

NEWSLETTER

of

The American Handel Society

Volume XXI, Number 3

Winter 2006

AMERICAN HANDEL SOCIETY- PRELIMINARY SCHEDULE

(Paper titles and other details of program to be announced)

Thursday, April 19, 2006

Check-in at Nassau Inn, Ten Palmer Square, Princeton, NJ (Check in time 3:00 PM)

6:00 PM Welcome Dinner Reception, Woolworth Center for Musical Studies

8:00 PM Concert: "Rule Britannia": Richardson Auditorium in Alexander Hall

Friday, April 20, 2006

Morning:

8:45-9:15 AM: Breakfast, Lobby, Taplin Auditorium, Fine Hall

9:15-12:00 AM: Paper Session 1, Taplin Auditorium, Fine Hall

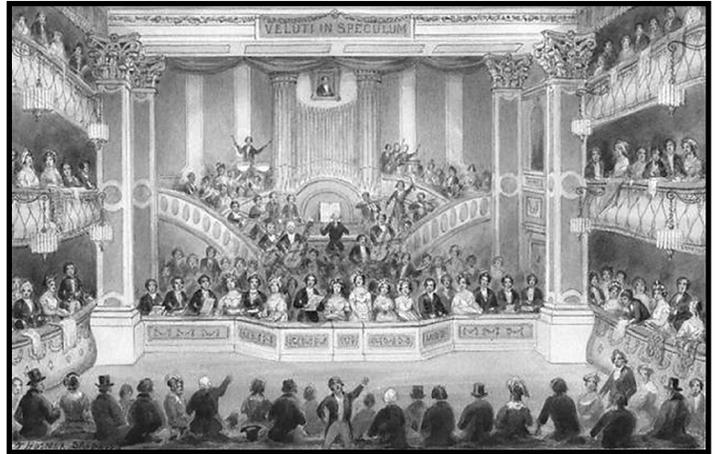
12:00-1:30 AM: Lunch Break (*restaurant list will be provided*)

12:15-1:15: Board Meeting, American Handel Society, Prospect House

Afternoon and Evening:

1:30-3:30 PM: Panel Discussion – "Handel's Messiah, Judaism, and Christian Triumphalism." Michael Marissen, Ruth Smith, Wendy Heller, participants. Ellen Harris, Chair

4:00-5:45 PM: Exhibit and Reception, Firestone Library



Covent Garden before 1808, watercolor by Thomas Hosmer Shepherd.

SOME OVERLOOKED REFERENCES TO HANDEL

In his book *North Country Life in the Eighteenth Century: The North-East 1700-1750* (London: Oxford University Press, 1952), the historian Edward Hughes quoted from the correspondence of the Ellison family of Hebburn Hall and the Cotesworth family of Gateshead Park¹. These two families were based in Newcastle and related through the marriage of Henry Ellison (1699-1775) to Hannah Cotesworth in 1729. The Ellisons were also related to the Liddell family of Ravenscroft Castle near Durham through the marriage of Henry's father Robert Ellison (1665-1726) to Elizabeth Liddell (d. 1750). Music played an important role in all of these families, and since a number of the sons were trained at the Middle Temple and other members of the families – including Elizabeth Liddell Ellison in her widowhood – lived in London for various lengths of time, there are occasional references to musical activities in the capital.

The two most interesting letters were written from London by the musical amateur Robert Hassell to his friend Robert Cotesworth in April and May of 1727.² Cotesworth, who had studied at the Middle Temple and played the flute with Hassell at a musical club which met at the Crown and Anchor Tavern,³ returned to Newcastle upon his father William's death in 1726. His older brother William had died in 1721, and Robert himself would die in 1729, leaving the family fortune to his two unmarried sisters, the aforementioned Hannah and Elizabeth. Hassell's letters

HANDEL CALENDAR

The American Handel Society welcomes news or information about events of interest to Handelians. If possible, please include address, telephone number and URL where readers may obtain details. Announcements concerning Handel events from around the world are available by logging onto <http://gfhandel.org/>

Handel Week 2007 Festival <http://www.handelweek.com>

The Grand Handel- Orchestra Alive!

