

NEWSLETTER

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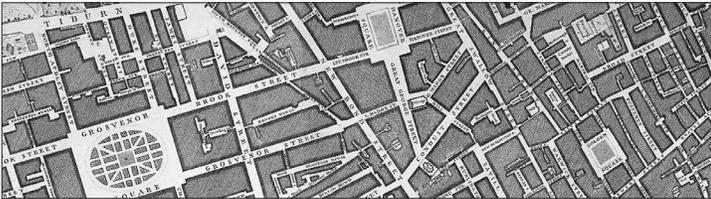
The American Handel Society

Volume XXXIII, Number 3

Winter 2018

HANDEL AND HIS MUSIC FOR PATRONS: 2018 HANDEL INSTITUTE CONFERENCE REPORT

Ivan Ćurković, Zagreb



The 11th triennial conference organized by The Handel Institute took place on November 23–25, 2018 at The Foundling Museum in London, a landmark Handel location and host to many past conferences. Entitled *Handel and his Music for Patrons*, it strove to highlight and examine in depth Handel's multi-faceted relationship with patronage in general and aristocratic patrons in particular. As pointed out by Donald Burrows, for the most part, patronage was kind to Handel during his long career, but combined with a lack of testimony coming from the composer himself, the evidence for it is often indirect and researchers are in a position to make hypotheses that they cannot entirely prove. However, this does not mean that the research topic is any less fascinating, as scholars often have to read behind the



The Foundling Museum, London

continued on p. 2

FROM THE PRESIDENT'S DESK

Graydon Beeks

As the New Year dawns, I have four resolutions to suggest to the members of the Society. First, I hope as many of you as possible will resolve to attend the upcoming AHS Conference to be held in Bloomington, Indiana from February 7-10, 2019 hosted by Indiana University Jacobs School of Music. The Howard Serwer Memorial Lecture will be given by Prof. Ellen Rosand of Yale University; the Program Committee has assembled a splendid array of papers; and participants will have the opportunity to attend performances of *Giulio Cesare* (fully staged) and *Parnasso in festa* presented by outstanding performers from our host institution. Information regarding registration, concert tickets, travel, and housing is available on the conference website, which is also accessible from the AHS website. Information about the conference program can be found elsewhere in this issue of the Newsletter.

The second resolution, which I will certainly attempt to follow, is to pay membership dues in a timely manner. The Secretary/Treasurer wishes to remind us all that membership in the AHS is on a calendar-year basis, so it is time to renew memberships for the year 2019. It is especially important for those who use the AHS as a clearing house for their memberships in our sister societies in London and Germany to get their payments in by June 1 at the latest. Payment may be made directly to the Secretary/Treasurer by check or through the Society's PayPal account by credit card. Instructions and forms are available on the AHS website and in your copy of the Newsletter.

And the third resolution is to consider other ways to support the AHS. One of these, as the Newsletter Editor has suggested, is to subscribe to the Newsletter in its electronic

continued on p. 3

IN THIS ISSUE

2018 Handel Institute Conference Report – Ivan Ćurković
From the President's Desk – Graydon Beeks
American Handel Festival 2019 Preliminary Schedule
Upcoming Handel Events
Recent Publications

lines in order to understand the processes happening—sometimes literally—behind the curtain.

The conference included two concerts. On November 23, the opening event at the British Library Knowledge Centre celebrated the acquisition of the autograph score of the chamber trio *Se tu non lasci amore* (HWV 201) with a performance of chamber duets and trios by Steffani and Handel as well as some other pieces by the composer. The *Handel at Cannons* concert on November 24 also had some musicological significance, since the venue—St. Lawrence, Whitchurch in Little Stanmore—is connected to Handel's own London performances of the *Cannons Anthems*. The papers, however, focused mostly on the patronage background of his operas and oratorios conceived for London, with occasional forays into his Italian period.



