



The first session devoted entirely to music, 'British Music in the Domestic Sphere', featured Jane Girdham (Saginaw Valley State University), me (David Hunter, University of Texas at Austin) and Linda Zionkowski and Miriam Hart (both Ohio University). Girdham's 'Music for Young Ladies' focused on the place of music in girls' education and domestic lives. Drawing on diaries, she showed the range of girls' musical experiences, from being a student of Ignaz Pleyel to another who doubted the propriety of learning music. In 'Musical Uses of the Profits of Slavery: The Beckfords in England and Italy' I opened up a subject not previously addressed by musicologists: how various members of the extended family of Jamaican plantation owners used their vast wealth to build organs (William Sr), hire musicians (William Jr), literally purchase Muzio Clementi (aged 14) from his father in Rome (Peter) and meet with the Mozarts in London and Italy (William of Somerly). Zionkowski and Hart contrasted the use made by Jane Austen of music in her novels with her personal engagement with the art. They pointed to the importance of music to individuals and in the households where it was encouraged, including Austen's, arguing that the endless repetition required for music was akin to the detailed textual revisions of her novels.

The second session on music, 'Rethinking Difference in Eighteenth-Century Music', turned out to be focused on French repertory. Henry Stoll (Harvard University) spoke on 'Peau blanche, masques noir: Musical Theatre, Rousseau and Blackface in Colonial Haiti'. Drawing not only on Jean-Jacques Rousseau but also Franz Fanon, Stoll ably situated the *Jeannot et Thérèse* of Clément (1758) as a parody or 'Negro translation' of Rousseau's *Le Devin du village* (1752), asking how might we approach this proto-blackface theatre piece put on for the delectation of white planters and slave owners. Scott M. Sanders (Dartmouth College) analysed the colonial context, as expressed in the 1771 opéra comique *Zémire et Azor* by André-Ernest-Modeste Grétry and Jean-François Marmontel, in terms of the musical marvellous. He pointed to a meteorological power depicted through bass tremolos and scalar motion, to an amorous power represented through orchestral colour and to a transformative marvellous associated with a shift to triplet rhythms combined with bass tremolos. In 'Rousseau's Singing Savage, Diderot's Human Harpsichord: Listening for (Non)human Agency in the French Enlightenment' Deidre Loughridge (Northeastern University) contrasted the narrowness of Rousseau's view of women and the 'noble savage' with the more accepting views of Denis Diderot, whose daughter had music lessons that helped him construct materialist theories of sentience and intelligence.

Lastly, Joe Lockwood (University of Oxford) explored the topic of 'Loyalism, Patriotism and Performances of Handel's Music in North America, 1770–1787', demonstrating the loyalist affiliation of the performances of Handel oratorios and coronation anthems. His three examples, from New York and Boston, drew on the interpretations of Ruth Smith to show how the performances rejected some of the meanings that Handel's works elicited in their original contexts.

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AMERICAN HANDEL SOCIETY FESTIVAL
 PRINCETON UNIVERSITY, 6–9 APRIL 2017

The American Handel Society holds a festival and international conference every other year, and this was the third to be hosted by Princeton University. As 2017 marked the two hundred and seventy-fifth anniversary of the first performance of *Messiah*, it was no surprise to find that Handel's most famous oratorio featured prominently in the festival. It was in fact the theme of the opening Howard Serwer Memorial Lecture.



Speaking on the subject 'Handel and Messiah: Harmonizing the Bible for the Modern World?', John Butt (University of Glasgow) played with the idea of harmonizing – including harmonizing the Old Testament with the New Testament, the verbal text with the music and the work with the audience – in a discussion of the oratorio that considered subjects as diverse as Handel's education, key relationships in the oratorio and seventeenth- and eighteenth-century ideas of self.

In the Paul Traver Memorial Concert, Butt directed the Princeton University Chamber Choir and the Nassau Sinfonia in a performance of selections from *Messiah*, using Malcolm Bruno's forthcoming edition of the autograph score. Half of these selections were sung in Johann Gottfried Herder's German translation, which was naturally of interest to all members of the audience who knew the English text and understood German.

Of the twenty-one conference papers given, three related directly to *Messiah*. The contrasting natures of these papers reflected a diversity of approaches characteristic not only of the conference but also of Handel scholarship in general. In the first, Fred Fehleisen (The Juilliard School and Mannes College, The New School) presented a quasi-Schenkerian analysis of 'I know that my Redeemer liveth', demonstrating musical connections between that air and other numbers of the oratorio. Luke Howard (Brigham Young University) compared an analysis of over two hundred recordings of *Messiah* with what we know of performance tempos in the nineteenth century, overturning the usual assumptions about performance speeds during the last two centuries, and proving instead that very little has changed. The third paper on *Messiah* was different again: Stephen Nissenbaum (Underhill, Vermont) took a closer look at Charles Jennens's choice of text in the 'Hallelujah' chorus, proposing that Jennens devised the chorus partly as a rejoinder to the coronation anthem *Zadok the Priest*.

