



THE HANDEL INSTITUTE  
NEWSLETTER

Research into the music of Handel and his contemporaries and 'the advancement of related musical scholarship' are among the most important of the Handel Institute's objectives. One of the ways in which the HI seeks to encourage and nurture research is by offering grants, especially (but not exclusively) to postgraduate students and scholars in the early stages of their career. In this issue of the *Newsletter*

two recipients of HI awards, Alison DeSimone and Natassa Varka, write about their travels and findings. Donald Burrows contributes a helpful handlist of the manuscript librettos of Handel oratorios in the Larpent collection (California), and Warren Kirkendale reports on the continuing Ruspoli patronage of Handel.

Colin Timms

### AN AMERICAN IN LONDON: RESEARCH ON A HANDEL INSTITUTE GRANT

In 2012 I was awarded a Handel Institute research grant to support my dissertation research. At the time—six years ago, now—I was a graduate student at the University of Michigan embarking on a project that I hoped would shed some light on the turbulent musical period that fell between the death of Purcell in 1695 and the founding of the Royal Academy of Music in 1719. This period saw great experimentation in musico-theatrical dramas presented on London's stages; it has also typically been ignored or glossed over because of its lack of a major composer. In my dissertation, *The Myth of the Diva: Female Opera Singers and Collaborative Performance in Early Eighteenth-Century London* (2013), I sought to view this period as one of cultural mixture, integration, and cooperation between performers of all types.

As foreign singers sought their fortunes on the London stage, they found themselves having to navigate an already fully-fledged musical market-place, necessitating collaborations amongst other singers, instrumentalists, composers and impresarios. The ways in which both foreign and native-born singers networked in London offered a number of interesting case studies that helped to interpret the growing diversity of public concerts, the fascinating musical and aesthetic profiles of the early Italian-style operas, and even some of the musical choices that Handel made in his earliest operas composed in England. During my years of dissertation research, I became intimately familiar with singers (for example, Margherita de l'Epine, Catherine Tofts, Richard Leveridge, Mary Lindsey and Elisabetta Pilotti Schiavonetti) and composers (including Charles Dieupart, Johann Christoph Pepusch, Johann Ernst Galliard, Daniel

Purcell and Thomas Clayton) who were so integral to London's musical scene in the first two decades of the eighteenth century.

Of course, in order to get to know these historical figures, I had to go to England. Travelling to Europe on an American graduate student's dime is no easy feat, so it was with much gratitude that I accepted the Handel Institute grant, which helped me pay for my plane ticket across the Atlantic. My research trip lasted seven months, during which time I worked feverishly in the British Library, the National Archives at Kew and numerous smaller libraries and archives around Britain (including the Bodleian Library at Oxford, the Fitzwilliam Library at Cambridge, and the Foundling Museum). I will never forget the first time I stepped inside the British Library, with the majestic tower of ancient books at its core, or the first time I was able to view music manuscripts in Handel's own hand. It was a formative trip, and one that ensured that I could complete my dissertation in a timely manner.

During my visit I looked at a wide variety of source types. I consulted manuscripts, including autograph fragments of Handel's *Rinaldo* (1711), which I discussed in my final chapter, and copies of music for all sorts of works, including Egerton 3664, a fair copy of Thomas Clayton's *Arsinoe* (1705), the first fully-sung, Italian-style opera written for London. The British Library and other institutions also house a wealth of printed music from the early eighteenth century. It was in one of its collections (GB-Lbl, H.1601), issued by Walsh in about 1715, that I found 'A New Song set after the Manner of our Foreign Composers of Musick to English Words. Wherein is



[Instr.] [Voice]

If it does not rain to - mor-row, If it does not,

5

If it does not rain to - mor-row, If it does not,

8

If it does not, does not rain

Ex. 1: 'A New Song set after the Manner of our Foreign Composers of Musick to English Words. Wherein is expos'd their agreeable way in dividing of Sentences & destroying good Sence, by way of Sacrifice. By an Outalian.' (London: J. Walsh, [c. 1715]): GB-Lbl, H. 1601 (245).

expos'd their agreeable way in dividing of Sentences & destroying good Sence, by way of Sacrifice'. As if the satirical title were not enough, the air itself is a nonsensical mess—the Italianate musical setting accompanies the words 'If it does not rain to Morrow, I'll go to Oxford' (see Ex. 1). Discoveries such as this were both illuminating and entertaining, and made it all the easier to enjoy writing my dissertation.

