

inventiveness in the field of tone colour is always coupled with an effective and brilliant way of developing musical action.

Serocki's *Concerto alla cadenza* was performed at the XIX International Festival of Contemporary Music at Warsaw in 1975 by Czeslaw Palkowski and the National Philharmonic Symphony Orchestra under Andrzej Markowski. (Editor)

A New Look at Handel's Recorder Sonatas

DAVID LASOCKI

II. The Autograph Manuscripts

Introduction

Until the nineteenth century, musicians by and large performed only the music of their own generation. Nowadays musicians perform not only contemporary music but also music written in earlier times, as far back as the Middle Ages, and audiences tend to prefer the music of the eighteenth and nineteenth centuries. This remarkable change in taste took place during the latter part of the nineteenth century and the first half of the twentieth, culminating in our full-scale 'early music revival'.

Handel, at least in print, was an exception to this general trend. A collected edition of his works (not quite complete) was produced by Dr Samuel Arnold between 1787 and 1797. A Handel Society was formed in London in 1843 with the aim of publishing a complete edition to replace Arnold's, but had issued only a relatively small number of volumes when it collapsed five years later. Eventually the Deutsche Händel Gesellschaft, formed in 1856, published a complete edition under the editorship of the pioneer musicologist Friedrich Chrysander¹ between 1858 and 1902 (familiarily known as 'HG'). The music itself, apart from the ever-popular *Messiah*, which was kept in print by Novello's throughout the nineteenth century, received only sporadic performances.

Chrysander issued his edition of Handel's sonatas for a melody instrument and basso continuo in 1870 (HG Vol. XXVII) under the title: XV SOLOS FOR A GERMAN FLUTE, HOBOY, OR VIOLIN WITH A THOROUGH BASS FOR THE HARPSICORD OR BASS VIOLIN Opera Prima. His preface states that: 'Three old editions exist of these works. The first was published about 1724 at Amsterdam, and was soon copied by John Walsh in London, but "more correct", as the title says. The third edition, by Arnold, has also twelve sonatas, but omits two which are in the older editions and gives two new ones in their place'. This is not the place to go into the various problems of publication and attribution connected with all these Handel sonatas; readers who are interested in the subject are referred to an excellent article that Terence Best has published recently.² Suffice it to say that Chrysander had obviously not seen the first edition, but based his own edition on those of Walsh and Arnold, supple-

mented by those autograph manuscripts available to him (British Library: the flute sonata in E minor, Opus 1 No. 1a; the recorder sonata in A minor, Opus 1 No. 4; and the violin sonata in D major, Opus 1 No. 13).

There had in fact been at least five editions during the eighteenth century, of which the first two are significant for our purposes. The first was indeed published in Amsterdam, not in 1724 as Arnold's title page (and following him Chrysander) claims, but probably between 1718 and 1721,³ with the following title: SONATES / POUR UN / TRAVERSIERE / UN / VIOLIN OU HAUTOBOIS / Con Basso Continuo / Composées par / G. F. HANDEL / A AMSTERDAM / CHEZ JEANNE ROGER / No 534. But as Best has explained, 'Despite the Roger imprint, it is clear from the style of the engraving that the edition was prepared by John Walsh of London. Two other editions of Handel's instrumental music were published in the same way at this period – the *Pièces à un & Deux Clavecins* of c. 1719 and the trio sonatas Op. 2, c. 1722. These editions were probably not authorised by the composer, which may explain why the Roger imprint was used'.⁴ Curiously, Walsh sold copies with his label pasted over Roger's imprint.⁵

The title of sonatas 'for a flute, a violin or oboe' is to be understood as meaning not sonatas that can be played on any of these three instruments, but rather a collection comprising flute sonatas, violin sonatas and oboe sonatas. The instrument intended is in fact indicated at the bottom of the first page of each sonata. Interestingly, four of the sonatas (No. 2 in G minor, No. 4 in A minor, No. 7 in C major and No. 11 in F major) turn out to be intended for an instrument not mentioned on the title page, the treble recorder, which is indicated by 'Flauto Solo' (the flute is indicated by 'Traversa Solo'). The omission of the recorder on the title page was probably a tacit admission that the popularity of the instrument among Roger's customers had already declined to the point where her sales of recorder music could be ignored.⁶