St. Lawrence, Whitchurch, Little Stanmore

The latter was probed in “The sacred cantata *Il pianto di Maria: Handel or Ferrandini?*”: Nastasja Gandolfo and Valeria Maticchini’s contribution to the debate on the authorship of the cantata, the attribution of which to Handel has been increasingly questioned since 1994. A group of German and Italian scholars had claimed that the composition was written by the much younger Giovanni Battista Ferrandini (1710–1791), who was not even born at the time of Handel’s purported stay in Florence. However, as Maticchini was unable to attend, Gandolfo alone presented some stylistic arguments that challenged Ferrandini’s authorship, implying that the piece may, in fact, stem from a period much earlier than the years of Ferrandini’s activity as a composer, but without any proof of authorship. In “Handel and Vincenzo Grimani’s *Agrippina* (1709): Encountering the tradition of the *Incogniti*,” Adriana De Feo made a successful attempt to place the libretto of Handel’s *Agrippina* into the literary context of its time, establishing causal connections with the careers of the librettist and his brother Giovanni Carlo, the owner of Teatro San Giovanni Grisostomo in Venice where the opera premiered. Tadashi Mikajiri’s exploration of

the social background behind the performance of Handel’s music during Vesper services of the Carmelite order in the church of Santa Maria di Montesanto in Rome (“The French Connection: Cardinal Carlo Colonna and the Austrian siege of Naples”) delved deeper into the political motivations of patronage. In investigating the links between the military events of the War of the Spanish Succession and Handel’s Roman sacred music, he formulated a hypothesis that Cardinal Colonna’s commissioning of the Carmelite vespers reflected his support for the pro-French party in the conflict. Stylistic differences between *Dixit Dominus* and other psalm settings were used to illustrate this.

In “*Rodelinda* and *Cleopatra* at the Royal Opera, Berlin, 1741–1742,” Reinhard Strohm ventured the furthest from Handel, exploring Carl Heinrich Graun’s operas *Rodelinda* and *Cesare e Cleopatra* with regard to the librettistic connections between the Prussian court librettist Giovanni Gualberto Bottarelli’s adaptation of these two popular operatic subjects and Handel’s eponymous operas. The remaining “operatic” papers focused on different aspects of patronage of operatic life in London and I shall list them in chronological order of the periods that they studied, together with the papers devoted to the patronage of other aspects of Handel’s British output. In his paper, “Attilio Ariosti as a composer of vocal duets,” Ivan Ćurković (the author of this report) investigated Ariosti’s duets from his years in Berlin and Vienna to his Royal Academy operas, comparing them with the duets of his rivals, Handel and Giovanni Bononcini. In “From exiled queen to favoured princess: Domenico Scarlatti’s *Narciso* and the Royal Academy of Music,” John H. Roberts studied three different versions of the opera: Scarlatti’s original work written for the exiled Polish queen Maria Casimira in Rome in 1714, the London adaptation at the hand of Paolo Rolli and Thomas Roseingrave in 1714, and its revised revival from 1720. The relationship to Caroline, Princess of Wales, the opera’s London dedicatee and patron came to the fore, but it is perhaps even more significant that Roberts stressed the importance of evaluating all the versions equally, regardless of the authorial share an important composer such as Domenico Scarlatti may have had in them. This attention to various versions was a common thread in many of the other papers that dealt with philological issues.

Returning to the Hanoverian dynasty, Matthew Gardner gave an insightful analysis in “Supporting Handel in London: The musical interests of Queen Caroline and her children.” Going beyond the well-researched landmark composition, the funeral anthem *The ways of Zion do mourn*, Gardner’s paper examined the wider context of the involvement of these members of the Hanoverian dynasty in Handel’s career. Judit Zsovár offered a case study of the same phenomenon in “A ‘centaur’ in music and genre: *Parnasso in festa* for Princess Anne’s wedding.” She went beyond the customary allegorical reading of the dramaturgy of the work in relation to the event it was commissioned for—the wedding of Princess Anne and William Prince of Orange in 1734—to a more in-depth analysis of the complex processes of adaptation and borrowing that led Handel to rework or

reuse some parts of the oratorio *Athalia* in the composition process. The paper included numerous musical examples that illustrated the connection and explained them from the point of view of performance practice, i.e. the vocal soloists involved in the production.