While abroad, I also examined many eighteenth-century documents pertaining to the female singers I was studying. Some of the most interesting documents were contracts written by or on behalf of such singers. Many contracts revealed that composers and instrumentalists developed mutually beneficial business partnerships with the singers; because the women were so well paid and so highly regarded as artists, they held the power of negotiation with theatre impresarios. For example, the Lord Chamberlain's papers held at the UK National Archives show that the soprano Catherine Tofts negotiated payments owed on behalf of the composer Charles Dieupart (GB-Lna, PRO LC 7/3, f. 88). In a later document, addressed to the Lord Chamberlain, Tofts complained about abuses towards her on the part of the theatre manager Christopher Rich; in her list of demands, she included that Dieupart be compensated 'for his attendance and performance upon the Harpsichord 25 times' (PRO LC 7/3, ff. 167–8). In a world in which women had little professional agency, such contracts revealed their ability to assert their financial independence and also the collaborative spirit with which they did so.

I returned to the US in the spring of 2012 and finished writing my dissertation over the course of the year. I defended successfully in April 2013. Many portions of my dissertation have, or will, become separately published essays. Chapter 3, on the notorious rivalry between sopranos Margherita de l'Epine and Catherine Tofts, was published in the October 2017 issue of *Early Modern Women: An Interdisciplinary Journal*. My fourth dissertation chapter, which focused on benefit concerts and collaboration, sparked an even larger project—an essay collection that I am now co-editing with Matthew Gardner (a Council member of the Handel Institute), entitled *Music, Theatre, and the Benefit Performance in Eighteenth-Century Britain*. I also have another article in preparation, which will focus on women in musical comedies in these early years of the eighteenth century.

Since 2013, however, my research interests have changed direction. Although I am still very interested in recontextualising music in early eighteenth-century London, my monograph-in-progress, *The Power of Pastiche: Musical Miscellany and the Creation of Cultural Identity in Early Eighteenth-Century London* (Clemson University Press, forthcoming), uses the lens of miscellany through which to view musical culture between 1700 and 1720. The research that I completed during my trip in 2012 has proved continually useful in the intervening years, and I am still so very grateful to the Handel Institute for supporting my research.

Alison DeSimone



## APRIL IN PRINCETON: WITH A HANDEL INSTITUTE RESEARCH AWARD

Last year I was the delighted and grateful recipient of a Handel Institute research grant, which enabled me to spend five days in Princeton, studying an important manuscript copy of *Belshazzar*. Examining this manuscript in person was a great pleasure, but it was much more than that: it was also a necessary part of my work as editor of the oratorio for the Hallische Händel-Ausgabe (HHA).

Although I was not due to begin work on the edition until October 2017, I carried out this research in April. This is because I was already planning to be in Princeton that month for the American Handel Society conference. The Handel Institute had awarded me a Conference grant, which covered the flights; the Research grant covered the cost of the hotel for five additional days. Fortunately, my not having begun work on the edition did not hinder my research in Princeton. Through my PhD research, I already knew (and had recorded) every reliable variant between the autograph and performing scores of *Belshazzar*, and writing my Editorial Proposal for the HHA had prompted me to think even more carefully about Handel's pre- and post-performance revisions.

The manuscript I consulted is part of what is referred to as the Smith Collection.<sup>1</sup> Although most of this collection is held in the British Library, three volumes – *Belshazzar*, *Joseph and his Brethren*, and *Alexander Balus* – are now part of the James S. Hall collection of George Frideric Handel in Princeton University Library.<sup>2</sup> One of the many former owners of these three manuscripts was the collector W. M. Moseley, who bought them in 1796 and inserted into the *Belshazzar* volume an account of the manuscripts' provenance that begins as follows:

This Oratorio with the others of the same Sett were written by Smith who was assistant to Handel in the Directorship of the Opera. They were copied from the author's MSs. at the desire of the late Prince of Wales (Father of George 3<sup>d</sup>) & were deposited in his Collection[.]

