

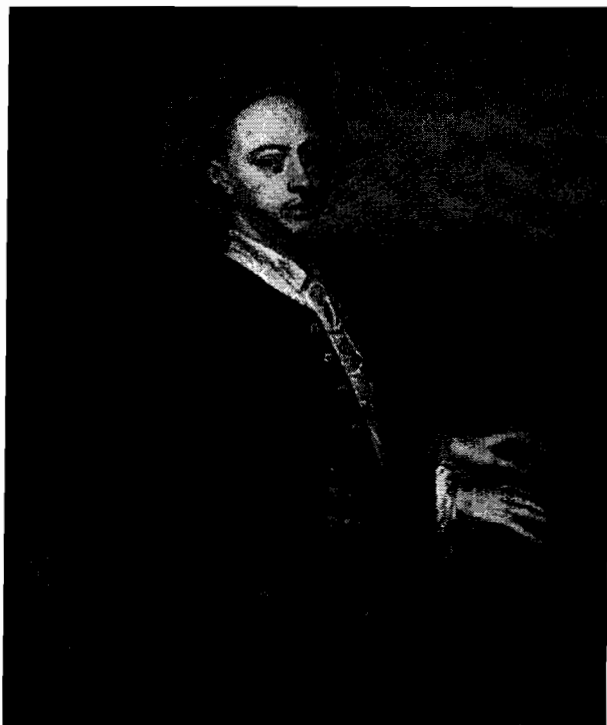
NEWSLETTER

of

The American Handel Society

Volume XXVI, Number 2

Summer 2011



AHS Festival 2011 logo: Handel with Mt. Rainier in the background.

FROM THE PRESIDENT'S DESK SUMMER 2011

Periodically I hear from members of the society that they would like to read more reviews in the Newsletter. My answer is always the same – the Newsletter is dependent on members of the society submitting such reviews. In the tradition of my predecessor Iter Facio, I have again written a report on the annual Handel Festival and Conference in Halle which can be read elsewhere in this issue. In recent years it has not been possible for me to attend the equally important Handel Festival in Göttingen – this year because they took place at the same time – and I have never had the pleasure of attending the Handel Festival in Karlsruhe. If there are members of the society who are able to attend either or both, I am sure the Editor would be pleased to receive reports

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REPORT FROM HALLE 2011

The theme for both the Handel Festival and Conference in Halle this year was “Handel and Dresden: Italian music as a European Cultural Phenomenon.” It drew its inspiration from the composer’s 1719 visit to Dresden during the festivities held to celebrate the marriage of the Saxon Prince Friedrich August II to the Hapsburg Archduchess Maria Josepha. Handel’s goal was to recruit singers for the newly founded Royal Academy of Music, and his visit resulted in the eventual arrival in London of the famous singers Senesino, Cuzzoni and Annabile. The Festival and Conference featured performances and discussions of music by composers active in Dresden and farther afield. As always there were far too many events for any one person to attend, and I will report on what I experienced with an occasional reference to reports from others.

The Festival opened with very well played concert by the Staatskapelle Halle conducted by their Musical Director Karl-Heinz Steffens. The eclectic program began with the overture to *Alexander’s Feast* in Mozart’s orchestration. This was followed by a performance of Brahms’s *Variations and Fugue on a Theme from Handel* in an effective orchestration by the English composer Edmund Rubbra. The first half ended with American pianist Uri Caine’s elaborations on Brahms’s work. The audience was divided between those who thought this was an original and creative combination of various styles and those who thought it was a load of self-indulgent codswallop, but in either case it outstayed its welcome. The second half consisted of the Concert Suite from Richard Strauss’s opera *Der Rosenkavalier* and the presentation of the Handel Prize of the City of Halle to Prof. Dr. Wolfgang Ruf, Emeritus Professor of Music at the Martin Luther University of Halle-Wittenberg, former President of the G.F. Händel Gesellschaft, and former Co-General Editor of the Hallische Händel Ausgabe.