Three Concerti Grossi (HWV 320-F; HWV 326-c; HWV 329-A) and a Soprano Cantata (HWV 97 - Crudel tiranno amor)

17 February 2007, 7:30pm

Sing and Play in Dulcet Tone: The Intimate Handel

- Clori, ove sei (HWV 93)

- Violin Sonata

- No se emendarà jamás (HWV 140)

- English Song Selections From Burrows Book

- Violin Sonata

- Da sete ardente afflitto (HWV 100)

19 February 2007, 7:30pm

Samson (HWV 57)

25 February 2007, 3pm

Grace Episcopal Church, 924 Lake St., Oak Park, Illinois. 60301-1298

(West of Chicago) <http://users.rcn.com/graceop/>

Giulio Cesare in Egitto

Seattle Opera

Cesare: Ewa Podles / Anna Burford(b)

Cleopatra: Alexandra Deshorties / Christine Brandes(b)

Cornelia: Helene Schneiderman / Gloria Parker(b)

Sesto: Pompeo: Kristine Jepson / Carolyn Kahl(b)

Tolomeo: Brian Asawa / Mark Crayton(b)

Achillas: Arthur Woodley

Nireno: David Korn

Conductor: Gary Thor Wedow

Director: Robin Guarino

Sets: Paul Steinberg

Costumes: Constance Hoffman

Lighting: Robert Wierzel

24, 25m(b), 28 February 2007

3, 4m(b), 7, 9(b), 10 March 2007

Seattle, Washington

<http://www.brianasawa.com> <http://www.seattleopera.org>

Israel in Egypt

Shannon Mercer, soprano

Tracy Smith Bessette, soprano

Frédéric Antoun, tenor

Joshua Hopkins, baritone

Étienne Dupuis, baritone

La Chapelle de Québec

Les Violons du Roy

Conductor: Bernard Labadie

24 March 2007, 8pm

Palais Montcalm, 995, place D'Youville, Québec City, Canada

Subscription: (418) 643-8131 toll-free 1-877-643-8131

26 March 2007, 8pm

Église Saint-Jean-Baptiste, 309, rue Rachel Est, Montréal, Canada

Subscription: (514) 844-2172 toll-free 1-866-844-2172

<http://www.violonsduroy.com>

Flavio

New York City Opera

Flavio: David Walker *Guido*: Gerald Thompson

Emilia: Marguerite Krull *Vitige*: Katherine Rohrer

Teodata: Kathryn Friest *Lotario*: Jan Opalach

Music Director: William Lacey

Stage Director: Chas Rader-Shieber

Set and Costume Designer: David Zinn

Lighting Designer: Lenore Doxsee

4 April 2007, 7:30pm

6 April 2007, 8pm

8 April 2007, 1:30pm

10 April 2007, 7:30pm

12 April 2007, 7:30pm

14 April 2007, 1:30pm

21 April 2007, 8pm

New York State Theater at Lincoln Center, New York City, New York

<http://www.nycopera.com>

Giulio Cesare in Egitto

Metropolitan Opera

Cleopatra: Ruth Ann Swenson / Danielle de Niese, soprano*

Sesto: Alice Coote, mezzo-soprano

Cornelia: Patricia Bardon / Jill Grove, mezzo-soprano (24th only)