In “Ambivalent patrons and patronage in the 1736–37 London opera season,” Graham Cummings examined reasons behind the decision-making involved in running both Handel’s company and the Opera of the Nobility. Performances were cancelled or replaced according to the demands of the market, fierce competition, and eventual financial demise of both companies. Nevertheless, as David Hunter showed in “Inter- and intra-generational patronage of Handel and his musical contemporaries,” an extensive study of the active involvement of more than fifty families in London’s musical life, patronage was a matter of prestige, and, in their support, the aristocracy mimicked the Hanoverians as Handel’s most distinguished and most generous patrons. Even though only 4% of the overall nobility were involved, the generational circle of patronage was difficult to break into by the lower social strata. This paper shared with the remaining ones a very detailed examination of primary sources, archival documents of the most different sorts, whether musical, literary or—in the cases of Carole Taylor and Ellen T. Harris—financial.

Graydon Beeks’s paper, “Some Overtures to be played before the first lesson,” gave several possible answers to the question of what kind of independent instrumental works were written to accompany the performances of the *Cannons Anthems*, be it overtures, trio sonatas, or organ voluntaries. Arguments in favor of and against these options were weighed out with great care, leaving it to the audience to make up their mind for themselves. With no less interest in tiniest details of manuscript sources, Andrew Jones, in “A Handel copyist identified,” investigated different copies of Handel’s cantatas, discovering the identity of one of the scribes as Elizabeth Legh, one of the rare contemporary female owners of collections of music by Handel. She probably copied the cantatas so that she could perform them herself with certain alterations. Jones made a touching connection between Handel and his patroness by concluding that the copies came back to Handel after Legh’s premature death.

In “*Esther*—the metamorphosis of a private composition,” Annette Landgraf compared numerous versions of this work from the point of view of its shift from the original Cannons circle of patronage and reception to modifications from 1730s onwards. Interestingly enough, it seems that in 1757 the elderly Handel reverted to some of the original solutions from his youth as opposed to his later alterations. Natassa Varka, following her doctoral research on Charles Jennens’s extensive collection, analysed the complex collaboration between Handel and his librettist in her paper “‘This new favour will greatly increase my Obligations’: New light on the relationship between Handel and Jennens.” The latter seems to have had an even more active role than previously assumed in borrowing Handel’s manuscripts and writing his amendments directly into them. Rounding up this

set of papers dedicated to the study of primary sources as a background to questions of relationships between artists and their patrons was Colin Timms’s “Handel, *Comus* and the 4th Earl of Gainsborough.” He studied the context for the creation of *Comus*, providing some very convincing arguments for Thomas Arne’s authorship of certain numbers in this work based on private letters of patrons involved in both the production and the performance.

Finally, two papers at the conference dealt with sources that are rarely raised to such a prominent level of musicological attention. In “Aristocratic direction and professional management of Italian opera in Handel’s London: Hints from eighteenth-century bank accounts,” Carole Taylor continued her extensive research of bank archives, stressing the danger of jumping to conclusions on the basis of bank transactions that give only a partial view of the financial compensation for musical services. Payments to Handel and his contemporaries were generally irregular and sporadic. However, in “‘Master of the Orchester with a Sallery’: Handel and the Bank of England,” the closing paper of the conference, Ellen T. Harris came to a conclusion that Handel’s involvement in some of the transactions occurring under his name may have been indirect and not authorized by him personally, which includes one of the—to a modern scholar—most controversial aspects of his finances, his investments in slave trade.