Moseley was not alone in asserting that manuscripts in the Smith Collection were originally owned by Frederick, Prince of Wales (son of King George II, and father of King George III): Robert Smith, a former owner of a volume of 'Cannons' anthems now held by the British Library, made the same claim in a note on the front fly-leaf of his volume.<sup>3</sup> Donald Burrows notes that this assertion cannot be accurate for the whole collection, not least because part of the collection was copied by S10, who helpfully dated his copies, revealing that he made them between 1766 and 1770, long after the death of Frederick, Prince of Wales in 1751.<sup>4</sup> However, by studying the physical characteristics of all the manuscripts in the Smith Collection, Burrows shows that thirteen of them – including the three in Princeton – were probably copied around 1746–50, concluding that it is indeed likely that the collection was initiated by Frederick, Prince of Wales.<sup>5</sup>

My task in Princeton was simple: to study those aspects of the manuscript that cannot be determined using even a good reproduction. For this reason, most of my research related to the physical characteristics of the manuscript. The gatherings reveal that nothing has been removed from or inserted into the manuscript: they are regular, disrupted only in order to facilitate a change in the number of stave lines needed. The rastra measurements are as described by Burrows, although two more may be added to his list.<sup>6</sup> I also made a note of all alterations to the musical and verbal text of the score, but the significance (or non-significance) of these is not likely to become clear until I have collated all the variants between this manuscript and the others. The variants that I have already observed indicate that this manuscript is not entirely straightforward as a source. Smith must have had both the autograph and the performing score on his desk as he copied it: the Princeton manuscript omits passages that are missing (certainly not intentionally) from the autograph

1 For a study of this collection see Donald Burrows, 'The 'Granville' and 'Smith' Collections of Handel Manuscripts', in Chris Banks, Arthur Searle, and Malcolm Turner (eds.), *Sundry Sorts of Music Books: Essays on the British Library Collections presented to O. W. Neighbour on his 70th Birthday* (London, 1993), pp. 231–47. According to Burrows (p. 238), the Smith Collection appears to have been given its name by William Barclay Squire, who believed that Smith senior once owned it.

2 Princeton University Library, Department of Rare Books and Special Collections, Manuscript Division, James S. Hall collection of George Frideric Handel ((C0640), no. 18). For a description of the Hall collection see J. Merrill Knapp, 'The Hall Collection', in Terence Best (ed.), *Handel Collections and their History* (Oxford, 1993), pp. 171–83.

3 London, British Library, RM 19.g.1b; see Burrows, *op. cit.*, p. 235. Moseley was wrong in believing that all three of his manuscripts were copied by Smith: *Joseph and his Brethren* and *Alexander Balus* were copied by S5.

4 Burrows, *op. cit.*, p. 236.

5 *Ibid.*, pp. 238–9.

6 According to Burrows, *op. cit.*, pp. 241 and 243, the Princeton score of *Belshazzar* contains three measurements: 16 @ 4 75.5 (referred to as rastra code "b"), 20 @ 4 56.5 ("g") and 22 @ 4 56.5 (x5) + @ 2 24 ("h"). However, it also contains two more that are found in other manuscripts in the collection: 16 @ 4 72.5 ("a") and 18 @ 5 90 (x3) + @ 3 51 ("fl"). The former occurs in a large proportion of the manuscript (pp. 3–6, 9–18, 27–44, 55–66, 87–94, 103–10, 139–58, 163–4, 169–76, 181–222, and 229–36), whereas the latter occurs only on a single bifolio (pp. 165–8); according to Burrows (p. 243), both of these measurements can be found in the Princeton score of *Joseph and his Brethren*.



score;<sup>7</sup> but it also has a large number of small-scale variants in common with the performing score (and not the autograph score) that cannot be a coincidence, even given the fact that both scores were copied by Smith.

