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“TWO ROADS DIVERGED IN A WOOD”: THE RANDALL AND ARNOLD EDITIONS OF HANDEL’S SAUL

Patrick J. Rogers

Thanks to the fine work of recent Hallische Händel-Ausgabe editors and published research by Handel scholars Winton Dean and J. Merrill Knapp, several manuscripts have been identified as Samuel Arnold’s chief sources, or copy-texts, for specific works in his Collected Edition of Handel. They include (some may have been identified more recently): *Agrippina* (B-Lc, MS no. 1042932), *Alceste* (GB-Lcm, MS 251), *Il Pastor Fido* (the revival portion Arnold issued as “Masque,” GB-Lbl, R.M.19.d.11), *Resurrezione* (likely GB-Lfom, acc. no. 540), *Teseo* (GB-Lfom, acc. no. 447), *Water Music* (GB-Lsm, MS), *Wedding Anthem* (likely R.M.19.g.1).

It is noteworthy that none of these are sources for his editions of the English oratorios. Arnold owned manuscript copies of *Messiah* (GB-Ge, MS Euing R.d.20) and *Samson* (GB-Lfom, acc. no. 708), but neither seems to have been used as his principal source. He also owned scribal copies of the following oratorios, but, to the best of my knowledge, no such determination has yet been made: *Athalia*, *Deborah*, *Esther* (an imperfect copy), *Occasional Oratorio*, *Solomon* (probably R.M.18.f.5), and *Il trionfo del Tempo*.¹

The Julian Marshall Collection of manuscripts at the British Library contains a “hybrid score” of *Jephtha*,² in which John Walsh’s printed versions of songs and instrumental movements are combined with professional scribal copies of all the choruses and recitatives. The resulting complete score may or may not have been owned by Arnold, but it was certainly used by him for performance or study. Although Marshall’s own inscription in the score claims that it was used by Arnold for his edition, this seems questionable given major and minor differences that exist between the two in format as well as musical content. Also, we have no way of knowing how long the hybrid score was available to Arnold: it does not appear in the 1803 sale of his library following his death, although a similar hybrid score of *Susanna* does. On balance, if he relied on it at all, it seems more likely that Arnold consulted the manuscript pages of the Marshall score, which were probably copied from R.M.18.f.7 (“Smith” Collection, S5, 1767), rather than Walsh’s portions, issued some forty years before Arnold produced his edition. Perhaps Arnold as editor approached the oratorios differently from his usual practice with other genres. In any case, the precise nature and degree of his dependence on printed sources in the English oratorios has received no detailed treatment.

Too often Arnold’s debt to previously issued printed editions of the oratorios has been assumed or exaggerated by scholars, usually in vague terms and often without any explanatory rationale. This is frequently found, sometimes mitigated or qualified, in Winton Dean’s ground-breaking study of the oratorios. There it is understandable, since so little comprehensive source-critical research on the oratorios

¹ We know that Arnold owned copies of these works because they are listed in *A Catalogue of the . . . Musical Library of the Late Dr. Arnold*, (London, 1803). A digital copy was provided courtesy of Sibley Music Library, Eastman School of Music.

² GB-Lbl Add. MS 31570; this source is not mentioned in the HHA edition. The printed items that were part of Marshall’s Handel collection are now in the National Library of Scotland.

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REPORT FROM HALLE

Graydon Beeks



Amadigi di Gaula, Halle Opera © Anna Kolata

The annual Handel Festival in Halle, Germany, took place this year from May 24 to June 9 with the theme “Oh Là Là! Handel? – French Inspirations.” It included numerous concerts, opera performances, lectures, guided tours, and special exhibitions, and at the center was the two-day scholarly conference sponsored by the Georg-Friedrich-Händel Gesellschaft. There were, as always, too many events for one person to attend them all, and what follows is a review of those I was able to take in during the first week. By the time I left it was clear that this year’s manifestation was a great success, aided by the weather which was on the cool side but only occasionally accompanied by heavy rain.

The festival began on Friday evening with a splendid performance of *Amadigi di Gaula*—an opera with impeccable French antecedents first performed in 1715—by the Halle Opera, which featured excellent singing by a young cast and supportive playing by the Handel Festival Orchestra under the direction of Dani Espasa. Because *Amadigi* requires a cast of only four protagonists, one of whom is killed in the second act and only returns briefly in the third act as a ghost, the demands on the singers are considerable. In the title role, the countertenor Rafal Tomkiewicz was up to the task, excelling in the virtuosic arias required of the hero. As the evil sorceress Melissa, the soprano Franziska Krötenheerdt was in full command of both the dramatic and musical aspects of the role, lacking only an edge to her sound in some of Melissa’s harsher pronouncements. The young soprano Serafina Starke, who portrayed the heroine Oriana, sang superbly. She will in time learn how to project more nuances of character with both

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had been done by the time his book appeared.³ But more recently, the *Cambridge Handel Encyclopedia* also ventured a sweeping statement without any amplification that Arnold's edition is "based on early prints and, to a lesser extent, on manuscript copies and autographs."⁴ The assertion that he mostly based his editions on earlier prints is far from proven, and there is, to my knowledge, no hard evidence that he used Handel's composing scores. To his credit, Arnold was the first editor to publish these works complete: *Agrippina*, *Athalia*, *Giulio Cesare*, *Hercules*, the *Occasional Oratorio*, *Resurrezione*, *Sosarme*, and *Teseo*.⁵ Regrettably, this is seldom mentioned in reference works or general studies of Handel.