Giulio Cesare: David Daniels, / Lawrence Zazzo, countertenor*

Tolomeo: Lawrence Zazzo / Gerald Thompson, countertenor*

Nireno: Michael Maniaci, soprano

Conductor: Harry Bicket Production: John Copley

Set Designer: John Pascoe Costume Designer: Michael Stennett

6, 10, 13, 17, 21(m), 24*, 27* April 2007

Lincoln Center, New York City, New York

<http://www.lawrencezazzo.com>

<http://www.metoperafamily.org/metopera/home.aspx>

Belshazzar

La Chapelle de Québec

Les Violons du Roy

Conductor: Bernard Labadie

24 March 2007, 8pm

Palais Montcalm, 995, place D'Youville, Québec City, Canada

Subscription : (418) 643-8131 toll-free 1-877-643-8131

26 March 2007, 8pm

Église Saint-Jean-Baptiste, 309, rue Rachel Est, Montréal, Canada

Subscription : (514) 844-2172 toll-free 1-866-844-2172

<http://www.violonsduroy.com>

Orlando

Orlando: David Daniels *Angelica*: Rosemary Joshua

Medoro: Beth Clayton *Dorinda*: Olga Pasichnyk

Zoroastro: Alastair Miles

Bayerische Staatsorchester

Music Direction: Ivor Bolton

Stage Direction: David Alden

Scenery: Paul Steinberg

Costumes: Buki Shiff

Lighting: Pat Collins

12, 16, 20, 29 January 2007

1, 4 February 2007

22, 25 July 2007

Bayerischen Staatsoper, Munich, Germany

<http://www.bayerische.staatsoper.de>

2007 Karlsruhe Handel Festival February-March 2007

<http://www1.karlsruhe.de/Kultur/Haendel/fest.html>

Ariodante

La resurrezione

Chor der Ludwigsburger Schlossfestspiele

Deutsche Händel-Solisten

Conductor Michael Hofstetter

Producer Peer Boysen

Sets, Costumes Peer Boysen

Chorus master Jan Hoffmann

18, 23 (premiere), 25, 27 February 2007

2, 4 March 2007

Großes Haus, Badisches Staatstheater, Karlsruhe, Germany

<http://www.staatstheater.karlsruhe.de>

Agrippina

Conductor: Bernhard Klebel

Producer: Peter Pawlik

Sets, Costumes: Cordelia Matthes

Lighting: Harry Michlits

1 (premiere), 3, 6, 8, 10, 13, 15, 17, 20, 22, 24, 27 February 2007

Wiener Kammeroper, Vienna, Austria

<http://www.wienerkammeroper.at>

Agrippina

- Production of the Théâtre Royal de la Monnaie in Brussels.

English National Opera

Agrippina: Sarah Connolly *Poppea*: Lucy Crowe

Nerone: Christine Rice *Narciso*: Stephen Wallace

Ottone: Reno Troilus *Claudio*: Brindley Sherratt

Pallas: Henry Waddington *Lesbo*: Richard Stuart

Conductor: Daniel Reuss

Director: David McVicar

Associate Director: Lee Blakeley

Designer: John McFarlane

6:00 PM: Organ Recital, Eric Plutz, University Organist,
University Chapel

7:30 PM" Conference Dinner, Chancellor Green

Saturday, April 21

Morning:

8:45-9:15 AM: Breakfast, Lobby, Taplin Auditorium, Fine Hall

9:15-12:00 AM: Paper Session 2, Taplin Auditorium, Fine Hall

12:00-1:30 PM Lunch, Brush Gallery

Afternoon and Evening:

1:30-3:00 PM: Paper Session or Panel

3:30-4:00 PM: Membership meeting, American Handel Society, Taplin Auditorium

4:00-5:00 PM: Howard Serwer Lecture, Andrew Porter, Location TBA

5:00-6:45 PM: Dinner Break

7:00 PM: Pre-concert talk, *Hercules*, David Ross Hurley

8:00 PM: Festival Performance: Handel, *Hercules*, Princeton University Glee Club, Richard Tang Yuk, conductor, Richardson Auditorium in Alexander Hall

HANDEL-L

HANDEL-L is a discussion list open to everybody wishing to discuss the music, life and times of George Frideric Handel and his contemporaries. Subscribers are welcome to initiate or respond to a wide variety of topics. "Lurkers" are welcome to monitor proceedings anonymously.

All Handel enthusiasts, at any level of specialisation, are encouraged to provide reviews and feedback concerning recordings, opera productions, concerts, and literature. HANDEL-L combines this appreciation of Handel's music with comments, short reports, and discussion from scholars, performers, and journalists who maintain a serious interest in the composer and his world: the discussion list is a valuable source for breaking the latest Handel news around the world.

To join HANDEL-L visit

<http://groups.yahoo.com/group/handel-l/>

describe some of the circumstances surrounding the premiere of Bononcini's *Astianatte*, the first run of Handel's *Admeto* and the emergency revival of his *Ottone* in those months. They also describe one of the first performances by the German flutist Johann Joachim Quantz in London. These two letters are quoted by Elizabeth Gibson in *The Royal Academy of Music (1719-1728): the Institution and its Directors* (New York: Garland, 1989).

Several other letters cited by Hughes also contain references to Handel or his compositions, but seem to have been largely overlooked in the Handel literature. They are reprinted here with annotations that augment the information provided by Hughes.

On February 14, 1733/34 Dr. William Cooper wrote to Sir Henry Ellison at Gateshead Park near Newcastle. Dr. Cooper had traveled to London from Newcastle with a young patient, and reported that he was happily confused by the metropolis: "I was most rapturously entertained at the Opera in the Hay market last Tuesday. Carestini who never appear'd before this winter is allow'd by all the judges to exceed Senisino so much that no comparison can be made between them. I have not as yet heard Senisino and when I do they are both so excellent in their way that my opinion could go for very little tho I assure you Carestini warm'd me in such a manner as I had little imagination of." (Ellison MSS, Accession 3419, Bundle A 51/22)

The opera he attended on Tuesday, February 12, 1734 at the King's Theatre was Handel's *Arianna in Creta*, which had premiered on January 26 and was to run for 14 performances. Also in attendance that night were the King and Queen, the Prince of Wales, and the three eldest Princesses. Colman's *Opera Register* described the work as "Ariadne in Crete a new Opera & very good & perform'd very often – Sigr Carestino sung surprisingly well: a new Eunuch – many times perform'd." *Arianna in Creta* was Handel's first new opera in his initial season of competition with the Opera of the Nobility, having been preceded by the pasticcios *Semiramide riconosciuta*, *Caio Fabricio*, and *Arbace* as well as a revival of *Ottone* with Strada and Carestini in the roles created by Cuzzoni and Senesino. The latter two singers were currently engaged by the Opera of the Nobility at the Little Theatre in the Haymarket in performances of Nicola Porpora's *Arianna in Nasso* which had opened their season on December 29, 1733.