The new production from the Opera House in Halle was of *Ottone*, which was premiered in 1723 and featured several of the singers Handel had recruited at Dresden in leading roles. The libretto was in fact

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from them. The same is true for concerts and opera performances. Please do not be reticent.

Board Member Marty Ronish has produced a series of radio programs highlighting America's Music Festivals. The program focusing on the American Handel Festival, known familiarly as "Handel in Seattle," is narrated by the conductor Maren Allsop and can be accessed at <http://www.Americasmusicfestivals.org/american-handel-festival/>. It includes musical highlights from several of the 30 concerts presented over 17 days. For those of us lucky enough to have attended The American Handel Society Conference, these excerpts confirm the high level of the musical performances we heard and give a hint as to the quality of what we missed. For everyone else it provides a sense of what an extraordinary event this was.

Longtime AHS member and supporter Dr. Dale Higbee has announced that Carolina Baroque, the ensemble for which he has served as director and recorder player for the past 23 years, will disband following their successful April 2011 program "Handel in Salisbury." Dale founded the group shortly after his retirement as a clinical psychologist at the VA Medical Center in Salisbury, NC and it made its first public appearance in 1988. This was followed by a series of ambitious concert seasons, with programs performed in Salisbury and environs and documented by CD recordings, many of which have subsequently been broadcast. The society congratulates Dale for his outstanding work on behalf of baroque music and wishes him well during his upcoming second retirement.

The University of Maryland School of Music is planning a concert to honor the memory of AHS Founding Member Paul Traver on Sunday, December 11, 2011 at 3:00 p.m. in the Dekelbom Concert Hall of the Clarice Smith Performing Arts Center on the College Park campus. Ken Slowik, University of Maryland faculty member and Artistic Director of the Smithsonian Chamber Music Society, will conduct School of Music faculty and the University of Maryland Chamber Singers in "Festive Baroque," a program of music by Bach and Handel. The concert is part of the Music in Mind series, the proceeds from which benefit the University of Maryland School of Music undergraduate scholarship fund. The forerunner of this series was founded by Paul Traver in 1975.

Finally, as this issue of the Newsletter was being put to bed, we received news of the death of Nancy Serwer, widow of Founding Member Howard Serwer, on September 28th in Maine, where she and Howard had been longtime summer residents. A devoted teacher, she served for many years as a reading specialist for the Montgomery County Schools

in Maryland. She was a familiar presence at Handelian events in this country and in Europe, sometimes mildly disapproving of Howard's humorous flights of fancy but always supportive of his great enthusiasms. All of us who attended the Maryland Handel Festival retain especially warm memories of receptions at the Serwer home in Chevy Chase. Nancy remained an active supporter of the AHS until declining health intervened. Our thoughts are with her family.

— Graydon Beeks

HANDEL INSTITUTE CONFERENCE

'Handel at Court'

London, 24-25 November 2012

Call for Papers

The idea for this, the ninth Handel Institute conference, is prompted by the Diamond Jubilee (June 2012) of Queen Elizabeth II, but the theme is intended to embrace every aspect of Handel's relations with patrons, colleagues and audiences and also of his activities as a performer and composer in the places where he worked or visited, including Halle, Hamburg, Florence, Rome, Venice, Hanover, Düsseldorf, London, Dublin and elsewhere; the Institute will also consider offers of papers or panel sessions on other subjects.

The conference will take place at The Foundling Museum, Brunswick Square, WC1N 1AZ, but we hope to fit in a visit to the projected Jennens exhibition at the Handel House Museum, which is expected to open around the same time. Costs will be kept to a minimum, and we are considering offering some financial assistance to enable young scholars to attend.