The assumption that Arnold was inordinately dependent on previous editions also obscures the fact that, in the oratorio volumes especially, he was in direct competition with scores published earlier, or in some cases, contemporaneously.⁶ As the first editor ever to initiate a complete works project of such magnitude, he had every reason to distinguish his editions from those of his predecessors and current competitors. This he clearly did, most notably by including variant versions, "additional songs," etc., as well as fuller, more practical guidance in the crucial matter of continuo realization.⁷ The rival complete editions of oratorios were issued by John Walsh, the younger, and his successors, William Randall and Henry Wright. In early 1787, the Randall and Wright editions were prominently touted in the London press because they were based on an in-house corpus of "valuable manuscripts, the *only correct one*."⁸ About the same time, Arnold was probably busy obtaining enough subscribers to make his complete edition project financially viable; this was accomplished and in early June 1787, publication of the first installment was announced.

Arnold's edition of *Saul* is a prime example of this *non-reliance*, for better or for worse, on the scores produced by the Walsh successors. He may have consulted Randall's *Saul* edition at some point after the first version of his edition was issued, but he had access to other sources—manuscript score(s), possibly parts—that were given higher priority. Perhaps he tapped into an alternative line of text transmission, at variance with Randall's sources. This report cannot attempt to suggest what Arnold's principal source was for *Saul*, only to demonstrate that it is highly unlikely that the Randall edition was Arnold's copy-text, dominant source, or even a possible starting point.

Admittedly, on the surface it seems natural to conclude that the Randall edition was Arnold's starting point.⁹ The musical numbers listed in the two tables of contents are, for all intents and purposes, identical, except for the trombone parts: Randall separates them from all other vocal and instrumental parts, creating a kind of "trombone-only score," which is placed after the concluding chorus and before the Appendix. In contrast, all of Arnold's trombone parts are in the full score. A detailed comparison of the trombone parts in the two editions reveals some striking differences in acts 2 and 3: Arnold's trombones are tacet in two instrumental movements (nos. 65 and 74); and they play five measures less in the final chorus, "Gird on thy Sword" (resting on mm. 92 and 107–10). In addition, there are two minor variants involving pitches in the second trombone part of the Symphony in act 2, scene 5 (no. 58, mm. 15 and 16). If Randall's edition was his principal source,

Arnold could hardly have simply neglected to include, or chosen not to include, so much music for the trombones, a timbre that adds so much power and grandeur to the work. This inconceivable scenario would involve some sort of serious incompetence, or at least indifference, at different stages of production.

One variant in the final chorus, involving all three trombone parts, is so odd that it could hardly be a copying or engraving blunder. In Arnold, after playing continuously for several measures, the trombones abruptly rest for one measure (m. 92), just before a sustained tonic chord that closes a long section. This must reflect some anomaly in Arnold's source. We know from the 1803 auction of Arnold's library that he owned a set of vocal and instrumental parts for *Saul*, along with Harrison's short score version and Walsh's collection of excerpts.¹⁰ Perhaps Arnold merely grafted the trombone parts from his own set, or from another source, onto Randall's version?

This would be plausible, were it not for the existence of a rare copy of the first state of Arnold's *Saul* edition, preserved in the Huntington Library.¹¹ This version lacks the fourth movement of the opening Symphony, a movement which Randall includes. It seems unlikely that Arnold would use Randall's edition as a basis and yet neglect to include an entire movement. The Huntington copy shows no signs of missing a page or being some sort of draft version. In any case, it is part of a set that was intended for the Royal Family, initially becoming part of Queen Charlotte's private library. To date, I have located no other extant copies of this first state of Arnold's *Saul*.¹²

Later issues of the edition rectified the problem by including the missing movement, but without recourse to an addendum or altering pagination. To accommodate the additional music and place it at the end of the Symphony, the first eleven measures of the missing movement were added at the bottom of page 15; fortunately, enough blank space was available on the plate. The following page was a greater challenge and required a total re-engraving of that plate: some forty-five measures of the Minuetto (scored for three-part strings) had to be present along with the first five measures of the opening chorus, "How excellent." Arnold's solution was to compress the chorus's seventeen-part scoring into nine staves for the first five measures, leaving out the staves for voices (see Plate). Arnold did not use this space-saving expedient anywhere else in the edition.