In 1732, John Walsh in London, who had in the meantime become Handel's official publisher, produced a second edition under the title: SOLOS / For a / GERMAN FLUTE / a HOBOY or VIOLIN / With a / Thorough Bass for the / HARPSICORD (sic) / or / BASS VIOLIN

Bass for the / HARPSICORD (sic) / or / BASS VIOLIN / Compos'd by / Mr. Handel / . . . / Note: This is more Corect (sic) than the former Edition.⁷ The edition was mainly reprinted from the plates of the Roger edition, although some corrections had indeed been made. A handful of changes were made in the bass figures, slurs, rhythms, notes and tempo markings, usually for the better but occasionally for the worse; a few movements that had been omitted or put in the wrong place were set to rights. Walsh published another printing of this edition c. 1733, adding 'No. 407' to the title page; and in 1734 he began to advertise the collection of sonatas as Opus 1,⁸ which appellation was taken up by Chrysander and has remained with us to the present day.

During the first half of the twentieth century, several editions of the three flute and four recorder sonatas from Opus 1 were published. Often all seven were described as 'flute' sonatas, their editors apparently being ignorant of the distinction between the two instruments that Handel intended. Recorder players in England, however, knew that four of the sonatas were for their instrument because of the edition by Edgar Hunt published by Schotts in London in 1940.⁹

The Discovery of the Manuscripts

In 1948 the situation was radically altered by the publication by the young English harpsichord player and musicologist Thurston Dart of three 'Fitzwilliam Sonatas', as he called them, for treble recorder and basso continuo.¹⁰ The reason for the name was that Handel's autograph manuscripts were discovered in the music collection of the Fitzwilliam Museum in Cambridge. The first sonata, in Bb major, was a new work, unknown from other sources, although, as Dart pointed out, Handel subsequently used all three of its movements in other compositions. The third sonata, in D minor, was a transposition of the well-known flute sonata in B minor, Opus 1 No. 9, shorn of the last two of its seven movements. Dart gave no more details, but elsewhere he claimed that 'The Fitzwilliam autograph of [the flute sonata] (transposed up a third for recorder, which may well have been the work's original form) omits the last two movements of what is already an immensely long sonata'.¹¹ The second sonata, also in D minor, had been 'assembled by the editor from widely scattered copies of its movements' in three of the Fitzwilliam Handel volumes.

Only one of these statements was true – that about the Bb major sonata. If one examines the Fitzwilliam manuscripts one finds that the D minor version of the B minor flute sonata does in fact have all seven of its movements. One wonders why Dart failed to notice the last two. The other D minor sonata is no sonata at all: its first two movements are early versions of the seventh and sixth movements (in that order) of the proper D

minor sonata; its third movement is a minuet found, without indication of instrumentation, in another volume of the manuscripts, and which Dart changed from 6/8 to 3/4 time, presumably in order to be able to write a *double* for it. This curious deception seems to have passed unnoticed until recently.¹²

Dart's discoveries in the Fitzwilliam Museum were not as novel as they may have seemed. For as long ago as 1893, J. A. Fuller-Maitland and A. H. Mann, in their catalogue of the music in the Museum library, drew attention to the presence there of the autograph manuscripts not only of the D minor sonata, but also of the G minor, C major and F major sonatas.¹³ Dart himself later mentioned the G minor and F major autographs, adding, correctly as it turned out, that 'other autographs or good manuscripts may well exist; I have mentioned only those that I happen to have seen'.¹⁴ He presumably missed the autograph of the C major sonata because it lacks the first two pages, thus making it harder to identify.