On November 27, 1735 Sir Henry Liddell wrote from London to Sir Henry Ellison at Ravenscroft Castle: "Dear Sr. We got safe to town last mond: night after a most delightful journey & ye Weather so good yt We rode above half ye: way up – I am yet so much a stranger here yt I cannot pretend to give you any acct how things are going on, or who & who are together. Veracini gave us a new Opera last Tuesday which will not do, & I doubt we are in a bad way for ys winter, for Hendel is proud & saucy, & without him nothing can be done for us yt is good – They have a new performer from la Pietà at Venice who sings with good judgment & a very tolerable voice for a second." (Ellison MSS, Accession 3419, Bundle A 31/8)

Sir Henry followed this with a letter dated December 13, 1735: "The town is very empty & since I have been in it has afforded nothing to encourage me to trouble you with a letter, & now I do it only to beg you will sign the inclosed in the

presence of two witnesses & yn send it me up – I must not let Verracini lye under ye Injustice I have done him, so must acquaint you ye Opera upon hearing pleases very well, & if ye Town were full would be much attended. The only complaint is Farinelli has not so good a part as might be wished, but Senesini shines greatly in it.” (Ellison MSS, Accession 3419, Bundle A 31/9)

These letters refer to the second season of rivalry between Handel and the Opera of the Nobility during which the newer company took possession of the King’s Theatre while Handel moved to Covent Garden. The reference to Handel seems to support the idea that the break with the supporters of the Opera of the Nobility was caused as much by the composer’s attitude and demeanor as by a desire on the part of a portion of the opera public to hear music composed in the newer, lighter Italian style. The opera by Francesco Maria Veracini (1690-1768) was *Adriano in Siria*, which premiered on November 25, 1735 and achieved a run of twenty performances. The *Daily Advertiser* reported the next day that the King and Queen, the Prince of Wales, and the Royal Princesses were in attendance, and that Veracini, who was renowned as a solo violinist, “perform’d the first Fiddle.” The new performer from Venice was apparently Signora Santa Tasco whose stage name was “La Santina.” She appeared in London only this one season, singing the roles of Idalma in *Adriano in Siria* and Ismene in Porpora’s *Mitridate*.

It is interesting that Sir Henry – echoing the opinion of others including Lord Hervey⁴ – found Farinelli’s role of Farnaspe less interesting than the title role composed for Senesino, because the *Daily Advertiser* of December 15, 1735, reported that “The opera of Adriano, now performing with great Applause, particularly for some fine Songs in it, compos’d for Signior Farinello, having been thought by the King to be rather too long, M. Veracini has shorten’d it, and his Majesty has declar’d his Intention of being present at it [on Tuesday, December 16].” It is also interesting that Sir Henry failed to comment on Cuzzoni’s presence in the cast.

Finally, on January 28, 1737/38 Sir Henry Liddell, writing from Brook Street on a subsequent visit to London, informed his friend at Ravenscroft Castle that “Operas are bad, & seem not to be at all the taste of the town, & were it not for the poor Dragon of Wantley, we should be in a very distressed state.” (Ellison MSS, Accession 3419, Bundle A 31/11) Handel’s *Faramondo* had opened at the King’s Theatre on January 3, 1738 under the auspices of the ad hoc company which had succeeded the Opera of the Nobility after its demise in 1737. *Faramondo* was the first opera performed following the closure of the theatres in response to the death of Queen Caroline on November 21, 1737. The *London Daily Post and General Advertiser* reported on January 4, 1738 that “the new Opera of Faramondo was perform’d ... to a splendid Audience, and met with general Applause. It being the first Time of Mr Handel’s Appearance this Season, he was honour’d with extraordinary and repeated Signs of Approbation.” However, despite the presence of Caffaralli, Francescina and Montagnana in the cast, *Faramondo* was performed only six times. It was followed by *La Conquista del Vello D’Oro*, a new opera by Giovanni Battista Pescetti which opened on the night that Sir Henry wrote his letter and also achieved six performances.