Papers should comprise up to about 4,000 words and take about 25–30 minutes to read. Proposals for papers or panel sessions (maximum 300 words) should be sent by **Friday 16 March 2012** to Professor Colin Timms, Barber Institute of Fine Arts, University of Birmingham, Edgbaston, Birmingham, B15 2TT / email C.R.Timms@bham.ac.uk / fax +44 (0)121 414 5668.

adapted from that of the principal Wedding Opera in 1719, Antonio Lotti's *Teofane*. Musically it was one of the most successful of recent productions. The Festival Orchestra played extremely well under the direction of Marcus Creed, who judged all but a few of the tempos correctly. Once again someone had apparently delivered an organ to the pit of the opera house by mistake, but it was used sensibly if inappropriately. One wonders whether conductors ever read the prefaces to the editions they conduct. The singing was excellent, especially that of countertenor Matthias Rexroth in the title role created by Senesino and mezzo-soprano Ulrike Schneider as Matilda, the part created by Anastasia Robinson. Ines Lex in Cuzzoni's role of Teofane displayed a pleasant soprano voice but not much sense of direction in the musical line. Her acting was also one-dimensional, but one has to admit that the role of Teofane is not particularly well developed. Romelia Lichtenstein in Durastante's role of Gismonda, the ambitious mother of the villain Emireno, sang very well even though some of the music lay too low for her. The role should have fitted her perfectly, but she needed a stronger hand than director Franziska Severin was able to supply to prevent her from slipping in her repertoire of comic reactions and stage business. Surely she doesn't use these in her performances of Norma or the Marschelin. The stage direction began well but one suspected that the singers had been left increasingly to their own devices as the plot moved along. The staging of the *lieto fine* was notably weak, and the presentation of the duet between Gismonda and Matilda which concludes Handel's Act II as a drunken picnic was inexcusable. The costumes by Cordula Erlenkötter were imaginative and the stage design by Helmut Brade, which made effective use of the revolving stage, was efficient and imaginative. The decision to present the opera in two acts, with the Intermission in the middle of Handel's second act, was – as always – regrettable.

On Saturday morning the Festival Lecture on the subject of "Music and Festivities: The Royal Wedding in Dresden of 1719" was given by Prof. Michael Walter of the University of Graz. This was followed by the Annual Membership Meeting of the Georg-Friedrich-Händel-Gesellschaft, at which I presented greetings from The American Handel Society. This being an election year, a new Vorstand was chosen which resulted in a couple of changes to the slate of officers. Konstanze Musketa, having asked to be relieved of the duties of Secretary (which include the organization of the conference and the editing of the *Händel Jahrbuch*), was replaced by Annette Landgraf. Prof. Manfred Rätzer, having also requested to be allowed to step down as Treasurer, was replaced by Stefan Blaut. Both were thanked for their outstanding service over many years and it is anticipated that they will remain active in the

Society. The new Secretary and Treasurer are also members of The American Handel Society. Other AHS members elected to the Vorstand included Wolfgang Hirschmann, who remains as President, Wolfgang Ruf, Terence Best, Donald Burrows, John Roberts and myself.

The Festival Worship Service on Sunday morning in the Marktkirche featured movements from a keyboard concerto by Wilhelm Friedemann Bach very well played by organist Irénée Peyrot and the *Concentus musicus*. Soprano Johanna Kwaschick and the Marktkantorei, accompanied by the *Concentus musicus* under the direction of Kantor Peyrot, presented the cantata *Singet dem Herrn* by Johann Ernst Bach and the Marktkantorei also inserted some interesting and challenging polyphonic verses into the congregational hymns.

On Sunday afternoon I saw a production of *Rinaldo* in the Goethe Theater in Bad Lauchstädt given by the Italian marionette company Carlo Colla e Figli under the direction of Monti Cola. The staging was wonderfully effective, with the special effects being especially imaginative. The elaborate costumes were magical, and the puppets were never inclined to take them off, unlike their human counterparts in other productions one has seen. The singers were placed in the side galleries, which gave a bloom to the sound which is so often lacking from the stage in that particular theater. The character of Eustazio was given added dramatic stature by countertenor Owen Willetts, but all the singing was first-rate. In the small pit the Lautten Compagny under the direction of Wolfgang Katschner could have used more bowed strings and fewer of the plucked variety, and certainly less – and less creative – percussion. It was also unfortunate that in the earlier acts a number of arias were given with their "A" sections only because it meant that we heard the ornamented version without ever having heard the undecorated one. Despite these few *caveats*, this was a very satisfying production.