Although the autograph and performing scores are undoubtedly the most important musical sources for an edition of *Belshazzar*, the Princeton manuscript is one of three other scores that are worthy of an equally detailed examination. These three scores – the Princeton manuscript, the Shaftesbury score,<sup>8</sup> and a score once owned by R. J. S. Stevens<sup>9</sup> – were all copied in c. 1745–7 and are vital in clarifying the complicated composition and revision history of an oratorio of which the autograph and performing scores are often rather messy. The Princeton and Shaftesbury scores, for example, are helpful in relation to a problematic recitative in Part III, scene 1. Following Nitocris's air 'Alternate Hopes and Fears', the 1745 wordbook gives the following text:

**NITOCRIS** Fain would I know th' Effect of this late Prodigy,  
Of your Reproof, and stern Prophetick Threats,  
Of my Advice inforc'd with Tears of Love.  
Fain would I hope – Is there not room for Hope?  
Can he be so insensate to resist  
Such pow'rful Arguments, so strongly urg'd  
By his own Fears? Can such Perverseness dwell  
In human Hearts? – It cannot surely be!

**DANIEL** O that it could not! – But if I may judge  
The Future by the Past, it were vain Flatt'ry  
To bid you hope for his Conversion.

Can the black Aethiop change his Skin?  
His native Spots the Leopard lose?  
Then may the Heart obdur'd in Sin,  
Grow soft, repent, and virtue choose!  
Threats or Advice but move Disdain,  
And Signs and Wonders glare in Vain.

Because the libretto was far too long, Handel never set over a quarter of the lines that Jennens gave him. In this recitative his choice of text for omission was unfortunate: he omitted all but the fourth of Nitocris's lines, rendering Daniel's 'O that it could not!' nonsensical.

Ex. 1: *Belshazzar*, Part III, recitative 'Fain would I hope', original setting, which was followed by Daniel's air 'Can the black Aethiop' in E major

<sup>7</sup> Both manuscripts omit bars 42–51 of the chorus 'Behold, by Persia's Hero made', the recitative 'Well may they laugh' and the accompanied recitative 'O Memory', all of which apparently once occupied a bifolio now missing from the autograph score. This bifolio would have surrounded ff. 17–18 and was presumably numbered 5 (see Donald Burrows and Martha J. Ronish, *A Catalogue of Handel's Musical Autographs* (Oxford, 1994), p. 98). The fact that these passages are absent from the Princeton score suggests that this bifolio fell out of the autograph score quite soon after Handel had composed the oratorio.

<sup>8</sup> London, Foundling Museum (GB-Lfom), Gerald Coke Handel Collection, accession no. 589.

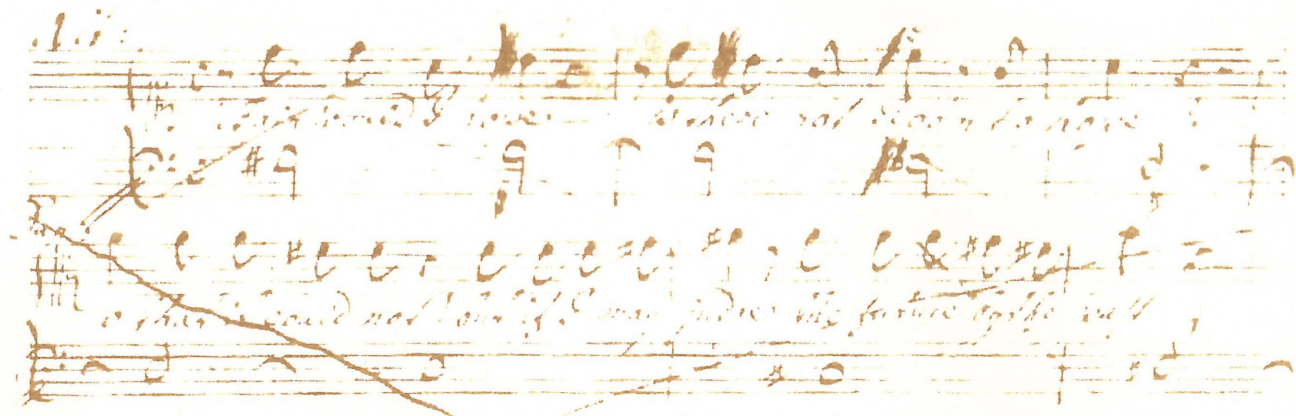
<sup>9</sup> GB-Lfom, acc. no. 724.