The autographs of all six of Handel's recorder sonatas had now come to light, one in the British Library and five in the Fitzwilliam Museum. Can there be any doubt that they were intended for the recorder? In the case of the G minor, A minor and F major sonatas there can be none at all: the autographs are clearly marked 'Sonata a Flauto e Cembalo'. Since these three sonatas plus the C major sonata are labelled 'Flauto Solo' in the Roger and Walsh prints, it is reasonable to suppose that the missing title page of the C major sonata would also have mentioned the recorder. The Bb major sonata has no indication of instrumentation; but Dart's attribution to the recorder makes sense on the grounds of the key, range (f' to e'''_b) and tessitura. The D minor sonata again has no indication of instrumentation. However, the early version of its seventh movement is found on a page that begins with the indication 'Sonata a Flauto e Cembalo' and the first two bars of the A minor recorder sonata. The relationship of a minor third between the keys of this version and the B minor flute version is customary for recorder music at this period. The key, range (f' to d''') and tessitura confirm the attribution to the recorder.

Terence Best has recently drawn attention to 'the only important contemporary copy of the sonatas' in the Aylesford Collection¹⁵ in the Manchester Central Library, which contains the ten authentic sonatas from Opus 1 in the hand of the reliable Handel copyist known as S2.¹⁶ Best notes that it was written 'in the early 1730s, and may have been copied before the issue of the Walsh edition of 1732 In some of the sonatas there are differences of detail between the autographs and the Roger and Walsh texts; the Manchester copy sometimes has the autograph readings and sometimes those of Roger, to which it is nearer than to Walsh. This suggests that it was copied, not from the autographs, but from

another manuscript related to that which was used in the preparation of the edition, a manuscript which may have incorporated late corrections by Handel'.¹⁷ The D minor recorder sonata occurs in that key, evidence that this was in fact the original version.

There is another eighteenth-century copyist's manuscript, though not from the Handel circle, of the F major, C major and D minor sonatas in the private collection of Guy Oldham in London.¹⁸ It is fairly close to the Manchester copy but has some autograph readings.

The Manuscripts and Prints Compared

As we have seen, Handel's six recorder sonatas are extant in three different kinds of sources. First, the autograph manuscripts of all six sonatas. Second, the manuscripts of five of them (the Bb major sonata is missing) in the hand of S2, and of three of them in another copyist's hand. Third, the Roger and Walsh prints, again of only five of the sonatas with the D minor sonata in a B minor transposition for the flute. Since the editions of the G minor, C major and F major sonatas (and often too the A minor sonata) available to date have been based only on the eighteenth-century prints, not on the manuscripts, and since so much confusion has surrounded the D minor sonata, what can we learn from a comparison of all the sources?

An examination of the autographs reveals a very significant fact: those of the G minor, A minor, C major and F major sonatas are fair copies, written in a large, bold, neat hand with practically no corrections. This writing was used by Handel c. 1712 and also for fair copies up to about 1720, although he usually used a copyist for such a job from 1717 onwards; the paper suggests a dating of c. 1712.¹⁹ The autographs of the Bb major and D minor sonatas, on the other hand, are written much more sloppily, and the D minor sonata in particular contains many corrections. They are written on some Italian paper, which Handel must have obtained during his travels in Italy from the end of 1706 to the end of 1709. This does not necessarily mean that they were composed in Italy, for works were written as late as 1715 on the same paper. Best dates them c. 1712 again, on the grounds of the writing and the surrounding pieces in this section of the manuscript.²⁰

The first print of the sonatas was published c. 1718-21, presumably after Handel made the fair copy of the G minor, A minor, C major and F major sonatas. Nevertheless, some details in the prints and S2 manuscript of these four sonatas show that they must have been based on earlier versions of the music. Two illustrations will make this clear. First, the fourth movement of the G minor sonata begins in the prints and S2 as shown in Ex. 1, line 2. The autograph, on the other hand, has the reading shown in line 1. When Handel borrowed the

movement for inclusion in later works (the flute sonata in E minor, Opus 1 No. 1a, of c. 1720²¹, the organ concerto Opus 4 No. 3 of c. 1735-36, and the organ concerto Opus 7 No. 5 of c. 1750), he moved the bar-line so that the movement begins on the half-bar, but otherwise followed the autograph of the recorder sonata (line 3).