At present, we have no way of determining when the alterations to pages 15 and 16 were made; it may have been as early as two weeks after that portion of the score was first sent to subscribers. Other works, e.g., *Athalia* and *Theodora*, were later offered by Arnold in revised editions, but I have seen no evidence that such a revision of *Saul* was ever advertised as available or even mooted. However, various minor variants exist in the musical text and fascicle numbering of surviving copies, suggesting that some ongoing maintenance and revision was done.

Additionally, the Randall and Arnold versions are at odds regarding how to distribute the inner string part of "Ye men of Judah" (bass aria version with five-part strings). Randall gives it all to the violas, but it is partly notated in the treble clef—an unusual practice in Handel scoring. Arnold divides it between the second violins (treble-clef portions) and the violas (C-clef portions)—when the second violin plays this middle part, violas double the bass; and when the violas play the middle part, all the violins play in unison.

Other variants exist between the two editions. Some of these are mentioned in the Critical Report of Percy Young's 1962 edition for the HHA, including cases where the Arnold reading agrees with the Barrett Lennard MS (Fitzwilliam Museum) and earlier sources, but not with Randall. Arnold is evidently the only source to call the final movement of the opening Symphony a Minuetto. One further difference, not mentioned by Young, occurs in *Saul*'s accompanied recitative in act 3, "The time at length is come." In measure 8, Arnold

10 *Musical Library of the Late Dr. Arnold*, 16–18. Unfortunately, the catalog does not itemize the individual parts included in the set.

11 US-SM rare book 383152, v. 3. Arnold's Collected Edition of Handel was, of course, initially sent to subscribers in bi-weekly installments or fascicles. So, in terms of bibliographic description, it would be more correct to say that the Huntington copy contains the *first state of fasc. 111*, the installment containing the end of the oratorio *Joseph* and the first twenty pages of *Saul*.

12 I'm grateful to librarians at the Foundling Museum, Durham Cathedral, the Royal College of Music, the British Library, and UC Berkeley for answering questions on their copies of Arnold's *Saul* edition. Thomas McGeary, at my request, kindly checked the BL Hirsch copy.

3 Dean (*Handel's Dramatic Oratorios and Masques* [London, 1959], 302) writes: "Arnold's score [of *Saul*] (c. 1792) is based on Randall's."

4 Annette Landgraf and David Vickers, eds., *Cambridge Handel Encyclopedia* (Cambridge, 2009), 207.

5 A definitive roster of Arnold's first editions isn't possible because Wright editions of *Semele* and *The Triumph of Time and Truth* were advertised, but may not have actually appeared: no known copies survive of either. See also n. 6.

6 Both the Arnold and the Wright editions of *Theodora* appeared in 1787; no evidence has surfaced to indicate which actually came first. The two *Solomon* editions were issued within one to two years of each other: Wright (1788/89), Arnold (early 1791).

7 This guidance involves more than figures added to the continuo part. Arnold used some notational refinements that were little used in previous sources: the horizontal line (alone and combined with numbers above or below), cautionary accidentals, and the stroke (a forward slash or backslash *not* applied to a numeral). He also used the marking "tasto solo" more liberally, sometimes applying it only to a portion of a phrase or measure of the bass line.

8 Italics are mine. The quote appeared on the front page of *The World*, February 10, 1787. See also Patrick J. Rogers, "Handel Opera à la Mode," *Göttinger Händel-Beiträge* 20 (2019): 113. The bulk of the MS collection mentioned in this issue of *The World* survives as the Barrett Lennard Collection, Fitzwilliam Museum.

9 Exemplars of Arnold's edition consulted: Bibl. Nat. de France, Univ. of North Texas, Henry E. Huntington Library; Randall's edition: Honnold/Mudd Library (Claremont, CA), Händel-Haus, Halle.

