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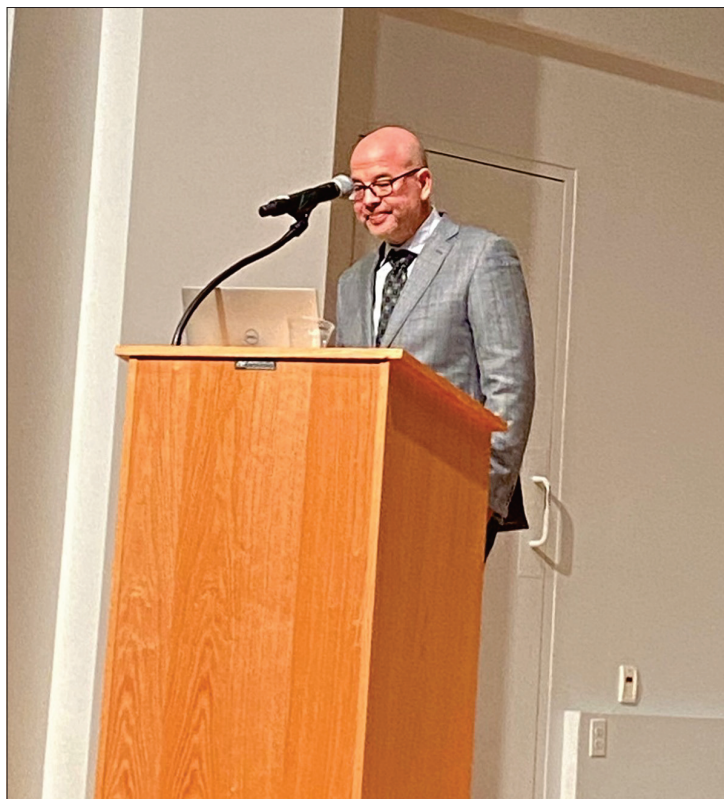
Spring 2023

AMERICAN HANDEL SOCIETY CONFERENCE REVIEW FEBRUARY 2023

Luke Howard

The American Handel Society convened in Bloomington, Indiana, from February 24–26, 2023, hosted by the Musicology Department and the Historical Performance Institute at the Jacobs School of Music at Indiana University. It was a welcome and much-needed return to in-person interaction after a long virtual isolation imposed by the global pandemic. The relief was palpable.

Kicking off the conference on Friday evening, February 24, the Howard Serwer Memorial Lecture was delivered by Nathan Link of Centre College, Kentucky. Link spoke on the distinctions between concepts of “drama” and “narrative” in Handel’s operas. Link’s premise, explored in greater depth in his new monograph, *A Poetics of Handel’s Operas* (Oxford



*Nathan Link delivering the Howard Serwer
Memorial Lecture on February 24, 2023.*

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HANDEL AND THE QUADRO SONATA

Graydon Beeks

Unlike the trio sonata, which was one of the mainstays of the Baroque era, the quadro sonata was less often encountered in its own time and is seldom heard today. In a true quadro sonata, the three obbligato parts are substantially independent of each other and of the continuo bass. They are often written for three treble instruments, but some employ two treble instruments and an obbligato bass.¹ Perhaps the best-known examples of the format are the so-called “Paris Quartets” by Georg Philipp Telemann, which are found in two publications: *Quadri* (Hamburg, 1730) and *Nouveaux quatuors* (Paris, 1738). These are scored for transverse flute, violin, viola da gamba or violoncello, and basso continuo. It is perhaps a little surprising that Telemann’s friend George Frideric Handel seems to have been so little attracted to the genre.

In 2020 two different recordings of a Concerto à 4 in D Minor—scored for transverse flute, violin, obbligato cello, and basso continuo, and attributed to Handel—were released by the ensembles La Rêveuse (Harmonia mundi 905322) and Die Freitagsakademie (Deutsche Harmonia mundi 19439 79273-2). The music is found in a manuscript of a pair of concertos “par le sieur Händel” in the library of Count Schönborn in Wiesentheid, Germany. Both were edited by Fritz Zobeley and published in the series *Antiqua, einer Sammlung alter Musik* as no. 52 in 1935. Zobeley discussed his discovery of the manuscript in an article in the *Händel-Jahrbuch* (1931).²

1 These are not the only possibilities. Telemann composed at least two sonatas for flute, two viola da gambas, and continuo, TWV 43:G10 and 43:G12, and a recently discovered set of quartets by J. J. Quantz is scored for transverse flute, violin, viola da braccia, and continuo; see M. Oleskiewicz, “Quantz’s ‘Quatuors’ and Other Works Newly Discovered,” *Early Music* 31, no. 4 (2003): 484–96, 498–504.

2 Fritz Zobeley, “Werke Händels in der Grafl. von Schönbornischen Musikbibliothek,” *Händel-Jahrbuch* 4 (1931): 98–116.

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