Ex. 1

Ex. 1 shows three staves of musical notation. The top staff is labeled 'Ms.' and shows a treble clef, common time signature, and a key signature of one flat. It contains a sequence of notes with three circled numbers (1, 2, 3) above specific notes. The middle staff is labeled 'Roger/Walsh S2' and shows a treble clef, common time signature, and a key signature of one flat. It contains a sequence of notes with a circled number (2) above a specific note. The bottom staff is labeled 'Flute Sonata' and shows a treble clef, common time signature, and a key signature of one sharp. It contains a sequence of notes with a circled number (2) above a specific note.

Second, Handel changed the entire F major sonata into an organ concerto around 1735.²² In six significant instances, the prints and S2 on the one hand have different readings from the autograph and organ concerto on the other hand. That the autograph is not only different from but later than the prints and S2 is suggested in one instance on musical grounds: the slides in the autograph and organ concerto at bar 14 of the fourth movement are an ornamented version of the passage found in the prints and S2 (Ex. 2).

Ex. 2

Ex. 2 shows two staves of musical notation. The top staff is labeled 'Ms./Organ Concerto' and shows a treble clef, common time signature, and a key signature of one flat. It contains a sequence of notes with circled numbers (13) and (14) above specific notes. The bottom staff is labeled 'Roger/Walsh S2' and shows a treble clef, common time signature, and a key signature of one flat. It contains a sequence of notes.

Throughout these four sonatas, the manuscripts and prints differ on small points of bass figures (although it usually does not amount to an intended change of harmony; for an exception see Ex. 3), rhythms, ornaments, articulations, tempo markings, time signatures, and even notes. As mentioned above, S2 sometimes follows the autograph and sometimes the Roger or Walsh print; occasionally it has still another reading. Generally the autograph is better endowed with articulation marks (for a few examples see Exx. 4-7) and appoggiaturas than the prints. On the other hand, the prints tend to be marked with more trills (cadential and passing), the only other ornaments indicated (see Exx. 4, 8 and 9).

Ex.3 (G minor sonata, 3rd movement)

Ex. 4 (G minor sonata, 1st movement)

Ex. 5 (G minor sonata, 2nd movement)

Ex. 6 (G minor sonata, 4th movement)

Ex. 7 (C major sonata, 5th movement)

Ex. 8 (A minor sonata, 3rd movement)

Ex. 9 (F major sonata, 1st movement)

These trills could easily have been marked by Handel in his first version and overlooked when he made the fair copies (in any case, he almost never indicated cadential trills, which every performer would have known to add in performance). As Exx. 8 and 9 demonstrate, in making the fair copies he also made changes in rhythm for a number of note-values smaller than the pulses²³, which is probably evidence of the freedom the performer was given at that time to play such note-values with whatever degree of inequality of length he wished. Ex. 10 shows an instance of the (compositional) alteration of pulse notes when Handel used the third movement of the C major sonata again as the third movement of his F major oboe sonata,²⁴ better known in its G major flute version, Opus 1 No. 5.

Ex. 10

To sum up, the chronology of the sources of the G minor, A minor, C major and F major sonatas seems to be as follows. First, Handel composed the original version (Q1) around 1712. Soon after 1712 and probably before 1717, he made a fair copy of the sonatas (M) and in the process recomposed a number of passages. Between 1718 and 1721, Walsh engraved the sonatas without the permission of the composer (thus the Roger imprint), either from Q1 itself or a source very like it (Q2), but making major and minor mistakes, either from carelessness or because they occurred in the

source he used. In the early 1730s, probably by 1732, S2 copied the sonatas, apparently from yet another source (Q3), which incorporated some but not all of the changes made for M. Finally, in 1732, Walsh, now Handel's official publisher, printed a corrected version of the sonatas, either from the same source as previously (but more carefully), or from a different source (Q1 or Q2, or possibly still another source, Q4).