By contrast, when the theatres reopened on January 3, 1738 the *Dragon of Wantley* – first performed at the Little Theatre in the Haymarket in May 1737 and revived for the 1737-38 season at Covent Garden – played as an afterpiece to *Macbeth*. It continued as an afterpiece every night, with the exception of January 17 when *Hamlet* was performed, through Saturday, February 11. On January 19 Lord Wentworth wrote to the Earl of Strafford: “We was at Covent Garden Play House last night, my mother was so good as to treat us with it, and Dragon of Wantcliff was the farce. I like it vastly and the musick is excessive pretty, and tho it is a burlesque on the operas yet Mr Handel owns he thinks the tunes very well composed [by John Frederick Lampe] ... and it has been acted 36 times already and they are always pretty full. The poor operas I doubt go on but badly, for tho every body praises both Caffarielli and the opera yet is has never been full, and if it is not now at first it will be very empty towards the latter end of the winter.”⁵

An examination of the Cotesworth-Ellison manuscripts in the Tyne and Wear Archive Services has failed to turn up any additional references to Handel or his music. From what survives it is clear that these visitors to London sent back to their friends and families in Newcastle not coals but rather accounts of their own encounters with the musical riches of the great city and the gossip that surrounded them.

— Graydon Beeks

¹ When Hughes viewed this correspondence it was housed in the Public Library, Shipcote, Gateshead. It has subsequently been moved to the Tyne and Wear Archive Services, Blandford Building, Blandford Square, Newcastle where I reexamined it this past June.

² According to Hughes Hassell “was on intimate terms with the leading musical celebrities of the day and collected and published opera himself. He eventually married the sister of a member of the club, Miss Betty Ord of Newcastle.” (p. 384).

³ On November 3, 1730 Henry T. Carr wrote from London to his brother-in-law Henry Ellison at Hebburn Hall about what is presumably the same musical club: “I went last Night to the Crown and our Consort is much better than ever it was. We have hired indeed three or four Masters (Festin plays our first Fiddle) but could make up a good Consort without them, for we have got a new Gentleman performer upon the violin who is reckon’d a better hand than Needler, and three or four of the Performers who were of their party last winter have now joined us, and some more of them will do the same.” (Ellison MSS, Accession 3419, Bundle A.26/6) Michael Christian Festing (1705-1752) was a violinist and composer who was particularly involved with amateur musical societies. Henry Needler (d. 1760) was an amateur violinist and music copyist who was primarily associated with the Academy of Ancient Music from 1728 until his death. It is not clear whether “their party” refers to the Academy of Ancient Music or to one of the other London musical clubs.

⁴ In a letter of November 25, 1735 to Charlotte Digby, Lord Hervey described the same performance of Veracini’s opera, which he thought a poor piece of work, and opined that “the least bad part is Senesino’s.” *Händel-Handbuch*, iv, p.258.

⁵ *Wentworth Papers*, p. 539, quoted in *The London Stage*, pt. 3, 1729-1747, p. 696.

Lighting Designer: Paule Constable

Choreographer: Andrew George

5 February 2007, 6:30pm

8 February 2007, 6:30pm

10 February 2007, 5:30pm

15 February 2007, 6:30pm

17 February 2007, 5:30pm

21 February 2007, 6:30pm

23 February 2007, 6:30pm

1 March 2007, 6:30pm

3 March 2007, 5:30pm

London Coliseum (near Covent Garden), UK

Pre-performance talks by Mary Beard and Jonathan Keates: February 8 and February 10 <http://www.eno.org>

Concerti grossi & opera arias:

'Empio dirò tu sei', from *Giulio Cesare*

'Aure deh per pietà', from *Giulio Cesare*

'Cara sposa', from *Rinaldo*

'Venti turbini', from *Rinaldo*

'Dopo notte', from *Ariodante*

'Where shall I fly', from *Hercules*

'Ombra mai fù', from *Serse* (Xerxes)

Sonia Prina, contralto

Ensemble Matheus

Director: Jean-Christophe Spinosi

7 February 2007, 8:30pm

La Chapelle de la Trinité - Lyon <http://www.lachapelle-lyon.org>

9 February 2007, 8pm

Opéra Lausanne, Switzerland <http://www.opera-lausanne.ch>

Handel: Concerto in A major for organ Op.7 No.2

Wassenaer: Concerto Armonico No.1 in G major

Handel: Concerto in F major for organ No.13 'The Cuckoo and the Nightingale' HWV295