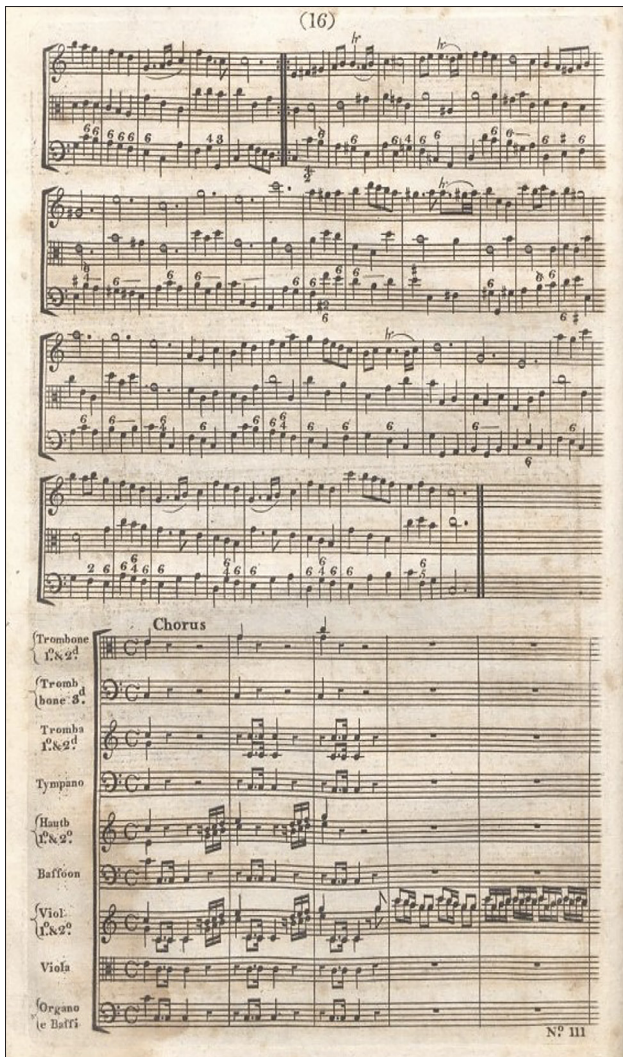


Plate. Arnold's edition of Handel, *Saul: a sacred oratorio* (London, c. 1792), 16, later state.¹³

has the orchestral strings dramatically sounding a diminished seventh chord spelled Db-E-G-Bb and figured 7, which makes sense if one thinks enharmonically (Db=C#). But Randall in the same spot has a milder diminished triad in second inversion: Bb-E-G-Bb; this chord is also figured 7, which is incorrect for the notated pitches. Randall's bass note is probably an engraving error: it should probably be C instead of Bb, in which case the figuring would be correct.

In sum, although Arnold certainly did subscribe to Randall's 1773 edition of *Saul*, as did his friends and associates Theodore Aylward, Jonathan Battishill, William Boyce, and Charles Burney, it seems impossible to regard it as his *Grundvorlage*, textual authority, or primary source for his edition, barring some serious editorial ineptitude or negligence by him, his assistants, and/or his engravers. Interestingly, we have no idea how long the Randall score was in Arnold's possession (it does not appear in the 1803 auction catalog). Arnold may have decided to approach his task completely afresh, only using the reliable scribal copies available to him in the early 1790s. He could also have consulted the libraries and personal recollections of those friends who had performed under Handel, such as Burney and John Beard.¹⁴ He may have felt that the sources he found, along with the set of parts in his library, were a more accurate reflection of Handel's later performances of *Saul* from 1745 onward. Regardless, he certainly had strong incentives to distinguish his version from Randall's as much as possible, without greatly sacrificing the accuracy and completeness promised to his subscribers.

her voice and her face, but she produces a remarkably beautiful sound under complete technical control. The mezzo-soprano Yulia Sokolik was effective in her portrayal of the short-lived Dardano, who begins the opera as Amadigi's companion and then becomes his unsuccessful rival for the love of Oriana.

The staging by Louisa Proske, who as Assistant Intendant and House Director of the Halle Opera was responsible for last year's questionable representation of *Serse*, got off to an unpromising start with a drone taking off and flying over a basic set that resembled nothing so much as a modern data center with banks of computers. However, as the evening went on it became clear that the plot of the opera was being presented in a straightforward and committed manner, blissfully free of added comic elements and gratuitous sex and violence. The magical transformations and effects were cleverly handled through projections, which also conveyed the aura of Melissa's magical kingdom. The six dancers from Das Ballett Halle made a positive contribution and the added dances were not intrusive. The single intermission inserted into the middle of act two was, as always, an unfortunate compromise. In sum, though, this was one of the most successful recent productions of a Handel opera by the Halle Opera.

Saturday morning, the Festival Lecture was given by Stefan Keym, Professor of Musicology and Director of the Institute for Musicology at Leipzig University. His topic was "Italy, England — and France? Handel as Key Figure in European Musical Transfer," and his presentation paved the way for the scholarly conference to come. The lecture was followed by the Membership Meeting of the Händel-Gesellschaft at which I conveyed greetings from the AHS and expressed the hope that some of those in attendance would join us for AHS Boston next February.

On Saturday evening, the Dom was the venue for an outstanding performance of the Cannons version of *Esther* by the English collective Solomon's Knot. The ten young singers, including music director Jonathan Sells, sang from memory and without a conductor in a semi-staged performance that persuasively conveyed the drama. The singing was, with the exception of an occasional bit of ill-considered ornamentation, totally convincing. The orchestra played with enthusiasm and finesse, and the oboe player was truly outstanding; it would have been appropriate to list them by name in the program. The number of performers matched what is known of the forces available at Cannons in 1720 and included the transverse flute that John Roberts noted some years ago had mistakenly been omitted from previous editions. Among the singers, the bass Alex Ashworth, as the villain Haman, stood out. This was truly a highlight of the festival.