As can be grasped from this report, the conference was a highly successful examination of different aspects of Handel’s patronage. No overall conclusion can be drawn from the matters discussed, but maybe this is for the better since today’s scholarship is highly aware that intricacies of research in the humanities, especially with a phenomenon as complex as music, do not always lead into a “grand narrative.” The conference was concluded by an important event, the naming of Terence Best as an Honorary Fellow of The Handel Institute in recognition of his substantial contribution to Handel scholarship. Previous recipients included Harold Watkins Shaw, Wolfgang Ruf, and Brian Trowell. The fact that the choice fell on this distinguished scholar and editor of 22 volumes of critical editions in the Hallische Händel-Ausgabe could not have been more fitting.

From The President’s Desk

continued from p. 1

form, which will cut down on the cost of printing. Another is to encourage fellow Handelians – or people who might become fellow Handelians – to join the Society. A third and very practical way is to donate to the Society above the amount of the membership dues. Donations may be made for specific projects or for general use, and all will be appreciated at any time. Instructions and forms are available on the AHS website and in the Newsletter.

Finally, let us all resolve to make 2019, which marks the 310th anniversary of Handel’s death, a year of joy, peace, and music.

AMERICAN HANDEL FESTIVAL 2019

Preliminary Schedule

Thursday, February 7

7:00 pm Howard Serwer Memorial Lecture by Ellen Rosand (Yale University)
Musical Arts Center, Mezzanine Level
(101 N. Jordan Avenue)

Friday, February 8

9:00 am Paper Session I: *The Eighteenth-Century Narrative*
Oak Room, Indiana Memorial Union
(900 E. Seventh Street)

Nathan Link (Centre College):
Portrayals of the Human Subject in Handel's *Giulio Cesare*

Matthew Gardner (University of Tübingen, Germany):
Female Virtue in Early English Oratorios

Alison C. DeSimone (University of Missouri):
Handel as Miscellany

Matthew Boyle (University of Alabama),
Nathaniel Mitchell (Princeton University),
and Paul Sherrill (University of Utah):
Recognition, Reversal, and Style Change in
"Se cerca, se dice"

2:00 pm Paper Session II: *Composition and Revision*

David R. Hurley (Pittsburg State University):
Handel's Transformative Compositional Practices: Variation and Drama in his Arias

Natassa Varka (King's College, University of Cambridge):
Charles Jennens and the Curious Case of the Disappearing Chorus

Kenneth Nott (University of Hartford):
"Happy Beauty": Understanding the Post-1752 Oratorio Additions in the Context of Handel's Late Style

Mark P. Risinger (New York, NY):
Semele in the Afterlife: J. C. Smith junior and the Revival of 1762

6:30 pm Pre-concert lecture by Devon Nelson
(IU Musicology Department)
Musical Arts Center, Mezzanine Level

7:30 pm Handel, *Giulio Cesare*, IU Jacobs School of Music Opera & Ballet Theater,
conducted by Gary Thor Wedow in
collaboration with Director Robin Guarino
Musical Arts Center

Saturday, February 9

9:00 am Paper Session III: *Performers, Reception, Performance Practice*
Sweeney Hall, Simon Music Center
(1201 E. Third Street)

Donald Burrows (The Open University):
"Before him stood sundry sweet Singers
of this our Israel": The Chorus Singers for
Handel's London Oratorio Performances

Luke Howard (Brigham Young University):
Ebenezer Prout's 1902 Edition of *Messiah*:
Symptom or Cure?

Teresa M. Neff (Massachusetts Institute of Technology):
Singing the "Hallelujah" Chorus:
Performance Practices of the Boston Handel
and Haydn Society in the Early 19th Century

Stephen Nissenbaum (University of Massachusetts at Amherst):
Handel's Oratorios as Cultural Capital
in Early Nineteenth-Century Boston: A
Prosopographical Analysis of the Leaders of
the Handel and Haydn Society, 1817–1819

2:00 pm Paper Session IV: *Handel in History, Histories of Handel*

Luca Della Libera (Conservatorio di musica Frosinone, Italy):
"Stante sia opera del famosissimo sonatore":
New documents on Handel in Florence
in 1707 and on the Florentine Music Life
between 1705 and 1707