Handel: Concerto in D minor for organ Op.7 No.4

Handel: Concerto Grosso in A minor Op.6 No.4 HWV322

Handel: Concerto Grosso in B flat major Op.3 No.2 HWV313

Academy of Ancient Music

Director & harpsichord: Richard Egarr

9 February 2007, 8:15pm

Muziekcentrum Vredenburg, Utrecht, The Netherlands

<http://www.vredenburg.nl> <http://www.aam.co.uk>

Monteverdi: Pur ti miro from *L'incoronazione di Poppea*

Dowland: Can she excuse my wrongs

Ford: Since first I saw your face

Handel: Welcome as the dawn of day (*Solomon*); Where'er you walk (*Semele*); Shepherd, what art thou pursuing? (*Acis and Galatea*)

Berkeley: Touch Light

Coward: Collection of songs

James Gilchrist, tenor

Gillian Keith, soprano

Iestyn Davies, countertenor

The King's Consort

Robert King, chamber organ, harpsichord

14 February 2007, 7:30pm

Wigmore Hall, London, UK

<http://www.tkcworld.com> <http://www.wigmore-hall.org.uk>

Riccardo Primo (concert version)

Riccardo Primo: Lawrence Zazzo, countertenor

Costanza: Nuria Rial, soprano

Pulcheria: Geraldine McGreevy, soprano

Oronte: Tim Mead, countertenor

Isacio: Andrew Foster-Williams, bass

Berardo: James Gilchrist, tenor

Kammerorchester Basel (on period instruments)

Music Director: Paul Goodwin

15 February 2007, 7pm

Martinskirche, Basel, Switzerland

17 February 2007

Théâtre des Champs-Élysées, Paris, France

<http://www.theatrechampselysees.fr>

9 March 2007, 8pm

Grand Théâtre, Geneva, Switzerland <http://www.geneveopera.ch>

2 June 2007

Halle Händelfestspiele

13 July 2007

Montpellier <http://www.kammerorchesterbasel.com>

Handel: Motet "Silete venti" (HWV 242)