It seems that at some point in 1745 Handel's error was pointed out to him, perhaps by Jennens: the earliest printed wordbook reveals that Daniel's lines were omitted from the first performances, so that Nitocris's question was followed by his air. As the recitative now ended on a D major chord (Ex. 1, bar 3), the air was transposed up a minor third, to G major. These alterations are evident in the performing score, where Daniel's lines are crossed out

in ink (see III. 1) and a G major version of the air has been inserted; they are not evident in the autograph score.

The performing score also reveals that another revision was made to this recitative: at some point the accidentals in bars 1–3 were altered to make the recitative major. This version is rather peculiar, owing particularly to the c''#, which produces melodic augmented fourths and is not resolved (see Ex. 2):



III. 1: *Belshazzar*, Part III, recitative 'Fain would I hope', original setting, which was followed by Daniel's air 'Can the black Aethiop' in E major

NITOCRIS

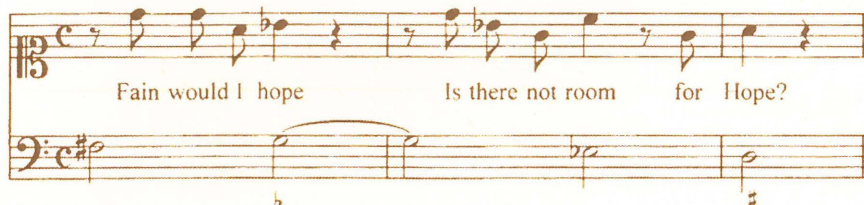


Ex. 2: recitative 'Fain would I hope' as altered in III. 1

If one were editing *Belshazzar* using only the autograph score, the performing score and the wordbooks, it would be impossible to determine whether these accidentals were added before the first performances or some time later.

Fortunately, two of the three secondary copies dating from c. 1745–7 give the shorter recitative in its minor-mode version; the Princeton score reads as follows:

NITOCRIS



Ex. 3: recitative 'Fain would I hope' (Princeton score)

The Shaftesbury score has the same reading, except that there is an additional minim's rest at the end, suggesting that the two scores may have been copied independently of one another. Although deleting Daniel's lines is not an ideal solution to the problem, it seems safe to say that it was the solution employed in 1745.

The other research trips that I shall make for this edition will all be much closer to home: in London, Manchester and

Hamburg. Studying the Princeton manuscript was not only very useful, but also highly enjoyable; and it afforded several serendipitous bonuses, such as a weekend in New York (*not* paid for by the Handel Institute). I am very grateful to the Institute for facilitating this research and look forward to making full use of my findings in the coming year.

Natassa Varka



## MANUSCRIPT LIBRETTOS OF WORKS BY HANDEL IN THE LARPENT COLLECTION

The Licensing Act for the London theatres which passed into law on 21 June 1737 prohibited the performance of dramas (described as 'Tragedies, Comedies, Plays, Operas, and other Entertainments of the Stage') at any place not sanctioned by Royal Patent or under a Licence from the Lord Chamberlain. It also introduced a form of censorship that required the submission of performance texts to the Lord Chamberlain's office in advance of productions; on 10 March 1738 the Duke of Grafton, as Lord Chamberlain, designated William Chetwynd and Thomas Odell as Examiner and Deputy Examiner of Plays, to receive submissions. Some of the copies that were deposited survive today in the Larpent Collection at the Huntington Library, San Marino, California (US-SM),<sup>10</sup> and they include librettos of Handel oratorios. Given the vagaries of survival for eighteenth-century documents, it is not surprising that the collection does not have a complete run of texts for every London production from 1737 onwards; many items must have been lost or detached from the series, and there is always the possibility that authors and managers occasionally evaded the legal requirement. The Act was not repealed until 1968.

