

# NEWSLETTER

of

## The American Handel Society

Volume XXIX, Number 3

Winter 2014



*Christopher Hogwood (1941-2014)*

### PRELIMINARY SSCM — AHS CONFERENCE PROGRAM

WEDNESDAY, APRIL 22, 2015

**5:00-6:30 PM Pre-conference event:** Obermann Center for Advanced Studies Library, roundtable discussion on editing early opera, moderated by Roberta Montemorra Marvin (University of Iowa):

Jennifer Williams Brown (Grinnell College)  
Donald Burrows (The Open University, UK)  
Wendy Heller (Princeton University)  
Graham Sadler (University of Hull, UK)  
Shirley Thompson (Birmingham Conservatoire, UK)

THURSDAY, APRIL 23, 2015

**11:45-1:45 PM** SSCM Board meeting

**2:00-4:00 PM**

**I. Plenary Session: Baroque Lives**

*Chair, Roger Freitas (Eastman School of Music)*

Beth Glixon (University of Kentucky), *Supereminet omnes: New Light on the Life and Career of Vitorria Tarquini*

John Roberts (University of California, Berkeley), *Rosenmüller in Exile: Traces of a Shadowed Life*

Colleen Reardon (University of California, Irvine), *Girolamo Gigli and the Professionalization of Opera in Siena*

**4:30-6:00 PM** All-conference reception

**6:45-7:15 PM** Pre-concert lecture by Jeffrey Kurtzman (Washington University in St. Louis), Saint Mary's Church, Iowa City

**7:30 PM** Claudio Monteverdi, *Vespro della Beata Vergine* 1610. University of Iowa Kantorei, soloists and instrumentalists. Timothy Stalter, conductor. Admission free.

FRIDAY, APRIL 24, 2015

**8:00 AM** WLSCM meeting

**9:00 AM** parallel sessions

**AHS**

**II. Handel's Heroes**

*Chair, Nathan Link (Centre College)*

Jonathan Rhodes Lee (University of Chicago), *Handel Heroics*

Regina Compton (Eastman School of Music), *How to Enrage Alexander, or Towards an Understanding of Recitativo Semplice and Theatrical Gesture*

**SSCM****III. Heaven and Hell**

Chair, Kimberly Montford (Trinity University)

Aliyah M. Shanti (Princeton University), *Representing Chaos: The Infernal Dance and Chorus in 17th-Century Italian Opera*

Andrew A. Cashner (University of Chicago), *Heavenly Dissonance: Neoplatonic Listening Practice in a Villancico by Joan Cererols, c. 1660*

**Coffee Break****AHS****IV. Transmission and Transformation**

Chair, Nicholas Lockett (Sam Houston University)

Rebekah Ahrendt (Yale University), *The Babel[ls], Between Hanover and London*

Stephen Nissenbaum (University of Massachusetts, Amherst), *How the March from Handel's Riccardo Primo became an Early Methodist Hymn*

**SSCM****V. Ancients and Moderns**

Chair, Robert Kendrick (University of Chicago)

Jeffrey Levenberg (Skidmore College), *Reading Gesualdo as Horace: Leone Santi's Comparatione della moderna con l'antica musica*

Barbara Russano Hanning (CUNY), *Ripa's Iconologia as a Source for Baroque Musical Rhetoric*

**12:00-1:30 PM** SSCM Business meeting and lunch

**2:00-4:00 PM****VI. Plenary session: Perspectives on French Style**

Chair, Antonia Banducci (University of Denver)

Jonathan Gibson (James Madison University), *Quel désordre soudain!: The Eloquence of Disorder in the Lullian Tragédie en musique*

Shirley Thompson (Birmingham Conservatoire), *Marc-Antoine Charpentier's "Choirs": Clues to their Size and Disposition*

Graham Sadler (University of Hull), *Agostino Steffani and the French Style: New Perspectives*

**5:00 PM** A concert of Seventeenth- and Eighteenth-Century Music for Organ and Flute. Riverside Recital Hall, UI Campus. Admission free.