Sunday evening in the lovely Kursaal at Bad Lauchstädt presented a rare opportunity to hear a concert performance of Antonio Lotti's opera *Teofane*. Whoever had the idea of placing a modern-instrument orchestra, the Dresdner Kapellsolisten under the direction of Helmut Branny, in such a small and acoustically live room and allowing them to play as loudly as they could most of the time should have been sternly rebuked. The singing was also mostly too loud. Jutta Böhnert and Kai Wessel in the two principal roles of Teofane and Ottone were distinguished. Robert Crowe as the villain Adelberto was regrettable. Lotti's music seemed initially to be long-winded and lacking in variety, but improved as the opera progressed. The entire evening was a cautionary illustration of why "music in historic sites" – a marketing ploy beloved of festivals which have access to such sites – can easily

provide less than is promised. Too often those historic sites have unsatisfactory acoustics. For those few with excellent acoustics, the choice of instruments and/or voices is often inappropriate.

The International Academic Conference, with substantial financial support from the Deutsche Forschungsgemeinschaft, took place Monday-Wednesday, 6-8 June 2011. This year's theme brought forth 27 papers by scholars from eight countries. The papers gave a good introduction to both musical life in Dresden and the influence of Italian music and musicians on other parts of Europe, especially England and the German-speaking lands. As usual The American Handel Society was well represented. John Roberts gave a particularly significant paper on Handel's borrowings from the three operas that Lotti composed for Dresden between 1717-1719, all of which Handel heard performed during his 1719 visit to Dresden. Donald Burrows presented an overview of the work done by an anonymous music copyist who added English singing translations to his copies of Handel's Italian operas and German texts to his copies of Handel's English oratorios. These manuscripts survive in collections in Germany, Britain and the United States, but the identity of the scribe and his reasons for producing copies in this peculiar form remain unknown. The papers from this conference will appear in the next two issues of the *Händel Jahrbuch*.

Tuesday evening in the Marktkirche saw the first performance of Merlin Channon's new HHA edition of the *Occasional Oratorio* which marked a renewed commitment by the Handel Festival to feature HHA editions. The performance by the MDR Choir and The English Concert with soloists Julia Doyle, soprano, Andrew Tortise, tenor and Derrick Ballard, bass made a strong argument for a piece which is not out of Handel's top drawer. Conductor Howard Arman, who is a great favorite in Halle, too often failed to imbue the musical line with sufficient tension.

On Friday evening, also in the Marktkirche, Nicholas McGegan led his forces from Göttingen in a performance of *Athalia* which conveyed the drama of the work but failed to efface the memory of the performance by Michael Schneider and La Stagione Frankfurt in the same venue in 2005. The Festspiel Orchester Göttingen and the NDR Choir were outstanding, as were the three male soloists: Terry Wey as Joad, Thomas Cooley as Mathan and Andrew Foster-Williams as Abner. Isabel Bayrakdarian seemed not fully to inhabit the title role, while Meredith Hall struggled with her music as Josabeth and was apparently under the weather. The crucial role of Joas requires either a boy treble or a young soprano who can be convincingly unsophisticated. Johanna Neß sang well enough but her ornamentation was far too elaborate.

The last concert I attended was the Sunday afternoon performance of *Jephtha* in the Ulrichskirche using performing materials produced by Bärenreiter from Ken Nott's new edition for the HHA. This was essentially a local Halle production which would be taken to Göttingen the next day as part of an exchange which produced the *Athalia* performance reviewed above. As with the Göttingen *Athalia* it conveyed the stature of the piece without being a truly outstanding performance. The Salzburg Bach Choir sang with full involvement and excellent diction. The Händelfestspielorchester Halle played exceptionally well under the direction of their musical director, the violinist Bernhard Forck, although it has to be said that his lack of conducting technique led to some overly rapid tempi. There really should have been two keyboard players – one for the harpsichord and the other for the organ – as described in Nott's Preface, and the use of contrabassoon, while not unpleasant, was eccentric. The best of the soloists were Paul Agnew, surely one of the premier Handel tenors of our time, in the title role and once again the mezzo soprano Ulrike Schneider as Storgè, who gave a masterful demonstration of how to sing Handel's English recitatives and arias. Argentinean countertenor Franco Fagioli made Hamor seem like less of a wimp than usual, but both he and soprano Chen Reiss as Iphis made distracting faces when they sang. Bass Wolf Mathias Friedrich was effective in Zebul's blustery moments but had difficulty producing a lyrical line, and Marie Friederike Schöder, who sang Angelica in last year's production of *Orlando*, was an inappropriate choice to sing the Angel.