The Larpent Collection has manuscript librettos for eleven of Handel's English works, covering new additions to his repertory from 1743 onwards, and also a manuscript libretto for *Rossane*, the version of Handel's *Alessandro* that was performed by the opera companies at the King's Theatre in the 1740s. Some librettos in the collection are represented by printed wordbooks; these include two Handel items, for *Serse* (dated 1738) and *Samson* (dated 1743). The presence of both manuscript and printed copies for *Samson* is curious: the printed libretto may have been a later and independent addition, or perhaps it was (in spite of the imprint date) sent in for one of Handel's subsequent revivals. There are also manuscript librettos for other musical works from the period, including Arne's *Comus* and J. C. Smith's *Rosalinda*. Outside the Larpent Collection, one further original manuscript libretto survives for a work by Handel, that for *Theodora* which is now in the Newman Flower Collection at Manchester Central Library (GB-Mp).<sup>11</sup> The title-page has Handel's (undated) declaration of

intent to perform the work at Covent Garden. This libretto may have become detached from the main collection, but it is also possible that the copy was never submitted. Handel's handwriting here is less fluent than in the will that he wrote in June 1750, and closer to the style found in his autograph of *Jephtha* the following year.

The table below, which is based on one originally prepared by the late Anthony Hicks and myself as a checklist for our own researches, summarises the main features and the content of the manuscript librettos. They are listed in the order that Handel set them. Those for *Samson*, *Alexander Balus*, *Theodora* and *Jephtha* (and possibly the anonymous *Susanna*) were written by the works' librettists; *L'Allegro*, *Belshazzar*, *Judas Maccabæus*, *Solomon* and *The Choice of Hercules* were copied by John Christopher Smith senior, and there is one libretto written by the music copyist who is known, following Jens Peter Larsen, as 'S1'.<sup>12</sup> The unidentified scribal hands are all different. The comments 'first version' and 'as first performed' refer to comparisons with the texts found in the wordbooks for Handel's first performances. References for facsimiles are to: Donald Burrows, *Handel* (Oxford University Press, 1994); Winton Dean, *Handel's Dramatic Oratorios and Masques* (OUP, 1959); Newman Flower, *George Frideric Handel: His Personality and Times* (London: Cassell, 1959).

Five of the librettos are signed by Handel, and two of these also include a date which was presumably on or close to the day of deposit. The librettos for *Samson*, *Semele* and *Alexander Balus* are of particular interest because they include amendments or annotations by Handel: *Alexander Balus*, especially, seems to have been a working document between the composer and his librettist that was then sent in as the deposit copy for the oratorio.

**Donald Burrows**

<sup>10</sup> See Dougal Macmillan, *Catalogue of the Larpent Plays in the Huntington Library* (San Marino, CA, 1939).

<sup>11</sup> Arthur D. Walker, *George Frideric Handel: The Newman Flower Collection in the Henry Watson Music Library* (Manchester, 1972), pp. 59–60.

Work	(Library) Shelfmark	Writer	Comments
<i>L'Allegro, il Penseroso ed il Moderato</i>	(US-SM) Larpent LA 26	John Christopher Smith senior	First version, including <i>Il Moderato</i> .
<i>Samson</i>	LA 38	Newburgh Hamilton	Title-page signed and dated by Handel and John Rich, 10 January 1743. Amendments in pencil by Handel. Facsimile of two pages in Dean 1959, Plate VI.
<i>Rossane</i>	LA 41	?	'An old opera by Mr Handel acted in ye King's Theatre under ye name of Alexander in ye year 1726. To be reviv'd now in 8br or 9br 1743.' Many alterations, but no sign of Handel's involvement.