On Sunday I heard a very good performance of the oratorio *Athalia* in the Ulrichskirche given by the Leipzig Baroque Orchestra and the MDR Radio Choir under the direction of Philipp Ahmann. The soloists were in full control of their parts, with soprano Anna Dennis convincing in the role of Josabeth. Soprano Marie Lys in the title role excelled musically but could have presented a more nuanced portrait of the increasingly desperate Queen. Instead of the announced boy alto, the role of Joas, the King's son, was sung very well by a young soprano from the chorus who sadly remained anonymous. Given the notoriously tricky acoustics of the venue, the performers established a unified ensemble almost immediately. The addition of a couple of male altos to the chorus might have helped the balance, and I could have done without the guitar in the overture, but overall, the performance validated the stature of a work that is in many ways unique among Handel's oratorios.

Sunday evening in the Chamber Music Hall of Händel-Haus a capacity crowd heard countertenor Lawrence Zazzo and harpsichordist Guillermo Brachetta in a program of Handel cantatas and solo keyboard works by several composers titled "Handel Uncaged." Zazzo is a highly experienced singer of Baroque opera, and his stage presence, while personable and communicative, was perhaps over-projected in such a small room. The highlight of the program was the long cantata cycle *Amore uccellatore*, only recently recognized as a single authentic work by Handel. The story is told from the point of view of a handsome bird who relates the story of his pursuit by five women and Cupid. In a final attempt to escape capture, he loses his tail, thus becoming less beautiful and attractive. A strange piece, but certainly worth hearing.

13 University of North Texas, catalog no. 1373641, <https://digital.library.unt.edu/ark:/67531/metadc11802>, accessed July 12, 2024.

14 See Neil Jenkins, "John Beard: the Voice that Inspired Handel," *Göttinger Händel-Beiträge* 12 (2008): 197–216, as republished in *Handel*, ed. David Vickers (Farnham, 2011).

Monday and Tuesday were occupied with the Scholarly Conference on the subject of “‘Endless Pleasures’: George Frideric Handel and French Music Culture.” Seventeen scholars from Germany, England, France, Italy, and the United States presented papers on topics including the reception of Handel’s music in France in the 19th century, French influence on Handel’s music and Handel himself in Germany, Italy and England, and Handel’s French cantata *Sans y penser*. AHS members Luke Howard and Donald Burrows read papers, the former discussing “Nationalist Implications in 19th-Century French Performances of Handel’s *Messiah*,” and the latter surveying “Handel and France: The View from London.” All the papers will be included in next year’s volume of the *Händel-Jahrbuch*.

On Monday evening I travelled with other audience members to the historic Goethe-Theater in Bad Lauchstädt to hear and see a program created by the choreographer Emanuele Soavi titled “Terpsicore—The Queen Dances!” This was not a success. The first part consisted of *Terpsicore*, which Handel had composed in 1734 as a one-act introduction to the opera *Il pastor fido*. It was designed to feature Marie Sallé and her company of French dancers who illustrated different types of dances. The singing of Coline Dutilleul and Hanna Herfurter as Apollo and Erato was fine, but the modern dance as choreographed by Soavi, though well performed, was curiously lacking in variety. This was followed by a strange short Intermezzo, set in the world of human beings rather than gods and muses, in which two dancers mouthed the words of a mundane conversation previously recorded and played back over the sound system. The longer third section was set in the underworld and consisted of two arias from Handel’s *Alcina* and a duet from Rameau’s *Les Indes galantes*, scattered among instrumental movements by the same composers. Again, the dancing, though skillful, was monochromatic. The singing was excellent, but the playing by the lauten compagney BERLIN under the direction of Wolfgang Katschner was too often unpleasing. Some of this was undoubtedly the result of the harsh acoustics of the theater, which was designed for the spoken word, and the small size of the orchestra pit. These factors render it less than ideal for Handel, but for Rameau’s music, which needs a larger ensemble capable of playing with greater finesse, the results were dire.

For me the other highlight of the festival was a concert performance on Tuesday evening of Handel’s only five-act and thus very French opera *Teseo* from 1713, given in the Freylinghausen-Saal of the Franckesche Stiftungen by the Wrocław Baroque Orchestra under the direction of Józef Thiel and a cast of seven, all of whom were strong singers. The remarkable Honduran soprano Dennis Orellana sang the title role, and was well matched by the French soprano Suzanne Jerosme, in the role of his beloved Agilea. Sonja Runje, a mezzo-soprano with a contralto extension, had no difficulty with coloratura in what is usually a difficult part of the voice as Egeo, King of Athens who also loves Agilea but after many turns of the plot cedes her to Teseo, who turns out to be his long-lost son. And then there is the Sorceress, Medea, to whom King Egeo has been engaged and who is violently upset when he attempts to set her aside. Mezzo-soprano Fanny Lustaud had the range of the role in every respect with a voice that projected the necessary edge without ever becoming ugly. The secondary couple, Agilea’s confidant Clizia and Egeo’s herald Arcane, were effectively portrayed by soprano Johanna Rosa Falkinger and countertenor Franko Klisović. The orchestra played confidently, if a little aggressively at times; the principal oboist, of whom much is demanded, was superb. This was a performance that conveyed the greatness of an early Handel opera that is too little known.