**7:00 PM** All-conference banquet (tickets available through registration)

**SATURDAY, APRIL 25, 2015**

**9:00 AM parallel sessions****AHS****VII. Handel and the Oratorio**

Chair, Ellen Harris (M.I.T. & President of AMS)

Annette Landgraf (Hallische Händel Ausgabe), *Esther II from 1735 – 1740*

Donald Burrows (The Open University), *Handel, Walsh and the publication of Messiah*

**SSCM****VIII. Performance Practice I: Bon gout**

Chair, Michele Cabrini (Hunter College)

Margot Martin (Mt. San Antonio College), *St Lambert's Harpsichord Treatise and Tasteful Conversation: What the Conversational Writings of Polite Society Say Concerning Good Taste in Performance*

Michael Bane (Case Western Reserve), *The Art of Singing Well: Bertrand de Bacilly and Issues of Amateur Performance Practice in Seventeenth-Century France*

**Coffee Break****AHS****Handel Oratorio cont.'**

Matthew Gardner (Goethe Universität, Institut für Musikwissenschaft, Frankfurt), *The London Revisions of Handel's First Roman Oratorio: Il trionfo del Tempo e della Verità (1737) and The Triumph of Time and Truth (1757)*

Kenneth Nott (Hartt School of Music), *The Synthesis of Traditions, Genres and Styles in Handel's Jephtha*

**SSCM****IX. Performance Practice II: Music for the Eyes and the Ears**

Chair, Michael Dodds (University of North Carolina School of the Arts)

Gregory Barnett (Rice University), *Absolute Tempos, Liminal Rhythms, and Ancient Notational Superfluities in Late-Seicento Sonatas*

David Dolata (Florida International University), *Fretting Pattern Iconography*

12:00-1:45 PM AHS Board meeting and lunch;  
JSCM editorial meeting

2:00-3:30 PM

**X. Plenary session: Birds, Women, and Seventeenth-Century Devotion**

*Chair*; Christine Getz (University of Iowa)

Brian Scott Oberlander (Northwestern University), *Songs of the Pious Lark: Music, Nature, and Devotional Practice in Early Seventeenth-Century France*

Margaret Murata (University of California, Irvine), *Old Testament Women in the Roman Oratorio*

4:00 PM Howard Serwer Memorial Lecture: Nicholas McGegan

6:30 PM Pre-concert lecture by Robert Cargill (University of Iowa): historical and religious background to the story of *Judas Maccabaeus*. West High School, Iowa City

7:15 PM Paul Traver Memorial Concert: G.F. Handel, *Judas Maccabaeus*. Performed by the Chamber Singers of Iowa City, soloists and orchestra. David Puderbaugh, conductor. Tickets available through registration. Bus transportation provided.

**SUNDAY, APRIL 26, 2015**

8:00 AM SSCM New Board meeting;  
AHS members meeting

9:00 AM Plenary sessions

**XI. Operatic networks**

*Chair*; Maria Purciello (University of Delaware)

Jennifer Williams Brown (Grinnell College), *Il ritorno di Cavalli in patria*

Jonathan Glixon (University of Kentucky), *Erismena Trasportata*

*Coffee Break*

**XII. Heinrich Schütz**

*Chair*; Gregory Johnston (University of Toronto)

Markus Rathey (Yale University), *Carnival and Sacred Drama. Schütz's Christmas Historia and the Transformation of Christmas in the Second Half of the 17th Century*

Janette Tilley (CUNY/Lehman College), *Schütz, the Song of Songs, and the Feminization of Piety: A Reappraisal*

**FROM THE PRESIDENT'S DESK  
WINTER 2014**

The program for the upcoming joint meeting with the Society for Seventeenth-Century Music (SSCM) is printed in this copy of the Newsletter. Please take a look at it and begin to make your plans to attend what promises to be a wonderful event. Registration material is available on the conference website ([clas.uiowa.edu/classics/jointmeeting](http://clas.uiowa.edu/classics/jointmeeting)) to which there is a link on the AHS website.

We have come to the beginning of a New Year and our Secretary/Treasurer would like to remind the members of the AHS that now is the time to pay your dues for 2015. This can be done using the membership form in the Newsletter or online at the AHS Website. Those AHS members who wish to pay for their membership in the G.F. Händel-Gesellschaft and/or the Friends of The London Handel Festival through the AHS are asked to do this before June so that we can settle accounts with our sister societies at the Handel Festival and Conference in Halle that month.

Finally, this is the last issue of the *Newsletter* to be edited by Kenneth Nott. The Society owes him an incalculable debt of gratitude for all his hard work for many years and wishes him well in his new role as retired Newsletter Editor. The new Editor will be Minji Kim, an independent scholar whose primary work has been on Handel's biblical oratorios, especially *Israel in Egypt*, and who is a longtime member of the AHS. I hope the members of the Society will support her efforts with encouragement, suggestions and, especially, contributions to future issues of the *Newsletter*.