<i>Belshazzar</i>	LA 52	Smith	Includes a few unset passages, among them the second strophe of 'Destructive war'.
<i>Occasional Oratorio</i>	LA 99	S1	Signed at the end by Handel. Fragment, bound with <i>The Choice of Hercules</i> (see below); begins at 'Then will I Jehovah's praise'.
<i>Judas Maccabæus</i>	LA 65	Smith	Title-page signed by Handel. First version. No footnotes.
<i>Joshua</i>	LA 69	?	First version. 'O had I Jubal's lyre' (not 'sacred' lyre).
<i>Alexander Balus</i>	LA 70	Thomas Morell	Many amendments by Handel. Text of air 'O shield from insolence or harm' (deleted) instead of 'Powerful guardians'; original text for final chorus 'O Thou, whose ever-righteous ways' deleted, with replacement written by Handel (facsimile in Burrows 1994, Plate 10).
<i>Solomon</i>	LA 78	Smith	First version, but original form of Act II finale ('Swell the full chorus' before and after 'Beneath the vine').
<i>Susanna</i>	LA 156	?	Name character spelt 'Susannah' in title and throughout. Includes texts deleted before performance, including choruses 'Virtue shall never long be oppress'd' and 'Righteous Daniel'.
<i>The Choice of Hercules</i>	LA 99, ff. 1-2	Smith	Fragment: opening section up to the trio. Title 'Hercules's Choice of Pleasure or Virtue.' (in Smith's hand).
<i>Theodora</i>	(GB-Mp) 130 Hd4 v.350	Morell	'I intend to perform this Oratorio at the / Theatre Royal in Covent Garden / George Frideric Handel' on title-page (facsimile in Flower 1959, p. 333). First version.
<i>Jephtha</i>	LA 95	Morell	Signed at the end 'George Frideric Handel / London Covent garden / February 10th 1752.'. Name character spelt 'Jephtha' throughout. First version.

## HANDEL, RUSPOLI AND URSULA KIRKENDALE IN THE VATICAN

A unique event for a music historian took place on 12 February 2018 in a large, elegant hall on the very edge of St Peter's Square, Rome. His Excellency Prince Sforza Ruspoli, now ninety years of age, generously issued invitations to the launch of the updated, posthumous Italian version of all of Ursula Kirkendale's research on Handel in Rome (1968–2007), the book entitled *Georg Friedrich Händel, Francesco Maria Ruspoli e Roma*, edited by Warren Kirkendale and translated by Giorgio Monari (Lucca: Libreria Italiana Musicale [LIM], 2017). When Ruspoli invites to such events, cardinals, princes, ambassadors and a large number of professors appear, and there is coverage by the international media. This was the case in 1985 for the unveiling of the Kirkendales' commemorative marble inscription in the Bonelli palace, where Handel lived with Francesco Maria Ruspoli, in 2008 for the presentations of their books *Music and Meaning* and *Antonio Caldara* in the Ruspoli palace at Cerveteri, and for the splendid Latin Requiem for Ursula at Santa Maria in Trastevere in 2013, which was celebrated by Prince Sforza, a cardinal, and an archbishop, the emeritus and current directors of the Biblioteca Vaticana and the Archivio

Segreto Vaticano. All these events were accompanied by excellent performances of music composed by Handel in Rome.

In February a record number of fourteen sponsors resulted in an unusually large audience from the German embassies to Rome and to the Holy See, from the Hungarian Embassy and Academy, the Austrian Forum of Culture, the Istituto Storico Germanico, the Accademia dell'Arcadia, the Accademia Filarmonica in Bologna, the Pontificio Istituto di Musica Sacra, the Società Italiana di Musicologia, the Accademia di Santa Cecilia in Rome, and above all from the Biblioteca Vaticana and the Archivio Segreto Vaticano, to which the Kirkendales are immensely indebted for the wealth of sources and literature put at their disposal since 1957. The documents upon which Ursula's biographical research on Handel and Caldara is based can be considered among the most precious for the history of the arts to have been discovered in the Vatican.

Johann Herzog spoke interestingly of Ursula's book on Handel from its genesis to its completion, while Warren discussed two spectacular discoveries that were made by his wife, with the help of Greek and Latin authors, astonishingly



after her speech had become impaired by an ictus in 1971. These discoveries are the solutions to two of the greatest enigmas in the histories of music and fine art – the enigma of J. S. Bach's *Musical Offering* and that of Giorgione's *Tempesta*. The presentation papers will be published in the *Miscellanea Ruspoli*, an occasional series of 'Studi sulla musica dell'età barocca', edited by Giorgio Monari and published since 2011 in Lucca by LIM.