The final concert I attended was a performance on Thursday evening of *Jephtha* in the Ulrichskirche given by the Chœur de Chambre de Namur and Les Talens Lyriques under the direction of Christophe Rousset. Among the soloists, soprano Marie Lys—a last-minute substitution—convincingly transformed herself from the evil Queen Athalia into Jephtha’s innocent daughter Iphis. Sophie Harmsen as her mother Storge projected well in her low-lying role. Countertenor Tim Mead was an ardent Hamor, although his voice seemed a little tired. Tenor Jeremy Ovenden in the title role had the right sort of voice and delivery for the part but his performance was seriously compromised by faulty intonation. Fortunately, he redeemed himself with a moving performance of “Waft her, angels.” The role of the Angel was sung sweetly by yet another anonymous soprano from the chorus. The chorus itself made a good sound, but it was difficult to catch the words. This may, however, have been caused by the problematic acoustics of

the hall rather than poor diction. The orchestra generally played well, although the lower instruments were surprisingly unimaginative in their interpretation of the bass line. I had the feeling that Maestro Rousset, who clearly had the measure of the music, began a number of movements with a tempo that was just marginally too fast, only to have it settle back into a more comfortable pace. After the performance, Rousset was awarded the Handel Prize of the City of Halle in recognition of his service to Handel’s music.

I was sorry to have missed the Festkonzert by Magdalena Kožená and the La Cetra Barockorchester Basel in which she sang arias from *Alcina* interspersed with instrumental music by Corelli, Alessandro Marcello, and Veracini, as well as the concert by soprano Sophie Junker which featured music written for Elizabeth Duparc (known as “La Francesina”), Handel’s prima donna in his later years. There was also a performance of *Messiah* in its 1742 Dublin version, a concert performance of *Tolomeo* featuring Franco Fagioli in the title role, and a number of other concerts of varying sizes and shapes, the most appealing to me being a performance of *La Resurrezione* in the Imperial Cathedral at Merseburg, which was a new venue for the festival.



Christophe Rousset receiving the 2024 Handel Prize © Thomas Ziegler

Overall, the 2024 Handel Festival was a success. My one complaint is that the printed programs were prone to mistakes and even more often lacked useful information, such as the names of orchestra members and biographies of some principal soloists. The latter problem was most likely caused by performers and/or their agents failing to provide material in a timely manner. These mistakes and omissions were not crucial to the enjoyment of the music, but were unfortunate, nonetheless.

Next year’s Handel Festival will return to its earlier ten-day format, taking place from June 6–15, 2025. The theme will be “A Fresh Wind: The Young Handel in Italy” and highlights will include staged performances of Handel’s *Agrippina* and Keiser’s *Octavia*, together with concert performances of Handel’s *Poro*, *Israel in Egypt*, and *Messiah* as well as Alessandro Scarlatti’s *La Santissima Annunziata*. There will also be the opportunity to hear *Il convito d’Alessandro*, an Italian-texted version of *Alexander’s Feast* as performed in Florence in 1768, and the musical sources for *Israel in Egypt*. Tickets will be available for purchase beginning in November 2024.

RECENT PUBLICATIONS

Lee, Jonathan Rhodes. Review of *A Poetics of Handel’s Operas*, by Nathan Link (New York: Oxford University Press, 2023). *Journal of the American Musicological Society* 77, no. 1 (2024): 247–50.

Willner, Channan. “On Hemiolic Resonance” (2024), <http://www.channanwillner.com/online.htm>.

2025 AMERICAN HANDEL SOCIETY CONFERENCE INFORMATION

February 6–9, 2025 | Boston, Massachusetts

Join us in Boston for an enriching experience at the American Handel Society's biennial conference! The event promises stimulating papers and discussions, engaging performances, and a wonderful opportunity to connect with Handelians from around the world.

PRELIMINARY SCHEDULE

Thursday, February 6 | College Club of Boston
Welcome Reception

Howard Serwer Memorial Lecture

Friday, February 7 | Concert Hall, MIT New Music Building
Morning Paper Session

Afternoon Paper Session

Concert—*Love, Handel*, Handel + Haydn Society

Saturday, February 8 | College Club of Boston
Morning Paper Session

Afternoon Paper Session

Concert—Francesco Corti, Boston Early Music Festival

Sunday, February 9 | College Club of Boston
Morning Paper Session

REGISTRATION

- **Cost:** \$190
 - Includes opening reception with champagne and hors d'oeuvres, breakfasts, snacks, and bus transportation between The Colonnade and MIT on Friday.
 - Single-day and student rates will be available.
- Registration opens **October 1, 2024**. For updates see, <https://www.americanhandelsociety.org>.