— Graydon Beeks

**HANDEL INSTITUTE  
CONFERENCE, LONDON**

**21-22 November 2015, Foundling Museum, London  
"Handel and His Eighteenth-Century Performers"**

The next Handel Institute conference, on the theme of *Handel and His Eighteenth-Century Performers*, will take place at the Foundling Museum, 40 Brunswick Square, London, WC1N 1AZ, on 21-22 November 2015. Proposals of up to 300 words for papers lasting up to thirty minutes should be sent to [c.r.timms@bham.ac.uk](mailto:c.r.timms@bham.ac.uk) or Colin Timms, Department of Music, University of Birmingham, Edgbaston, Birmingham, B15 2TT, UK, by **1 May 2015**.

## CHRISTOPHER HOGWOOD REMEMBRANCE

The English conductor, harpsichordist, scholar and longtime member of The American Handel Society Christopher Hogwood died on September 24, 2014 at the age of 73. Born in Nottingham on September 10, 1941, he read classics and music at Pembroke College, Cambridge and studied harpsichord with Thurston Dart, Raymond Leppard, Rafael Puyana, Mary Potts, Gustav Leonhart and, on a British Council Scholarship, with Zuzana Ruzikove in Prague. In 1967 he and David Munrow co-founded the Early Music Consort and he also played continuo with the Academy of St. Martin-in-the-Fields; he continued to perform and record as a harpsichordist in later life.

In 1973 Hogwood founded the Academy of Ancient Music which he directed for over 30 years, sharing the leadership with Paul Goodwin and Andrew Manze from 1996 and becoming Director Emeritus in 2006. With the AAM he made over 200 recordings, including the complete symphonies of Mozart and Beethoven and an uncompleted set of the Mozart piano concertos with Robert Levin as soloist. They also made memorable recordings of works by Purcell, Bach, Haydn and many others. Hogwood became Artistic Director of the Handel & Haydn Society of Boston in 1986 and served in that post for 15 years, converting the society's orchestra to a period-instrument ensemble. He also served as Music Director of the St. Paul Chamber Orchestra from 1987-1992 and as principal guest conductor from 1992-1998, and appeared as guest conductor with other modern-instrument orchestras. In recent years he concentrated more on 19<sup>th</sup>- and 20<sup>th</sup>-century music, with a special emphasis on Mendelssohn.

As a scholar Hogwood was greatly influenced by Charles Cudworth, his teacher at Cambridge, and Milan Pořtolka, with whom he studied in Prague. His scholarly activities were manifested most often in the editions he prepared for his own performances and for publication, but he also published articles and books, often on Handel. He served as Visiting Professor at the Royal Academy of Music (1992-2008) and King's College, London (1992-1996), Honorary Professor at Cambridge University (2002-2008), and Professor at Gresham College, London (from 2010); he also taught at Harvard and Cornell. He received honorary doctorates from Cambridge, Keele and Zurich, and was made Commander of the British Empire in 1989. In 2011 a collection of essays, *The Maestro's Direction*, was published to honor his 70<sup>th</sup> birthday.

The details of his almost inconceivably extensive and varied output of recordings and publications are given on his website ([www.hogwood.org](http://www.hogwood.org)). It seems appropriate to concentrate here on his efforts for Handel. He is perhaps best remembered by Handelianians for his 1980 recording of *Messiah* in the version given at the Foundling Hospital in 1754, on which he attempted to duplicate the original performing forces. The recording was made by the AAM and the Choir of Christ Church Cathedral, Oxford with soloists Emma Kirkby, Judith Nelson, Carolyn Watkinson, Paul Elliott and David Thomas – singers who worked with him on many other projects. There were also exemplary liner notes by Anthony Hicks. A video was made two years later in Westminster Abbey with the same orchestra and soloists but with the Choir of Westminster Abbey.