The climax of the event was a performance of three cantatas composed for Ruspoli by Handel in Rome – *Ninfe e pastori* (HWV 139b), *Sento là che ristretto* (HWV 161b) and *Stanco di più soffrire* (HWV 167a). With accompaniment provided by Deniel Perer (harpsichord) and Giordano Antonelli (cello), the cantatas were sung by the magnificent Hungarian contralto Dalma Krajnyák, who in October 2017 had won the 'Canto' section of the ninth annual international Concorso Francesco Maria Ruspoli for musicians and musicologists concerned with Italian baroque music – a gratifying tribute to Ursula's research and to contemporary Ruspoli patronage of musical performers and scholars.

Warren Kirkendale

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## HANDEL INSTITUTE AWARDS

### CONFERENCE AWARDS

Handel Institute Conference Awards are intended to help individuals attend an overseas conference to read a paper on a Handel-related subject that has already been accepted by the conference organisers. The awards, which relate to the cost of travel and/or accommodation, are open to UK residents who wish to attend a conference elsewhere and to overseas residents who wish to attend one in the UK; preference will be given to postgraduate students and early-career academics. For further details see: [www.gfhandel.org/handelinstitute/hi-grants.html](http://www.gfhandel.org/handelinstitute/hi-grants.html)  
Applications, before expenditure is incurred, to:  
Dr Helen Coffey ([helen.coffey@open.ac.uk](mailto:helen.coffey@open.ac.uk)).  
Deadlines: **30 April, 31 August and 30 November 2018.**

### HANDEL OPERA PRODUCTION GRANTS

The Handel Institute offers grants of up to £5,000 towards a production of an opera by Handel. The production should be planned to take place by the end of 2020. The production company may be professional or amateur or a combination. For further particulars see: [www.gfhandel.org/handelinstitute/hi-grants.html](http://www.gfhandel.org/handelinstitute/hi-grants.html)  
Applications and queries to:  
Dr Ruth Smith ([res1000@cam.ac.uk](mailto:res1000@cam.ac.uk)).  
Deadline: **31 October 2018.**  
(results will be made known in mid-January 2019).

## FORTHCOMING EVENTS

### STUDY AFTERNOON ON HANDEL'S *RODELINDA*

**Saturday 7 April at 2.00 pm**

Faculty of Music, West Road, Cambridge, CB3 9DP

The inaugural production of the Cambridge Handel Opera Company (CHOC) – *Rodelinda* – will be performed in the Great Hall, The Leys, Cambridge, on 3, 4, 6 and 7 April, beginning at 7.00 pm. The final performance will be preceded by a study afternoon, led by:

**David Kimbell** on the sources of the plot and the opera's place in Handel's career

**Andrew V. Jones** on *Rodelinda* as it might have been and as it is

**Lawrence Zazzo** on the history of *Rodelinda* productions  
**Julian Perkins** (artistic director, CHOC) and **Max Hoehn** (stage director, *Rodelinda*) on the CHOC production

#### Admission

£10 if attending a performance

£15 if not

£5 students

### HANDEL INSTITUTE CONFERENCE

**24–25 November 2018**

The Foundling Museum, London, WC1N 1AZ

#### 'Handel and his Music for Patrons'

Offers of papers are invited for the next Handel Institute conference. The theme will be interpreted broadly in order to accommodate contributions on all aspects of the relationship between Handel and his patrons (private or public) and of the works that he composed for them. Proposals of up to 300 words for papers lasting about thirty minutes should be sent to Dr Helen Coffey ([helen.coffey@open.ac.uk](mailto:helen.coffey@open.ac.uk)) by **30 April 2018.**



## Erratum

The first caption on page 5 should read as follows:

III. 1: Hamburg, Staats- und Universitätsbibliothek, M A/1009 (performing score), III, f. 4v (with permission). Daniel's music is crossed out in ink, Nitocris's in pencil (presumably later). A minim's rest has been added to the bass continuo line in bar 3.