Handel: Italian arias from the operas *Alcina*, *Giulio Cesare* and *Rodelinda*

Handel: Organ concertos, Op.7

Lorna Anderson, soprano

Academy of Ancient Music

Director & keyboard: Richard Egarr

19 February 2007, 7:30pm

West Road Concert Hall, Cambridge, UK <http://www.westroad.org>

21 February 2007, 7:30pm

Wigmore Hall, London, UK

<http://www.wigmore-hall.org.uk> <http://www.aam.co.uk>

- Free pre-concert talk at 6:30pm given by Richard Egarr

Admeto, Re di Tessaglia

Matthias Rexroth, countertenor

Händelfestspielorchester des OPERNHAUSES HALLE

Conductor: Howard Arman

Producer: Axel Köhler

Sets, Costumes: Roland Aeschlimann

23 February 2007

10 March 2007

Opernhaus Halle, Germany <http://www.opernhaus-halle.de>

Orlando

Orlando: Bejun Mehta, countertenor

Angelica: Rosemary Joshua, soprano

Medora: Anna Bonitatibus, mezzo-soprano

Dorinda: Camilla Tilling, soprano

Zoroastro: Kyle Ketelsen, bass-baritone

Orchestra of the Age of Enlightenment

Music Director: Charles Mackerras

Stage Director: Francisco Negrin

26 February 2007, 7pm

1 March 2007, 7pm

3 March 2007, 6:30pm

7, 9, 13 March 2007, 7pm

Royal Opera House, Covent Garden, London, UK

<http://info.royaloperahouse.org> <http://www.oac.co.uk>

Giulio Cesare in Egitto

Opéra national de Nancy et de Lorraine

Giulio Cesare: Marie-Nicole Lemieux Cleopatra: Ingrid Perruche

Cornelia: Elodie Méchain Sesto: Stéphanie d'Oustrac

Tolomeo: Philippe Jaroussky Achilles: Riccardo Novano

Kenneth Montgomery, conductor

Yannis Kokkos, director

2, 4, 6, 8, 10 March 2007

Nancy, France

<http://www.ot-nancy.fr/index.php>

<http://www.mairie-nancy.fr/loisirs/spectacles/html/opera.php>

Alcina

Orchestre du Conservatoire de Paris

Solistes du département des disciplines vocales

Junior Ballet du Conservatoire de Paris

Nicolas de Figueiredo, direction

Emmanuelle Cordoliani, scenery

Victor Duclos, choreography

5 March 2007, 7pm

10 March 2007, 11am

12, 13 March 2007, 7pm

Cité de la musique, Paris, France <http://www.cite-musique.fr>

Ariodante

- Coproduction Théâtre des Champs-Élysées / Theater an der Wien

Ariodante: Angelika Kirchschrager Ginevra: Danielle de Niese

Il Re: Ildebrando D'Arcangelo Lurcanio: Topi Lehtipuu

Dalinda: Sandrine Piau Polinesso: Vivica Genaux

Les Talens Lyriques

Christophe Rousset, music director

Lukas Hemleb, stage director

14, 16, 20, 22 March 2007, 7:30pm

18 March 2006, 5pm

Théâtre des Champs-Élysées, Paris, France

<http://www.theatrechampselysees.fr>

27 March 2007, 7pm

Barbican Hall, London, UK <http://www.barbican.org.uk>

29 March 2007

Teatro Real, Madrid, Spain

<http://www.teatro-real.com> <http://www2.lestalenslyriques.com>

HANDEL PREMIERE IN MUNICH

Rarely do musicological events become musical events of importance, yet such was the case with the modern premiere of Handel's cantata, "Crudel tiranno Amor." Accolades should go to the Bavarian State Library and music department head, Dr. Hartmut Schaefer, for planning what appears to be the first public performance of Handel's work (the likely first performance in 1738 was for a private aristocratic audience). Dr. Schaefer not only managed to have the concert take place in the newly restored chapel of the Bavarian Kings (Allerheiligen Hofkirche) with its splendid acoustics, he also secured the timely publication of the facsimile edition and the first printed edition of the score, as well as a live broadcast of the concert (via the "Bayern vier Klassik" channel of the Bavarian Broadcasting Network) and professional takes for CD release. The audience of about 500 listeners benefited from commentary offered Dr. Rolf Griebel, Director of the Bavarian State Library and musicologist Prof. Dr. Martin Staehlin.

Edgar Krapp, Professor of Organ at the Munich Hochschule für Musik, onetime successor to Helmuth Walcha in Frankfurt and famous for an important Handel recording on LP, brought us close to the spirit of the cantata. His virtuosic performance of the Suite No. 7 in G minor (HWV 432) culminated in an ecstatic rendition of the final "Passacaille." Most fascinating were his elaborate changes of manuals. Krapp played on his own harpsichord, an instrument built by Kurt Wittmayer (1972) after Jacob and Abraham Kirckman, London 1787. After two fugues for small organ (Truhenorgel by Georg Jahn) from "Six Fugues or Voluntaries for the Organ or Harpsichord" (HWV 605, 609), followed by eighteen intimate miniatures for mechanical organ (HWV 600, 598, 601-603, 587, 604, 473 and 599) we were duly prepared for Handel's "cruel tortures of love."

Sylvia Green Berg gave us an ardent, though somewhat overly dramatic interpretation of the first aria, making more a passionate grand opera scene rather than delicate chamber music. For, in fact, this till now unknown version of cantata HWV 97 was originally written for a concert given by soprano Margherita Durastanti at the King's Theatre at the Haymarket, London on July 5, 1721. That version is scored for two oboes, strings and continuo. When Handel revised the work sixteen years later, the scoring was reduced to soprano and harpsichord.

Handel must have been pleased with these arias, since he used them in *Floridante* in 1722 where they were also sung by Durastanti. For the later cantata version, however, he rewrote the vocal part and added his own continuo realizations for the recitatives, a unique instance in Handel sources. The realization is full and quite free, including numerous doublings of fifths and octaves, evidence of a vital Baroque power as opposed to recent historical performances à la Leonhardt or Rifkin. Edgar Krapp gave it due attention, although the accompanying cello of Wen-Sinn Yang which matched the strong voice of Mrs. Greenberg, sometimes overpowered the harpsichord. In the final aria Mrs. Greenberg achieved a perfect balance between passion and grace when Handel calls for hope of the loving heart in the return of the beloved: "O cara spene del mio diletto, ilcor armante si fida in te..."

According to the recording engineer, the four rehearsal takes were of excellent quality. The CD recording will be released by Oehms Classics GmbH Munich under No. 599 (Orders via fax: 089-4423-9012 or email: ines.thiede@oehmsclassics.de).

— Dr. Klaus P. Richter
(English translation revised, K. Nott)

FROM THE PRESIDENT'S DESK (WINTER 2006)

As we approach the end of December it is natural to look back on the events of the year. As is always the case there have been losses, one of is particularly significant to The American Handel Society. Alfred Mann, who contributed so much to Handel and Bach studies and whose wise counsel was invaluable in the formative years of this society, left a legacy as both a scholar and a performer. I imagine that many Handelians received their introduction to the Chandos Anthems through his recordings of six of them. In my case that introduction led to a study of those works that continues to this day. Alfred died full of years but with his youthful enthusiasm undimmed. Sadly he was unable to complete his latest project – the translation of the correspondence between Clara Schumann and Johannes Brahms into that precise yet elegant English for which he was so admired.