Hogwood recorded almost all of Handel's larger instrumental works with the AAM and the Handel & Haydn Society orchestra. He also recorded the oratorios *La Resurrezione*, *Esther* and *Athalia* (memorably featuring Joan Sutherland and Emma Kirkby), as well as *Acis and Galatea*, *Alexander's Feast* and *Ode for St. Cecilia's Day* in Mozart's orchestrations. Although not primarily an opera conductor, he recorded *Orlando* (with James Bowman) and *Rinaldo* (the 1711 version with Cecilia Bartoli) with the AAM and *Agrippina* with the Orchestra Giovanile del Veneto. There were also recordings of incidental music to *Alceste*, *The Alchymist* and *Comus*; the *Ode for the Birthday of Queen Anne*; the Utrecht Te Deum and Jubilate; and one of my favorites, The Foundling Hospital Anthem, as well as arias, cantatas and chamber duets and trios. There is even a video of a staged performance of *Acis and Galatea* performed at the Royal Opera House, Covent Garden in 2010.

In the best of Hogwood's performances one has the impression of musicians collaborating on an interpretation rather than being dominated by the overriding vision of the conductor. This was, in fact, the way he worked, a practice that initially befuddled many of the modern-instrument orchestras before which he appeared as guest conductor. There are moments where a stronger hand at the tiller might have been beneficial, but more often the combination of well-judged tempi and the musicality of the participants created memorable results. In the long run the lack of an eccentric vision has allowed many of his recordings to age better than those of his contemporaries. Despite the intonation flaws that plagued all pioneering period-instrument recordings, Hogwood's convey a genuine love for the music and for the process of making music.

Hogwood's first two books, *Music at Court* (1977) and *The Trio Sonata* (1979), make passing reference to Handel, but his Handel biography was a landmark work. Initially published in 1984 and revised in 2007, it was translated into innumerable languages and set a new standard for clarity and accuracy. It was followed by the Cambridge Music Handbook of the *Water Music & Music for the Royal Fireworks* (2005), a facsimile edition of the *Fireworks Music* (2004) and the HHA edition of the same work (2008). He had published an edition of the *Trio Sonata* for two treble recorders in F Major, HWV 405 in 1981, and he was working on the HHA edition of *Song for St. Cecilia's Day* when he died.

— Graydon Beeks

### THE J. MERRILL KNAPP RESEARCH FELLOWSHIP

The Board of Directors of The American Handel Society invites applications for the J. Merrill Knapp Research Fellowship to support scholarly projects related to Handel and his world. One or more fellowships may be awarded in a calendar year up to a total of \$2,000. Requests for funding may include, but are not limited to, purchase of microfilms, travel for research, and production expenses for publication. This fellowship may be used on its own or to augment other grants or fellowships.

In awarding the Knapp Fellowship, preference will be given to graduate students, scholars in the early stages of their careers, and independent scholars with no source of institutional support.

**The deadline for applications will be March 1st in even-numbered years.** There is no application form. Each applicant should submit an outline of the project, a budget showing how and when the funds will be used, and a description of other funding for the same project applied for and/or received. In addition, applicants should have two letters of recommendation sent directly to the Knapp Fellowship Committee. Electronic submissions are preferred; letters of recommendation as well as the application itself can be emailed to Richard King ([rgking@umd.edu](mailto:rgking@umd.edu)). Paper submissions can also be mailed to Professor Richard King, University of Maryland School of Music, College Park, MD 20742.

### 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 on 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 expenditure is incurred.

Preference will be given to applicants who are postgraduate students or early-career academics and to those wishing to attend a biennial conference of the American Handel Society, an annual conference of the Georg-Friedrich-Händel-Gesellschaft (in Halle) or a conference of the Handel Institute; but the field is not limited in either of 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 [c.r.timms@bham.ac.uk](mailto:c.r.timms@bham.ac.uk) or Colin Timms, Department of Music, University of Birmingham, Edgbaston, Birmingham, B15 2TT, UK.

## THE THOMAS BAKER COLLECTION REVISITED

In the April 2004 issue of this Newsletter I published a brief article calling attention to Handel holdings in the collection of Thomas Baker (1719/20-1794) of Farnham, Surrey, the bulk of which was acquired by the Music Library at Western University in London, Ontario, Canada in 1985. A recent volume of the *Royal Musical Association Research Chronicle* contains an extensive article by Cheryl Martin describing that portion of Baker's collection and providing a detailed inventory of it.<sup>1</sup> Martin also discusses Baker's life, social standing and finances, and compares his collection with those of other "Gentlemen Amateurs" of the time.