In the case of the Bb major sonata there is only one source – the autograph manuscript. As mentioned above, this is not a fair copy, but rather a first draft, upon which a number of corrections are visible. The corrections are mostly very minor, but a couple in the third movement are worth mentioning. The two sections of the movement both begin with the rhythm ♩ ♪, but thereafter mostly have ♩ ♩ ♩. Presumably thinking that what he first wrote at bar 23 would make too many straight quavers, Handel crossed it out and changed it to the ♩ ♪ rhythm (Ex. 11). Later he reinstated the three quavers on the fourth beat. Towards the end of the first half of the movement (bars 14-15), the deluge of notes is stemmed briefly by four repeated dotted crotchets with articulation strokes over them. Handel at first decided not to repeat this device in the second half of the movement, but later used it after all (Ex. 12).

Ex. 11



Ex. 12



The D minor sonata has many more such changes, a complete discussion of which is prohibited by lack of

space; but I would like to give two small examples. At the end of the first section of the second movement (bars 21-22), Handel originally wrote a phrase that paralleled one earlier in the movement (bars 12-13) but later altered it, no doubt to avoid too much repetition (Ex. 13).



Another alteration to avoid repeating a figure too many times was made in the fifth movement (Ex. 14).

Ex. 14



This sonata presents the most complex problems in establishing the chronology of the sources and the definitive version of the text. There are four kinds of sources: an autograph manuscript (M*) of the sixth and seventh movements only; the autograph manuscript (M) of the whole sonata; manuscripts in the hands of S2 (A) and anonymous; and the Roger (R) and Walsh (W) prints, transposed into B minor for the flute.

As we have seen, M dates from c. 1712. M* is written on the same paper from Handel's early English period that was used for the fair copies of the G minor, A minor, C major and F major sonatas²⁵ and thus at around the same time. On musical grounds, M* seems to be the earliest source. Its version of the 6/8 seventh movement was written first in 3/8. The time signature still reads 3/8, although every second bar-line has been crossed out. All the other versions are in 6/8.

The sixth movement provides a fascinating glimpse of the composer's mind at work. The M* version opens with a gesture that is omitted completely from the other versions. There are many repetitions of the figure marked A in Ex. 15, and there is a rather uninspired episode in the second half of the movement that again utilises figure A (see Ex. 16[i]). In writing M, Handel changed one occurrence of figure A towards the beginning of the movement (bar 5) (see Ex. 15, line 2) and replaced the episode in the second half with a much shorter and more effective one based on a chromatic scale (Ex. 16[ii]).

Ex. 15

Ms. First version

Ms. Second version

Ms. Final version

Roger Walsh/S2

Ex. 16

He then crossed out all the figures in bars 2-5, substituting for two of them figure B, which is a partly ornamented and partly de-ornamented version of figure A (Ex. 15, line 3). The movement as found in A, R and W seems to represent the final stage in the process of composition. In bars 2-5 Handel reinstated figure A but retained figure B, producing the order BABA, which to my mind is the most satisfying solution (Ex. 15, line 4). The autograph reading of the parallel passage in the second half of the movement (bars 13-14) has figures BA, which is changed in the prints and S2 to AA, here sounding quite satisfactory because the figures are in sequence not at the same pitch (Ex. 17).

Apart from demonstrating Handel's compositional skill with somewhat unpromising material, this detective

Ex. 17

Ms.

Roger Walsh/S2

work suggests that for the D minor sonata, unlike the G minor, A minor, C major and F major sonatas, it is the prints and not the autograph manuscript that present his final thoughts. This is confirmed by other points in the sonata, such as the second movement, where the prints have more articulation marks and fewer trills than the autograph, the reverse of the situation with the prints and the fair copies of the first four sonatas (see Ex. 18).