Thomas McGeary (University of Illinois):
Handel and the War of the Spanish
Succession (1701-1714): Negotiating
Conflicting Loyalties

Ellen T. Harris (Massachusetts Institute of
Technology):
“Master of the Orchester with a Sallary”:
Handel at the Bank of England

Sandra Dolby (Indiana University):
John Mainwaring—Fulfilling the Role of
Folklorist in Writing the Memoirs of Handel

8:00 pm Handel, *Parnasso in festa*, Concentus
and Baroque Orchestra (IU Historical
Performance Institute). Guest conductor:
Jeffrey Thomas (American Bach Soloists)
Auer Hall, Simon Music Center

Sunday, February 10

9:00 am Paper Session V: *Contemporaries and Contexts*
Sweeney Hall, Simon Music Center

Ashley A. Greathouse (University of
Cincinnati):
The Coronation of George Frideric Handel
in the Pleasure Gardens of Eighteenth-
Century London

TBA Pre-Concert Lecture

Robert Ketterer (The University of Iowa)
and Donald Burrows (The Open University):
A little Greek and Less Latin: Musgrave
Heighington’s Six Select Odes of Anacreon
in Greek and [Six] of Horace in Latin
(London, c. 1736)

TBA Paul Traver Memorial Concert
Musgrave Heighington, *Odes*

MESSAGE FROM THE EDITOR

Renew your membership for 2019 today!

Go Green! Opt to receive the Newsletter electronically!
Please contact the editor at minjik@gmail.com.

UPCOMING HANDEL EVENTS

AMERICAN HANDEL FESTIVAL 2019

Indiana University Bloomington, Jacobs School of Music
Thursday, February 7—Sunday, February 10

REGISTRATION

Online registration now open: <http://go.iu.edu/28W1>

Discount available for conference attendees for tickets
to the production of *Giulio Cesare* (Feb. 8). For details,
visit <https://operaballet.indiana.edu/index.html>. To
access the discount, please visit in person or online and
use the promo code: AHF

TRAVEL

Bloomington, IN is served by Indianapolis International
Airport (IND).

GO Express Travel (1-800-589-6004) offers shuttle
service from the Ground Transportation Area to the
conference hotel at the Indiana Memorial Union
(Biddle Hotel). Reservations can be booked online at
[https://www.goexpresstravel.com/airport_shuttle_](https://www.goexpresstravel.com/airport_shuttle_schedule#schedule)
[schedule#schedule](https://www.goexpresstravel.com/airport_shuttle_schedule#schedule)

ACCOMMODATIONS

The Biddle Hotel at the Indiana Memorial Union is
offering groups rates for the American Handel Society.

Indiana Memorial Union Biddle Hotel
and Conference Center
900 E. Seventh Street
Bloomington, IN 47405

Group Rate: \$120.60–\$170.10 (+ tax per room, per
night)

Hotel Block Code: HANDEL19 (expires January 15,
2019)

To Make Reservations: 1-800-209-8145 or 1-812-855-
2536; www.imu.indiana.edu

Credit card number guarantees reservations

Complimentary parking pass at check-in

GÖTTINGEN HÄNDEL FESTIVAL 2019

Halle (Saale), Germany

May 31–June 16

For full program and ticket order go to

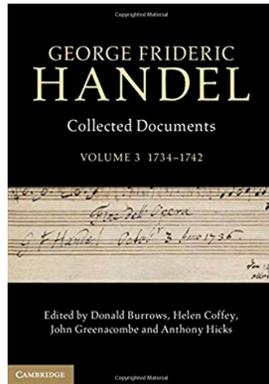
www.haendelhaus.de

International Academic Conference, June 3–5, at the
Händel-Haus

“Between Alcina and Theodora: Female Figures in the
Works of Handel and his Contemporaries.”