The Handel holdings constitute only a small part of Baker's collection. In addition to the Walsh prints of the Utrecht Te Deum and Jubilate, *Samson* and *Hercules* that I mentioned, Baker also owned first edition prints of *Six Overtures fitted to the of harpsichord or spinnet*, volumes i-iii; the opera *Parthenope* [sic], published by Walsh in 1730 and 1732 but apparently acquired by Baker in 1761; and the *Coronation Anthems*. He also owned six of the first seven collections of favorite opera arias arranged for "German Flute a Hoboy or Violin," published by Walsh between 1725 and 1730, bound as a single volume.

Handel's music also appears in four of the six manuscript volumes found in the collection. Manuscript MZ 1236, in an unknown hand, contains keyboard versions of the Minuet from the Overture to *Samson*, a March in *Alexander Balus*, a Minuet in *Alessandro Severo*, and a piece tantalizingly headed "Water Musick." Manuscript MZ 1237 contains a copy of "The Coronation Anthem" (i.e. *Zadok the Priest*) without its text, the aria "Del minacciar del vento" from *Ottone*, a March from *Judas Maccabaeus* and a Gavotte from *Lotario*, all in Baker's hand. Manuscript MZ 1238, perhaps in the hand of a professional scribe, contains some unidentified or vaguely identified works in keyboard format, including "Bird of May" (illustrated in Martin's article), which turns out to be the Musette from the Overture to *Alcina*, and a Gavotte from *Ottone*. Not all of these are attributed to Handel in the manuscripts, and there may be other bits of Handel lurking among the other unattributed dances.

<sup>1</sup> C. Martin, "The Music Collection of Thomas Baker of Farnham, Surrey," *Royal Musical Association Research Chronicle*, xlv (2013), 19-54.

The volume that had particularly interested me in 2004, Manuscript MZ 1241 ("William White His Book August Ye IX MDCCL"), a 600-page collection of English church music, was most likely not owned by Thomas Baker at all. It was apparently acquired by Edmund Taylor in 1772 and then by Thomas Hall in 1779. The latter was the father of Baker's goddaughter Elizabeth Hall, to whom he bequeathed his papers, music collection and extensive property holdings. This volume, which is not inventoried in Martin's article, might repay the attention of students of English church music.

— Graydon Beeks

### SPECIAL OFFERS FROM THE AMERICAN HANDEL SOCIETY

The American Handel Society is offering sets of back issues of the *Newsletter* for the price of \$10 per year (three issues each), going back to the first year, 1986. All volumes are available, but some numbers are in short supply. We reserve the right to supply photocopies of individual numbers where necessary. In addition, the AHS has a limited number of copies of *Handel and the Harris Circle* at the price of \$7. This attractive and important booklet, written by Rosemary Dunhill, provides a useful introduction to the rich Harris family archive, recently deposited at the Hampshire Record Office in Winchester and discussed by Donald Burrows in the December 1996 issue of the *Newsletter*. For further details, contact the *Newsletter* Editor.

### NEWSLETTER of The American Handel Society

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The Editor welcomes comments, contributions,  
and suggestions for future issues.

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## The American Handel Society – Membership Form

Please mail the completed form and appropriate membership dues as instructed below:

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I agree to have the following listed in a printed Directory of AHS Members (check as appropriate):

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Regular	25	15	20
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Donor	40	23	34
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<b>TOTAL REMITTANCE</b>			

\* - This organization does not have a reduced rate for retirees.

Those paying in dollars should make their checks payable to THE AMERICAN HANDEL SOCIETY and mail them to Marjorie Pomeroy Kelly, Secretary/Treasurer, THE AMERICAN HANDEL SOCIETY, 49 Christopher Hollow Road, Sandwich, MA 02563. Those wishing to pay in Euros should remit to Stephan Blaut, Treasurer, Georg-Friedrich-Händel-Gesellschaft, Gr. Nikolaistrasse 5, 06108 Halle (Saale), Federal Republic of Germany, and indicate that the payment is for the account of the AHS. Friends of the London Handel Institute may also pay their AHS dues in sterling by making their checks payable to The Handel Institute and mailing them to Ms. Sylvia Levi, Hon. Treasurer, The Handel Institute, 254A Kew Road, Richmond TW9 3EG, with the appropriate annotation. Please do not send checks in Euros or sterling directly to the AHS as we are no longer able to process them.

Online payment options are available at <http://americanhandelsociety.org/Join.html>.

**Payments in dollars for GFH or HI memberships must be received before 1 June.**

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## The American Handel Society

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