Ex. 18

Ms.

Roger Walsh/S2

To sum up, the chronology of the sources of the D minor sonata seems to be as follows. First, Handel composed versions of the sixth and seventh movements (M*) around 1712. Soon afterwards he composed the whole sonata (M), making a number of alterations in the sixth and seventh movements. Between 1718 and 1721, Walsh engraved the sonata without the permission of the composer, not from M or M* but from another source (P1) which incorporated further alterations by the composer and may have omitted the sixth movement; the transposition to B minor for the flute may also have been found in P1 or may have been made by the pub-

lisher. In the early 1730s, probably by 1732, S2 copied the sonata (A), either from P1 (if that was in D minor) or a similar source P2 (if P1 was in B minor and/or omitted the sixth movement). Finally, in 1732, Walsh printed an allegedly corrected version of the sonata, restoring the sixth movement but making a number of mistakes in re-engraving the plate; his source was either P1 (if that had the sixth movement) or an otherwise identical source (P2 or P3) that did have the sixth movement.

Conclusions

Handel wrote six sonatas for treble recorder and basso continuo: G minor, A minor, C major, F major, Bb major and D minor. All seem to have been composed around 1712. The first four and sixth were published in Amsterdam by Jeanne Roger c. 1718-21 (the sixth transposed into B minor for the flute), although the plates were probably engraved by John Walsh of London, and again in a corrected edition by Walsh in 1732. The autograph manuscripts of all six sonatas are now known to be extant (British Library; Fitzwilliam Museum, Cambridge). Those for the first four sonatas are fair copies and probably represent Handel's final thoughts. Those for the last two sonatas have corrections, and the prints of the D minor sonata seem to give the final version.

(A new edition of all six sonatas, edited by David Lasocki and Walter Bergmann, based for the first time on all the extant manuscripts and prints, will be published by Faber Music, London, in the spring.)

FOOTNOTES

1. It was he who invented the term *Musikwissenschaft*, the German equivalent of the (American) English word 'musicology'.
2. Terence Best, 'Handel's Solo Sonatas', *Music & Letters* LVIII/4 (October 1977), pp. 430-38.
3. William C. Smith in his *Handel: A Descriptive Catalogue of the Early Editions*, 2nd edn. (Oxford: Basil Blackwell, 1970), p. 242, gives the publication date as c. 1722. The evidence of the plate number suggests otherwise, puzzling though it may be in some ways. Estienne Roger's editions were published until the year 1716 without any plate numbers on the title page. In that year, before he died and passed his business on to his daughter, Jeanne, he (or she) gave plate numbers to all his left-over stock in an arbitrary manner. But from 1716 onwards all editions of Estienne Roger, Jeanne Roger (1716-22) and his son-in-law Michel Charles Le Cène (1723-43) were given plate numbers in chronological order, making it possible to date them accurately by this means. Unfortunately, the plate number for the Handel Opus 1 is erroneous: it would correspond to a Le Cène edition of 1727 and did in fact belong to the second volume of Vivaldi's Opus 9 published at that time. Jeanne Roger's editions covered plate numbers 420-95, of which numbers 450, 467-77, 482 and 485 are unaccounted for in Le Cène's cumulative catalogue of 1737. If the Handel edition did have one of these missing plate numbers, it must have been published somewhere between 1718 and 1721, since numbers 420-90 span the period from Septem-