HOTEL ACCOMMODATION

The Colonnade Boston, <https://www.colonnadehotel.com>



Address: 120 Huntington Avenue
Phone: +1 617-424-7000
Special Group Rate: \$189/night for a single or a double (available until January 15, 2025)

Booking: Block code will be sent upon registration.

Location: Centrally located in the iconic Back Bay neighborhood, within a 20-minute walk to all conference venues (except MIT, for which transportation will be provided).

Nearby Attractions: Prudential Center, Copley Square, Newbury Street, Boston Public Library, Museum of Fine Arts, and Symphony Hall.

Transportation options to The Colonnade from Logan International Airport (BOS):

- The **T** (subway): take the **Blue Line** from Airport Station to Government Center, **transfer to Green "E" Line** towards Heath Street, get off at the Prudential stop, exit to the right, and you'll see the hotel entrance. <https://www.mbta.com/schedules/subway>
- **Logan Express** to Back Bay and walk about 10 minutes to the hotel. <https://www.massport.com/logan-airport/getting-to-logan/logan-express>
- **Uber/Lyft/Taxi**

CONFERENCE VENUES

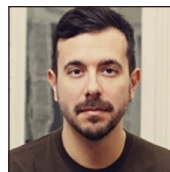
College Club of Boston, 44 Commonwealth Avenue, <https://thecollegeclubofboston.com>

Concert Hall, New Music Building at Massachusetts Institute of Technology

CONCERTS (Note: tickets must be purchased separately through the respective websites. Use **code** sent to attendees upon registration.)



Friday, February 7—*Love, Handel* with Joëlle Harvey (soprano) and the Handel + Haydn Society Orchestra, conducted by Jonathan Cohen, performing Handel's Cantatas, *Il delirio amoroso* and *Tra le fiamme*, and *Concerto Grosso*, Op. 6, no. 1. **Location:** Jordan Hall, New England Conservatory (30 Gainsborough Street) at 7:30 pm. <https://handelandhaydn.org/concerts/2024-25/love-handel>



Saturday, February 8—Francesco Corti, harpsichord and organ, performing a solo work for harpsichord, and joining the BEMF Chamber Ensemble and director Robert Mealy to present two Organ Concertos by Handel, Op. 4, nos. 1 and 4. **Location:** First Lutheran Church, Boston (299 Berkeley Street) at 8 pm. <https://bemf.org/concert-season/francesco-corti>

HOWARD SERWER MEMORIAL LECTURE

Thursday, February 6 | College Club of Boston



Ayana Smith is professor and chair of the Musicology Department at Indiana University's Jacobs School of Music. She is a specialist in both Italian baroque opera and in African American music. She is the author of two books: *Dreaming with Open Eyes: Opera, Aesthetics, and Perception in Arcadian Rome* (2019) and *Inclusive Music Histories: Leading Change through Research and Pedagogy* (2024). Her Serwer Lecture will discuss Handel's sonic representations of visual disturbances, with the title: "Deathly Images: Discourses of Sight and Sound in Handel's London Operas."

CALL FOR APPLICATIONS: INTERNATIONAL HANDEL RESEARCH PRIZE 2025

In 2025 the George Frideric Handel Society will award its International Handel Research Prize for the seventh time to a young scholar who has completed a research project on the life or work of George Frideric Handel and has presented the results in a formal research document. Research teams also may apply.

The International Handel Research Prize is sponsored by the Foundation of the Saalesparkasse. It is valued at €2000 and entails the presentation of a paper to be read by the prize winner at the scholarly conference to be held during the annual Handel Festival in Halle an der Saale (June 10–11, 2025).

Applications may be submitted by graduates of musicology or related disciplines who have completed their Master's or Doctoral studies (or equivalent research) between 2022 and 2024. Historical-critical editions may also be submitted for the prize. Studies in English or German are accepted.

Applications for the International Handel Research Prize should be sent by **January 31, 2025** (postmarked) to the:

Georg-Friedrich-Händel-Gesellschaft e.V.
Geschäftsstelle Grosse Nikolaistrasse 5
06108 Halle (Saale)
GERMANY

The application must include the scholarly work undertaken (in printed and in electronic form) and be accompanied by a brief curriculum vitae and an account of the applicant's career. Reports can be enclosed.

The prize winner will be selected by a panel from the Foundation of the Saalesparkasse and the George Frideric Handel Society. The prize will be presented in Halle in June 2025, during the scholarly conference of the Halle Handel Festival.

FROM THE PRESIDENT'S DESK

One of the most important activities of the American Handel Society is the sponsorship of a conference in odd-numbered years. These events allow attendees to interact with each other, learn about the latest developments in Handel scholarship through the Howard Serwer Memorial Lecture and the academic paper sessions, and enjoy performances of music by Handel and his contemporaries including the Paul Traver Memorial Concert. The conferences also provide an opportunity for scholars to present their latest work to an interested and educated audiences and receive constructive feedback, something that is a desirable prelude to publication as a journal article or part of a book.