Other concerts that received positive reviews from attendees included one by La Stagione Frankfurt under the direction of Michael Schneider which featured music composed by Georg Philipp Telemann as additions to Handel's *Ottone* when it was performed under Telemann's direction at Hamburg in 1726. Glowing reports were also received of The English Concert's performance of *Acis, Galatea e Polifemo* under the direction of Harry Bicket and featuring soprano Sophie Bevan; a concert performance of *Agrippina* by Fabio Biondi and Europa Galante; and a typically imaginative staging of Orazio Vecchi's *L'Amfiparnaso* by I Fagiolini under the direction of Robert Hollingworth. There were also numerous chamber music concerts, special exhibitions, excursions, pre-concert lectures and organ demonstrations.

Next year's Handel Festival in Halle will take place from 31 May to 10 June 2012 with the theme "Luther and the Confessions." The International Scholarly Conference on the same theme will take place Monday and Tuesday, 4-5 June 2012. Tickets are expected to be available beginning December 2011.

— Graydon Beeks

MRS. MONTAGU, THE LONDON EARTHQUAKES AND HANDEL

In the course of checking some references in the Huntington Library for the Handel Documents Project, now entering its concluding stages under the general editorship of AHS member Donald Burrows, I took a fresh look at a frequently cited letter from Mrs. Elizabeth Robinson Montagu (1718-1800), the so-called "Queen of the Bluestockings," to her sister, the novelist Sarah Robinson Scott (1720-1795), who was then living in Bath. The letter (Huntington Library MS MO 5711) is dated "Hills Street/ Saturday ye 20th" with both the month and year missing. These were added later as "Feb/ 1750" and the letter was published under that date by Mrs. Montagu's great-great-niece Mrs. Emily Jane Climeson (1844-1921) in her *Elizabeth Montagu, the Queen of the Bluestockings. Her Correspondence from 1720 to 1761*, vol. i (London, 1906), p.274.¹

Mrs. Montagu wrote:

"...I think with much pleasure of our approaching meeting, & shall prepare to go out of Town with great alacrity as soon as the time approaches. I was not under any apprehensions abt the Earthquake, but went that night to the Oratorio then quickly to bed; but the Madness of the Multitudes was prodigious, near 50 of the people I had sent to play at Cards here ye Saturday following went were out of Town to avoid being swallow'd, & I believe they made a third part of the number I ask'd, so that you may imagine how universal the fright must be; the Wednesday night the Oratorio was very empty, tho it was the most favorite performance of Handels. My Brother Willy according to his laudable custom is gone to the Play, I exhort him to take his fill of prophane [sic] delights before he puts on his Canonicals. He looks very handsome & is in good spirits. Morris & the Captain are both out of Town; the last has been at Newmarket Races..."

Earthquakes were a great novelty in 18th-century London – as, indeed, they are today – and when a small quake hit the city on Thursday, February 8 at about noon, it was the first significant temblor to strike there since 1580. The residents of the capitol were alarmed, and this alarm increased substantially when 28 days later, on Tuesday, March 8 at about 5:30 a.m., a more serious earthquake was experienced. Many people