- ber 1716 to 1721, and numbers 491-95 that from 1721 to December 1722, assuming that roughly twelve new editions were issued each year. See François Lesure, *Bibliographie des éditions musicales publiées par Estienne Roger et Michel-Charles Le Cène (Amsterdam, 1696-1743)* (Paris: Société Française de Musicologie/Heugel, 1969), pp. 23, [91] and *passim*. Curiously, none of the Handel volumes engraved by Walsh with a Jeanne Roger title page is mentioned in the Le Cène catalogue of 1737.
4. *Op. cit.*, p. 431.
5. Smith, *loc. cit.*
6. Publication statistics support this thesis. Between 1697 and his death in 1716, Estienne Roger published about 110 editions of music involving the recorder, or roughly six a year, in a fairly steady stream. Jeanne Roger published none in 1716, four in 1717, two in 1718, one in 1719, two in 1720 and none in 1721 or 1722. Le Cène published only three during his whole twenty-year incumbency (one c. 1723-24, one in 1725, and one in 1735). See Lesure, *op. cit.*, *passim*. I shall be elaborating on this thesis in a forthcoming article.
7. It was advertised on *Esther*, published on November 25, 1723. See Smith, *loc. cit.*
8. The designation 'Opera Prima' appears in a Walsh advertisement in *The Country Journal*; or, *The Craftsman*, December 7, 1734 and elsewhere. See Smith, *loc. cit.*
9. Edition Schott 10050.
10. London: Schott (Edition Schott 10062).
11. In his critical review of the Hallische Händel-Ausgabe edition of the Opus 1 flute and recorder sonatas in *Music & Letters* XXXVII (1956), p. 402.
12. The recent edition of this sonata by Klaus Hofmann (Neuhausen-Stuttgart: Hänssler, 1974; HE 11.233) reinstates the last two movements and reproduces the early and flute-sonata versions of the sixth movement in appendices. Hofmann also published the Bb major sonata. Unfortunately he also published a third 'Fitzwilliam-Sonate' for treble recorder in G major, which on the grounds of technique and compass must be for violin, to which instrument it is attributed by Best, *op. cit.*, p. 437.
13. *Catalogue of the Music in the Fitzwilliam Museum* (London: Cambridge University Press, 1893), sections 261 and 263.
14. Dart, *loc. cit.*
15. Winton Dean has written of the Aylesford manuscripts: 'The bulk of the manuscripts originally belonged to Handel's friend Charles Jennens, librettist of *Saul*, *l'Allegro*, *Messiah* and *Belshazzar*, at whose order they were supplied by the group of copyists working under Handel's principal amanuensis, John Christopher Smith the elder. At Jennens' death in 1773 they passed by inheritance to his cousin the 3rd Earl of Aylesford (1715-1777), also a friend of Handel'. See his foreword to *George Frideric Handel: The Newman Flower Collection in the Henry Watson Music Library: A Catalogue*, compiled by Arthur D. Walker (The Manchester Public Libraries, 1972).
16. On Handel's copyists in general and S2 in particular, see Jens Peter Larsen, *Handel's Messiah: Origins, Compositions, Sources* (London: Adam & Charles Black, 1957), pp. 260-61, 264, 267 and the facsimiles on pp. 310 and 314.
17. Best, *op. cit.*, pp. 433-34.
18. I am most grateful to Mr Oldham for letting me examine this manuscript and for stimulating much deep thought on problems associated with these sonatas.
19. This was pointed out to me by Terence Best (telephone conversation, May 30, 1978) to whom I am extremely grateful for his help on this and many other matters connected with this article.

20. Letter to David Lasocki, June 20, 1978.
21. Dating from Best, 'Handel's Solo Sonatas', pp. 434 and 437.
22. Opus 4 No. 5 (probably first performed 1735, published 1738).
23. The pulse notes are generally quavers in C, ♩ , 3/8, 6/8 and 12/8, crotchets in 3/4 and minims in 3/2, to mention only the time signatures used by Handel in these sonatas.
24. Manuscript in hand of S2 in Aylesford collection, Manchester Central Library. Edition by David Lasocki (London: Nova Music) in preparation.
25. This was pointed out to me by Terence Best (telephone conversation, June 22, 1978).

Some Concerts and Courses

Early Music from Barcelona

On a recent visit to Paris we were able to hear an excellent early-music group, *Ars Musicae de Barcelone*, directed by Roma Escalas. Their recital was given in the ancient *Église Notre Dame du Fort* at Étampes as part of the *3me Festival de Musique Ancienne d'Etampes* (Étampes is about twenty-five miles from Paris on the road to Orleans).