The end of the year is also a time to celebrate achievements, and the grandest achievement of 2006 is undoubtedly the publication by Boydell & Brewer of Winton Dean's long-awaited *Handel's Operas, 1726-1741* almost in time to celebrate the author's 90th birthday this past summer. The companion volume *Handel's Operas: 1704-1726*, which Dean wrote in collaboration with the late J. Merrill Knapp, was published in 1987. Far-sighted members of the society will have requested the new volume as a Christmas present, and I am sure that all of us join in extending congratulations and best wishes to Winton.

The end of one year is also the time to look forward to the next, and I hope the members of the society are looking forward to Handel at Princeton. The tentative program appears elsewhere in this issue of the newsletter and we are all indebted to Wendy Heller and her colleagues at Princeton for organizing what promises to be a splendid sequel to the Maryland Handel Festival, Handel in Iowa, and Handel in Santa Fe. The program committee under the chairmanship of Robert Ketterer is currently evaluating paper proposals, and the final program will be printed in the Spring 2007 issue of the newsletter. Meanwhile, the registration form and information concerning travel and accommodations are available on the festival website (<http://silvertone.princeton.edu/Handelfestival>).

Wishing you all the best in 2007,

— Graydon Beeks

CHARLES FARNCOMBE (1919-2006)

The American Handel Society mourns the passing of Charles Farncombe, founder of the Handel Opera Society (1955) and tireless champion for he music of Handel. Mr. Farncombe died on June 30 at the age of 86.

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

Kenneth Nott, *Editor*
The Hartt School
University of Hartford
200 Bloomfield Avenue
West Hartford, CT 06117-1599
Tel: (860) 768-4895
Fax: (860) 768-4441
E-mail: Nott@hartford.edu

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

The American Handel Society

School of Music, University of Maryland, College Park, Maryland 20742
Telephone (909) 607-3568 email: info@americanhandelsociety.org
www.americanhandelsociety.org

OFFICERS AND DIRECTORS

Graydon Beeks, *President*, Pomona College
Kenneth Nott, *Newsletter Editor*, Hartt School of Music

Robert Ketterer, *Vice President*, University of Iowa
Marjorie Pomeroy, *Secretary/Treasurer*

Roger Freitas, Eastman School of Music
William D. Gudger, The College of Charleston
Ellen T. Harris, Massachusetts Institute of Technology
Wendy Heller, Princeton University
David Hurley, Pittsburg State University, Kansas
Richard G. King, University of Maryland

Lowell Lindgren, Massachusetts Institute of Technology
Nicholas McGegan, Honorary Director, Berkeley, CA
John H. Roberts, University of California, Berkeley
Marty Ronish, National Public Radio, Washington, D.C.
Ellen Rosand, Yale University
*Paul Traver, Honorary Director, University of Maryland

*Founding Member

APPLICATION FOR MEMBERSHIP IN THE AMERICAN HANDEL SOCIETY

Name _____ Date _____

Address _____

City _____ State _____ Zip _____

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

Home address Phone number _____ E-mail address _____

Class of Membership (for current calendar year; otherwise, specify future starting year on lines below)

	\$	£	€		\$	£	€
___ REGULAR	25	15	20	___ SPONSOR.....	65	38	55
___ JOINT.....	30	17	25	___ PATRON.....	130	80	110
(one set of publications)				___ LIFE.....	400	250	320
___ DONOR.....	40	23	34	___ SUBSCRIBER (institutions only)	30	20	24
___ STUDENT/RETIRED.....	15	8.5	8				
___ Membership in the Georg-Friedrich-Händel-Gesellschaft: \$30; students \$13.							
___ Friends of the Handel Institute: £15/\$26; students £5/\$10.							

Those paying in dollars should make their checks payable to THE AMERICAN HANDEL SOCIETY and mail to THE AMERICAN HANDEL SOCIETY, School of Music, University of Maryland, College Park, MD 20742. Those paying in sterling should make their checks payable to THE AMERICAN HANDEL SOCIETY and mail to the society at the above address. Those wishing to pay in € should remit to Dr. Manfred Rätzer, Treasurer, Georg-Friedrich-Händel-Gesellschaft, D-06108 Halle (Saale), Germany, and indicate that the payment is for the account for the AHS.

The American Handel Society

The Hartt School
University of Hartford
200 Bloomfield Avenue
W. Hartford, CT 06117

ISSN 0888-8701
xxi/3