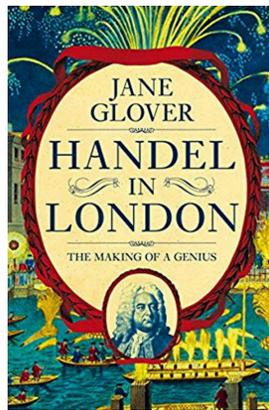
RECENT PUBLICATIONS

Burrows, Donald, Helen Coffey, John Greenacombe, and Anthony Hicks, eds. *George Frideric Handel Collected Documents: Volume 3 1734-1742*. Cambridge: Cambridge University Press, 2019.



Eckerson, Sara E. "The Material of the Servant: Theology and Hermeneutics in Handel's *Samson*." *Yale Journal of Music & Religion* 4/2 (2018). <https://elischolar.library.yale.edu/yjmr/vol4/iss2/1/>

Glover, Jane. *Handel in London: The Making of a Genius*. New York, NY: Pegasus Books, 2018.



Nott, Kenneth. "The Synthesis of Biblical and Operatic Styles in Handel's *Jephtha*." *Journal of Musicological Research* 37/4 (2018): 300–316.

Rasch, Rudolf, ed. *Music and Power in the Baroque Era*. Turnout, Belgium: Brepols, 2018.

NEWSLETTER OF THE AMERICAN HANDEL SOCIETY

The Newsletter is published three times a year (Spring, Summer, and Winter). The Editor welcomes submissions in the following categories for future issues:

- Short articles (1500-2000 words);
- News of recent Handel-related events, presentations (special lectures or conference papers), and concerts organized and/or performed by members of the Society;
- Reviews of performances and recordings of Handel's music;
- Information about awards and honors presented to members of the Society;
- News of recent publications;
- Abstracts for dissertations in progress on a Handel-related topic.

Please submit your contributions to the Editor, Minji Kim (minjik@gmail.com)

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THE AMERICAN HANDEL SOCIETY MEMBERSHIP FORM

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

Name _____ Date _____

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

I would like my copy of the Newsletter delivered: electronically by mail

Class of Membership — Circle applicable cell(s) (for current calendar year, unless otherwise specified)	\$	£	€
Regular	35	28	30
Joint (one set of publications)	42	34	38
Donor	56	45	50
Student or Retired	20	15	18
Sponsor	100	80	90
Patron	200	145	160
Life	500	400	450
Subscriber (Institutions Only)	42	34	40
Donation – Travel Grant, Serwer Lecture, Knapp Fellowship, Traver Concert, ongoing activities (please specify intent)			
Friends of the Handel Institute, London*			
Regular	30	20	-
Student	15	10	-
Membership in the Georg-Friedrich-Händel-Gesellschaft*			
Regular	45	-	40
Student*	20	-	15
Dual Membership – Georg-Friedrich-Händel-Gesellschaft / Göttinger-Händel-Gesellschaft*†			
Regular	75	-	65
Regular (with <i>Göttinger Händel Beiträge</i>)	90	-	75.50
Student	27	-	21
Student (with <i>Göttinger Händel Beiträge</i>)	42	-	33.50
Dual Membership – Georg-Friedrich-Händel-Gesellschaft / Händel-Gesellschaft Karlsruhe*			
Regular	63	-	55
Student*	23	-	17.5
Triple Membership – Georg-Friedrich-Händel-Gesellschaft / Göttinger-Händel-Gesellschaft / Händel-Gesellschaft Karlsruhe			
Regular	93	-	80
Regular (with <i>Göttinger Händel Beiträge</i>)	108	-	92.50
Student	30	-	24
Student (with <i>Göttinger Händel Beiträge</i>)	45	-	36
TOTAL REMITTANCE			

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

† This organization has additional categories of Regular Membership that require a higher membership fee but provide additional benefits (see its website). Arrangements for these other categories may be made directly with Mrs. Pomeroy Kelly (see below).

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 Handel Institute, London 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, United Kingdom, 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 www.americanhandelsociety.org/join

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

The American Handel Society

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