Nissenbaum's paper was closely connected to the paper that preceded it, in which Joe Lockwood (University of Oxford) examined the text and music of *Zadok the Priest*, finding it to be consonant with the rest of the 1727 coronation service in the representation of George II. There were many serendipitous links between papers: George II as a latter-day Solomon was mentioned in an intriguing paper given by Ruth Smith (The Handel Institute) on the presence and depiction of priests in Handel's oratorios; and eighteenth-century discussions of 'priestcraft' formed part of my paper (Natassa Varka, University of Cambridge) on Charles Jennens's version of *Joseph and his Brethren*. My focus on the theological and political background of James Miller's libretto complemented the second paper on *Joseph*, in which Jonathan Rhodes Lee (University of Nevada Las Vegas) spoke about the other crucial element of the oratorio, sentimentalism, and employed Miller's sermons to shed further light on the libretto. *Messiah* and *Joseph* were not the only oratorios discussed at the conference: Kenneth Nott (University of Hartford) gave a very well-received paper on *Alexander Balus*, examining Thomas Morell's use of operatic devices in the libretto.

Other musical genres were not neglected: Elizabeth Lyon (Cornell University) took a closer look at Rodelinda's aria 'Ritorna, o caro', using a survey of siciliana arias composed by Handel between 1721 and 1728 to consider the role that the aria plays in Rodelinda's characterization; pasticcios were the subject of a paper by Carlo Lanfossi (University of Pennsylvania), in which he examined *Catone* in relation to pre-Enlightenment discourses on authorship; and Andrés Locatelli (Università di Pavia-Cremona) explored the musical and poetic sources of *No se emenderá jamás*, Handel's Spanish cantata, shedding light on the production and circulation of Spanish music in Rome between the seventeenth and eighteenth centuries.

Just as Handel scholarship is by no means confined to the study of Handel, his works and his librettists, neither were the papers at the conference. Handel's performers had their time under the spotlight, first in a paper given by David Vickers (Royal Northern College of Music), who shed more light on soprano Giulia Frasi's career through an examination of her English-language repertoire. Lawrence Zazzo (Newcastle University) then grappled with the question of who sang the Italian arias in the 1744 revival of *Semele*, proposing new candidates and weighing up the evidence for and against them. Although singers are normally the focus of scholarly attention on Handel's performers, the role of Welsh harpists in London in the 1730s and 1740s was the subject of a compelling paper by Andrew Lawrence-King (The Guildhall School of Music &



Drama and The Royal Danish Academy of Music). And we were reminded of another group of people who played a crucial role in Handel's performances by Donald Burrows (The Open University), who traced the history of scribal identification as it relates to Handel sources. The fact that many of the conference papers relied on the correct identification of copying hands underscored the importance of further work in this area.

In the final sessions the lens was widened chronologically and geographically. Matthew Gardner (Goethe Universität Frankfurt am Main) examined benefit performances of English oratorios between 1732 and the 1770s, exploring the effect of these on the genre as well as more practical aspects of the benefits. Johann Friedrich Reichardt's reports of London performances of Handel's music in 1785 were the focus of a paper by Beverly Jerold (Princeton, New Jersey), which sparked a lively discussion regarding the care that must be taken when handling such documents. Nicholas S. Lockey (The Benjamin School) and John Burkhalter (Princeton University) presented a joint paper dealing with Handel's musical and personal influence on the artistic life of the West Country between 1730 and 1780, using sources as diverse as subscriber lists and manuscript copies of Handel's music. David Hunter (University of Texas at Austin) examined the position of Handel's music in the lives of slave owners in Britain as well as in its Caribbean and North American colonies.

It seems that no Handel conference is complete without a paper relating to borrowing. Minji Kim (Andover, Massachusetts) provided it this time, noting and exploring the relationship between the chorus 'I will sing unto the Lord' in *Israel in Egypt* and the English canon *Non nobis Domine*, and including in her discussion the two Handel choruses which are already known to be borrowed from the canon: 'Blessed be God' in *Let God arise* and 'O Lord in Thee have I trusted' in the *Utrecht Te Deum*. In a similar vein, Randall Scotting (Royal College of Music) traced the history of the aria 'Son qual nave', of subsequent settings of its text and of the virtuosic performing tradition that surrounded it. The theme of borrowings was continued in the second concert of the festival, in which Lawrence Zazzo and Early Music Princeton performed three settings of the text 'Ombra mai fu' (by Cavalli, Bononcini and Handel); their programme also included the cantata *Vedendo Amor*, the aria 'Se in fiorito ameno prato' (*Giulio Cesare*) and Geminiani's cello sonata Op. 5 No. 2.

To write a conference report that details only the speakers and their papers is to tell only part of the story: the conference was greatly enriched by the presence and input of the many (often senior) scholars who did not give papers but who nevertheless contributed a wealth of knowledge and insight to the proceedings. The conference was not only enjoyable, but also heartening, in that it confirmed that Handel scholarship is in fine health. The 2019 American Handel Society Festival will be hosted by the Jacobs School of Music at Indiana University, Bloomington.

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BACH IN THE AGE OF MODERNISM, POSTMODERNISM AND GLOBALIZATION
 UNIVERSITY OF MASSACHUSETTS AMHERST, 21–22 APRIL 2017

In April 2015 the University of Massachusetts Amherst hosted a three-day gala to celebrate the music of J. S. Bach. Bach was in the air that weekend: dozens of performances of large- and small-scale works alike were given both on campus, in performance halls, and off campus, at local churches and business establishments. Part of the weekend was dedicated to scholarly pursuits, as historians and theorists from across the globe descended on Amherst to participate in a symposium on Bach's legacy in the long twentieth century.