¹ Much of Mrs. Montagu's correspondence was edited and published by her nephew and executor Matthew Montagu as *The Letters of Mrs. Elizabeth Montagu, with some of the Letters of her Correspondents*, i-iv (London, 1809-1813). Mrs. Climeson (1844-1921), who was Mrs. Montagu's great-great-niece, attempted an expanded and annotated publication but only managed to issue two volumes covering the period up to 1761. Two further volumes, edited by Reginald Blunt from material left to him by Mrs. Climeson, appeared as *Mrs. Montagu, 'Queen of the Blues': her Letters and Friendships from 1762-1800* (London, 1923). An ongoing project intends to produce a fully annotated electronic edition of Mrs. Montagu's correspondence, which amounts to some 8,000 letters (see "Elizabeth Montagu and the Bluestocking Circle," <http://www.elizabethmontagunetwork.co.uk/home>).

wondered whether these two quakes were a sign from God calling on Londoners to repent of their sins. Thomas Sherlock, the Bishop of London, was sure that was the case and conveyed the message to his clergy and parishioners in a pamphlet published on March 10. The Bishop predicted a third even larger earthquake exactly 28 days later on Wednesday, April 4 or Thursday, April 5. Others thought it might instead take place a full calendar month later on Sunday, April 8. Some 100,000 people are thought to have fled London on April 3rd, many of them returning only after April 8th. In the event, there was no third earthquake and life returned to normal.²

This was the context for Mrs. Robinson's letter to her sister. Richard Streatfeild, in his Handel biography of 1909, seems to have been the first to have noticed Mrs. Montagu's reference to the composer. He printed an excerpt but without either stating or questioning Mrs. Climeson's date. Although he did not specifically identify the oratorio attended by Mrs. Montagu as *Theodora*, which was premiered on March 16, 1750, he did connect that oratorio's unsuccessful reception with "the earthquake scare." O.E.Deutsch printed a shorter extract of the letter in his *Handel. A Documentary Biography* of 1954, omitting the reference to Saturday night card playing. Deutsch noted that February 20, 1750 could not be the correct date because Handel performed no oratorios in February 1750; the season did not begin until March 2. He suggested that the letter might have been written on March 20, and that the oratorio attended was either *Saul* on Wednesday, March 7 or *Judas Maccabaeus* on Wednesday, March 14.

The editors of the *Händel-Handbuch* published in 1985 reprinted the extract used by Deutsch but gave the date as "23. März [?] 1750" and suggested that Mrs. Montagu could have written the letter on Friday, March 23, having attended the second performance of *Theodora* on Wednesday, March 21. This interpretation gave support to the idea that Handel had a particular fondness for *Theodora* ("...tho it was the most favorite performance of Handels.") Presumably neither Deutsch nor the editors of the *Händel-Handbuch* ever saw Mrs. Montagu's original letter and were relying instead on Mrs. Climeson's edition. They could reasonably have concluded that "Saturday ye 20th" preserved a mistake by the editor.

A careful reading of the letter makes it clear that it was not written until after the nonappearance of the predicted third earthquake in early April 1750. Mrs. Montagu had apparently invited a large crowd to play cards on Saturday, April 7 but "near 50" of them had left town "to avoid being swallow'd." One of those who may have been invited was Lydia, Dowager Duchess

² There were also earthquakes and other unusual natural phenomena elsewhere in Britain during early 1750; see Musson, Roger M.W., "Historical Earthquakes of the British Isles," in W.H.K. Lee, H. Kanamori, P.C. Jennings and C. Kisslinger, eds., *International Handbook of Earthquake and Engineering Technology* San Diego, California, 2002).

of Chandos, although her letter of April 3, [1750] (Huntington Library MS MO 652) written from Shaw Hall in Berkshire, does not mention such an invitation. Duchess Lydia does mention the predicted earthquake, however, saying:

"I do assure you, altho I had many Ac:cts of ye earthquake, I do easily perceive the Difference betwixt a fright'd & sensible Ac:ct of yt Same Matter of fact. The day this I hope will kiss your hands & find perfect peace & safety at Hill Street is the day where in many people have great fears, but in My opinion without reason, for I never heard of Periodical earthquakes, & ye coolness of ye weather I hope will asswage [sic] these sulfurous heats. It would now Bear hard upon Human understandings, as well as Gratitude, if when they see how very easily ye Distractions of popular places may be affected, we Should not all live in Such a way, as to make Death not so extreemly Shocking to us as it has appear'd to some of ye gay world at this time..."