As with all activities undertaken by the Society, these conferences require money, some of which is provided by the dues and donations from our members and the interest earned from our small endowment. Many previous conferences have also received support from host institutions, but as with those in Santa Fe and Seattle, our next conference is being hosted by the Society itself. With any conference, much of the cost needs to be underwritten by the registration fees paid by those in attendance. These sorts of financial arrangements are common to conferences presented by our sister societies, and they always involve a certain degree of risk for the sponsoring group.

I am very much looking forward to AHS Boston in February 2025, and I sense that there is a good deal of excitement about it among the members of the Society. Boston is a very appealing city, and the musical offerings by the Boston Early Music Festival and the Handel + Haydn Society that have been arranged for us are first-rate. However, Boston is also an expensive city and the cost to attendees will be higher than it has been at some recent AHS conferences. The registration fee will likely be higher than in previous years, and, in addition, it will be especially important for the financial health of the Society for attendees to stay at the conference hotel, because the AHS has guaranteed a minimum number of rooms.

I feel certain that the experience will be worth the cost. The Local Arrangements Committee has been hard at work securing appealing venues and exciting musical events. The Program Committee will shortly begin crafting the Conference Program (see the Call for Papers elsewhere in this issue of the *Newsletter*). I hope to see as many of you as possible in Boston next February.

— Graydon Beeks

American Handel Society

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CALL FOR PAPERS:

2025 AMERICAN HANDEL SOCIETY CONFERENCE FEBRUARY 6–9, 2025 BOSTON, MASSACHUSETTS



Image credit: Freepik

The biennial conference of the American Handel Society will take place in Boston, Massachusetts, from February 6–9, 2025. The conference will include academic panels, the Howard Serwer Memorial Lecture given by Dr. Ayana Smith (Professor of Music at Indiana University Bloomington), and performances by Boston's Handel + Haydn Society and the Boston Early Music Festival.

The Society invites submissions of abstracts for papers on any topic connected with Handel's life, his music, his close contemporaries, or the contexts in which his music was composed or performed. Given the setting, the Program Committee would especially welcome papers dealing with the performance, reception, and circulation of Handel's music in Boston, the American colonies and post-revolutionary America, or elsewhere on the American continent. **Abstracts of up to 500 words** should be sent to **Wendy Heller** (wbheller@princeton.edu) by **September 15, 2024**.

CALL FOR PAPERS:

INTERNATIONAL SCHOLARLY CONFERENCE JUNE 10–11, 2025 HALLE (SAALE)

Handel's Italian Texts and His Poets / Free Papers

The Handel Festival 2025 in Halle an der Saale will take place under the motto "Fresh Wind: The Young Handel in Italy." The International Scholarly Conference, held within the framework of the Festival, takes this as its cue to investigate the Italian texts set by Handel (including those of his later career)

and his contacts with Italian literature and poets. In a public round table chaired by Prof. em. Reinhard Strohm (Oxford), questions concerning the critical edition, translation, and digitization of Handel's Italian texts will be investigated and discussed.

We welcome further contributions on these subjects, and on Handel's trips to Italy as well as on the poets and translators with whom he collaborated, also beyond the Italian-language repertory. The conference also invites contributions on other eighteenth-century composers and their librettos and librettists. Finally, there will be scope for free papers, which would present new and recent results from Handel research to a public interested in scholarship.

The organizers invite researchers interested in these subjects to participate in the conference with a 25-minute paper and ask for applications with a subject proposal and an abstract by **October 31, 2024**. Travel and accommodation costs will be covered for the conference days (June 9–12).

Organizers: Georg-Friedrich-Händel-Gesellschaft e.V., Internationale Vereinigung; Martin-Luther-Universität Halle-Wittenberg, Institut für Musik, Medien- und Sprechwissenschaften, Abteilung Musikwissenschaft; Stiftung Händel-Haus Halle.

Contact: Dr. Annette Landgraf, landgraf@musik.uni-halle.de; Prof. Dr. Wolfgang Hirschmann, wolfgang.hirschmann@musik.uni-halle.de; Ulrike Harnisch, gesellschaft@haendel.de.

UPCOMING EVENTS

Handel's *Deidamia*: Myth, Literature, Music

Handel Institute International Study Day

November 28, 2024

10am–5pm

The Foundling Museum, Brunswick Square, London

<https://handelinstitute.org/about/study-days>

2025 American Handel Society Conference

Boston, Massachusetts

February 6–9, 2025

<https://www.americanhandelsociety.org/events>

International Scholarly Conference, Halle (Saale)

"Handel's Italian Texts and His Poets"

June 10–11, 2025

<https://www.haendel.de/scholarly-handel-conference/?lang=en>

Halle Handel Festival

"Fresh Wind: The Young Handel in Italy"

June 6–15, 2025

<https://haendelhaus.de/en/hfs/startseite>

American Handel Society

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