKS (1919–2015)

WILLCOCKS AND HANDEL

Following the death in September of Sir David Willcocks, many fulsome tributes to his character and musical legacy have appeared in print. Here I simply wish to consider the place of Handel's music in Willcocks's long and varied career.

As principal conductor of the Three Choirs Festival at Worcester during the 1950s his performances of *Messiah* formed part of an unbroken series that stretched back into the nineteenth century. The extent to which he was able to



impose his distinctive approach – precise, clipped and light – on performers so steeped in the Elgarian tradition can only be guessed at: the inclusion in the 1954 festival of Elgar’s arrangement for full symphony orchestra of the Overture to ‘In the Lord put I my trust’ (HWV 247) suggests that a nineteenth-century performance aesthetic still prevailed at this time.

Willcocks’s earliest Handel recording, *L’Allegro, il Penseroso ed il Moderato* from 1961, perhaps gives a glimpse of his approach to Handel in the 1950s: it mixes intense legato lines and slow tempi with a crisp jauntiness. His 1973 recording of *Messiah* was made at the very end of his seventeen years as Director of Music at King’s College, Cambridge, and epitomises his approach to choral sound, the sound that brought the choir international acclaim. The recording is also remarkable for its all-male line-up of soloists, with trebles taking the soprano solos, Willcocks eschewing the talents of female soloists such as April Cantelo, who features on his recordings of the Chandos Anthems and the St Cecilia Ode.

However, for Handel at its most ‘Willcocks’ I would choose his 1963 recording of the Coronation Anthems, a disc that has proved enduringly popular, for all its period charm (such as the continuo playing of Thurston Dart). Even his one foray into the use of historic instruments – the 1996 recording of the same anthems with the Dutch Baroque Orchestra – appears to be emulating the sound of his earlier version. Although Handel’s music formed only a small part of Willcocks’s performance repertoire, the place of Handel’s music appears to have been an important one, a constant companion in a career that spanned more than six decades.

Silas Wollston

MERLIN CHANNON (1924–2015)

Merlin Channon combined a career in music education with practical leadership of community music-making: in the course of his lifetime he held posts as conductor of twelve amateur orchestral and choral societies. During the 1950s, as music teacher at Woolverstone Hall in Suffolk, he provided some of the performers for the première of Britten’s *Noyes Fludde* and took a leading role in the musical life of Ipswich. Subsequent posts took him to Cheltenham and Birmingham, but he returned to Suffolk in the 1970s, resuming his relationship with the Ipswich Bach Choir and establishing a choral society in the town of Eye. In 1976 he conducted the choir for Britten’s funeral service in Aldeburgh, which was attended by a daunting array of internationally famous musicians. The combined forces of the choirs from Ipswich and Eye, with soloists and orchestra, performed Handel’s *Occasional Oratorio* in 1981, and this indicated the direction of Merlin’s later musical interests. His edition of the

Occasional Oratorio for the Hallische Händel-Ausgabe was published in 2009, and it had been preceded by an edition of *Judas Maccabaeus* for the Novello Handel Edition in 1998 (the latter was used for the performance at the University of Iowa during the American Handel Society conference in 2015). To the end of his life Merlin remained fascinated by British history in the mid-1740s and by Handel’s music of that period.

Donald Burrows

TWO FRIENDS FROM HALLE

ELFRIEDE BASELT AND FRIEDER ZSCHOCH

The origins of the Handel Institute were closely bound up with the establishment in the 1980s of a new international system for the management of the Hallische Händel-Ausgabe (HHA). In circumstances that are now difficult to imagine, this required at least annual visits to Halle, then in the German Democratic Republic, involving arcane visa arrangements. The timetable for travellers from Britain and America usually meant that we arrived after the Conference Office had closed, without access to the identity of the hotel to which we had been allocated and at which our passports would be collected. The problem was solved by a meal on arrival with Bernd and Elfriede Baselt at their successive apartments in the Marx-Engels Platz and the Reilstrasse, during which Bernd imparted the necessary information. It was on those occasions also that important foundations of collaboration were established between British, American and German colleagues. Elfriede died earlier this year, having outlived Bernd by more than twenty years, but she had remained a firm friend and a faithful member of the Händelgesellschaft (German Handel Society).

Frieder Zschoch was a founder member of the Leipzig editorial staff for the Deutscher Verlag für Musik, and subsequently for Bärenreiter when the ‘east’ and ‘west’ halves of the publishing house were united, with responsibilities for the HHA. He came to London with colleagues from the Handel edition in the 1950s, one of the last opportunities before political constraints made such travel to the West impossible. He told us about his stay at the Bonnington Hotel (in Southampton Row), then still awaiting repairs from wartime bomb damage. When the situation changed and he attended the Handel Institute conference in 1993, he was delighted that we had managed to book him into the same hotel. He laboured strongly for the edition in difficult circumstances and worked for many years as prospective editor of the volume for *Giulio Cesare*, continuing to do so after his retirement, but he was not able to bring this to conclusion. He died a month before his 84th birthday.

Donald Burrows



HANDEL INSTITUTE ANNOUNCEMENTS

HELEN COFFEY TAKES OVER AS SECRETARY

On 1 January the Handel Institute acquired a new secretary in the person of Helen Coffey. Helen succeeds Colin Timms, who stood down at the end of 2015 after nearly thirty years in the post. Following in the footsteps of Anthony Hicks, secretary of the Provisional Council for a Handel Institute from 1983, Colin became secretary when the Institute was formally established in 1987. His tenure was punctuated by Elizabeth Gibson, who served for three years, and briefly by Helen Smithson, but Colin had a hand in most of the Institute's activities during these periods and will continue as editor of the *Newsletter*.

Helen was a doctoral student under Reinhard Strohm at the University of Oxford and is a Lecturer in Music at the Open University, and thus a colleague of Donald Burrows. She has been on the Council of the Institute for nearly three years and is currently a member of the research team working on the monumental *George Frideric Handel: Collected Documents*. The Trustees and Council are grateful to her for agreeing to act as secretary and wish her every success in the role.

RESEARCH AWARDS

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 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). The deadline is 30 November 2016.

Applications and references may be sent by email or by post to Dr Helen Coffey, Department of Music, Open University, Milton Keynes, MK7 6AA, UK; email helen.coffey@open.ac.uk.

All applicants will be contacted as soon as possible thereafter. Any materials bought with an award will become the property of The Handel Institute when the applicant has finished using them.