The reference to the Newmarket Races in Mrs Montagu's letter also supports an April date. Before 1753 there was only a single racing session at Newmarket in the spring, and it usually took place in April. In April 1750, in fact, the Duke of Ancaster's thoroughbred Tartar made his final start, winning the King's Plate from Lord Portmere's Bold Partner and Mr. Greville's Tawney.³

What is significant for Handelians about the re-dating of Mrs. Montagu's letter is that the oratorio she attended on Wednesday, April 4 was *Samson*. Furthermore, it was *Samson* that it was deemed by her to be "the most favorite performance of Handels," and I think we have to interpret that phrase as meaning a favorite among the oratorio-attending public rather than a personal favorite of the composer's. As to whether Handel had a special fondness for *Theodora* as some anecdotes claim, or whether that oratorio's initial reception was adversely affected by "the earthquake scare" as Streatfeild asserted, Mrs. Montagu's letter provides no evidence at all.

The precise date of the letter still presents a problem, since the 20th was not a Saturday in February, March or April 1750. It was, however, a Friday in April and Friday was a day when Mrs. Montagu often wrote letters in anticipation of posting them the next day. Confirmation of this is found on the so-called Bishop mark, named after Henry Bishop (1611-1691), the first Postmaster General. It was a small circle with the month and day inside which showed on which date the letter was received by the post. In this case it reads "21/AP" or April 21. It seems likely that Mrs. Montagu simply got her dates confused when she wrote "Saturday ye 20th."

It is not clear why Mrs. Montague should have been discussing the earthquake with her sister several weeks after the prediction failed to come true. She does begin her letter by saying "I should have wrote to you sooner if Mr Montagu's indisposition

had not prevented me," and that may have been the cause. It may also have been written in response to something Sarah Scott, herself, had written, but there are unfortunate gaps in her letters from 1750 and none of those that survive make any reference to the subject of earthquakes. Presumably the two sisters would soon have the opportunity to explore the topic further in person, for Mrs. Montagu ends her letter: "I shall wish for thè Month of May, & be willing to allow it all the merit the Poets give it when it brings me the pleasure of seeing you..."

— Graydon Beeks

HANDEL CALENDAR

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

SPECIAL OFFERS FROM THE AMERICAN HANDEL SOCIETY

The American Handel Society is offering sets of back issues of the *Newsletter* for the price of \$10 per year (three issues each), going back to the first year, 1986. All volumes are available, but some numbers are in short supply. We reserve the right to supply photocopies of individual numbers where necessary. In addition, the AHS has a limited number of copies of *Handel and the Harris Circle* at the price of \$7. This attractive and important booklet, written by Rosemary Dunhill, provides a useful introduction to the rich Harris family archive, recently deposited at the Hampshire Record Office in Winchester and discussed by Donald Burrows in the December 1996 issue of the *Newsletter*. For further details, contact the *Newsletter* Editor.

NEWSLETTER of

The American Handel Society

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

³ Thoroughbred Bloodlines (www.bloodlines.net/TB/Bios2/Tartar.htm), accessed October 2, 2011.

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* - This organization does not have a reduced rate for retirees.

Those paying in dollars or sterling should make their checks payable to THE AMERICAN HANDEL SOCIETY and mail them to Marjorie Pomeroy, Secretary/Treasurer, THE AMERICAN HANDEL SOCIETY, 49 Christopher Hollow Road, Sandwich, MA 02563. Those wishing to pay in Euros should remit to Stephan Blaut, Treasurer, Georg-Friedrich-Händel-Gesellschaft, Gr. Nikolaistrasse 5, 06108 Halle (Saale), Federal Republic of Germany, and indicate that the payment is for the account of the AHS. Friends of the London Handel Institute may also pay their AHS dues in sterling by making their checks payable to The Handel Institute and mailing them to Ms. Sylvia Levi, Hon. Treasurer, The Handel Institute, 254A Kew Road, Richmond TW9 3EG, with the appropriate annotation.

Payments in dollars for GFH or HI memberships must be received before 1 June.

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