The players were: recorders and crumhorns: Lluís Caso, Jordi Argelaga and Roma Escalas; viols and percussion: Clara Hernandez; spinet, recorders and crumhorn: Mireia Hernandez; sackbut and percussion: Jordi Jane, and they were joined by three singers: Josep Benet (counter-tenor), Xavier Torra (tenor) and Joaquim Proubasta (bass) who are members of *Dulcis Harmonia*. The recital itself was devoted to music of the sixteenth century, sacred and secular, vocal and instrumental, in which there was a lively alternation of the different tone qualities, even though the edges were a little blurred by the resonance of the building. E.H.

Universitas Studiorum Zagradiensis

As we went to press with the June issue we heard that *Fistulatores et Tubicinatores Varsovienses* were unable to take part in the York Early Music Festival and Wigmore Hall recital and that their place was to be taken by a Czech group. This last piece of information was incorrect; the substitutes were in fact the group from Zagreb led by Igor Pomykalo which was mentioned in RMM December 1975, pages 136/8. The members of this group are: Konstantin Iskra (baritone, recorders, crumhorns and Istrian shawm), Tibor Kuti (baritone, recorders, crumhorns, Dalmatian bowed lyra and percussion), Igor Pomykalo (tenor, fiddle, rebec, Istrian bagpipes and double pipes), Mladen Požgaj (tenor, recorders, crumhorns, Istrian shawm) and Alojzije Seder (tenor, ud, lute, long-necked lute from Serbia and percussion). Their programme was devoted to East- and West-European Music before 1350, and the players marched on playing shawms, bagpipes, bowed lyra and percussion after the manner of Istrian folk minstrels, before settling down to the first section of the programme which was devoted to church music from the old cathedral town of Zadar on the Adriatic Coast. At the Wigmore Hall on 8 July this music would have benefitted from the resonances and atmosphere of

performance in a church rather than a concert hall. After another interlude of folk music came a section devoted to music from Hungary, Poland and Bohemia. After the interval the third section traced the development of church polyphony in France, and the players marched off playing, to be recalled a number of times.

Much interest focussed on the Istrian folk instruments, the two shawms, treble and tenor, the bagpipes with a double chanter and no drone(s) and the double (reed) pipes. The reeds for the bagpipes and double pipes are single. There was also an end-blown flute. These folk instruments contrasted strangely with what looked like Moeck 'renaissance' recorders, cornamuse and crumhorn. The Dalmatian bowed lyra looked like a rebec, but a little larger and played da gamba. It was played vigorously and contrasted well with the smooth sounds Pomykalo drew from the mediaeval fiddle. EH

The Open University: Elements of Music Course

This is one of fifty courses in the University's Associate Student programme for 1979, designed for adults who want to broaden their educational experience. There are correspondence texts backed up by the TV and radio programmes. The aim is to familiarize students with the elements of music, develop aural perception, teach score reading and provide the technical knowledge to practise harmonic and stylistic analysis of music from c. 1730 to 1900. Students learn to play the recorder as part of the course. Equipment for the course includes a small electric organ and twelve gramophone records. Application should be made before mid-October, to Associate Student Central Office, The Open University, P.O. Box 76, Walton Hall, Milton Keynes, MK7 6AN. The fee is £75.

The Hill, Abergavenny

The brochure advertising courses up to the end of March 1979 is already published. It includes *Progress in Recorder Playing*, 26-28 January, 1979, with Edgar Hunt and Maria Boxall. The emphasis throughout will be on the improvement of technique, presentation and performance in groups. The course last February was soon filled up, so we recommend early application to avoid disappointment to: The Hill Residential College, Pen-y-Pound, Abergavenny, Gwent NP7 7RP.

Renaissance Music and Dance

This course at Missenden Abbey (Great Missenden, Bucks)