

NEWSLETTER

of

The American Handel Society

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Winter 2011



Dr. Paul Traver (1931-2011)

REMEMBERING PAUL TRAVER (1931-2011)

Paul Traver died on his eightieth birthday, March 27, 2011, after a long illness. He had suffered major injuries following an auto accident in 2006. Dr. Traver was Professor Emeritus at the University of Maryland where he taught for over forty years; founding director of the University of Maryland Chorus; and artistic director of the Maryland Handel Festival. He prepared choruses for appearances with major conductors and orchestras throughout the world, and appeared as conductor with the National Symphony, the Minnesota, Richmond and Annapolis symphony orchestras, the Buffalo Philharmonic, Smithsonian Chamber Players, and the Tafelmusik Baroque Orchestra of Canada.

His concert programs over the years with the University of Maryland Chorus, Chamber Singers, and Collegium Musicum presented a vast repertoire of music from the ninth through the twentieth centuries. The Maryland Chorus performed at the opening of

FROM THE PRESIDENT'S DESK WINTER 2011

Having reached the end of 2011 I would like to remind everyone that membership in The American Handel Society is by calendar year. Therefore it is now time to renew memberships for the year 2012. The status of your membership should be indicated on the address label attached to every copy of the Newsletter. Membership dues for the AHS may now be paid through PayPal, which Vice-President Nathan Link has installed on the AHS website, or by check sent to the Secretary/Treasurer.

Members of the AHS who wish to pay their dues to the G.F. Händel-Gesellschaft or the Friends of the London Handel Institute through the AHS must continue to do so the old-fashioned way. Let me reiterate the Secretary/Treasurer's request that all such payments should be received by her before the first of June in order that we may settle accounts with our sister societies in a timely manner.

I would like to thank the members of the society who made generous gifts in 2011, and to encourage others to do the same in 2012. The activities of the society are supported by the membership dues, individual gifts, and the income from our small endowment. We all know that expenses for almost everything continue to rise, which requires everyone to run faster in order to remain in the same place. Any additional support for the AHS will be greatly appreciated and is tax deductible.

Finally, I would like to remind everyone of the success of "Handel in Seattle" last March, and to thank once again Board Member Marty Ronish for her vision, hard work and generosity in creating, managing and supporting this endeavor. We now look forward to a return to Princeton in 2013, and I thank Board Member Wendy Heller for agreeing to host us a second time. Details will be forthcoming in future issues of the Newsletter.

— Graydon Beeks

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the Merriweather Post Pavilion, numerous times at the Wolf Trap Center for the Performing Arts, and for over twenty years appeared at the Kennedy Center for the Performing Arts in Washington DC. Paul conducted the European premiere of Lawrence Moss' opera *The Brute* in Bayreuth, Brahms's *German Requiem* with members of the Mozarteum Orchestra in Salzburg, Mendelssohn's *Elijah* with the Belgian National Orchestra in Brussels, and numerous performances in London, Moscow, Rome, Vienna, and Istanbul. In November 2000, he taught master classes and conducted Handel's *Messiah* in Taiwan.

For over twenty years, Paul prepared the Maryland Chorus for performances with Maestro Antal Dorati, including Dorati's last recording, Beethoven's *Missa Solemnis*, performed in Berlin, Moscow, Dresden and London. The Berlin performance was recorded live and released on the BIS label. In 1994, Paul served as choirmaster for the combined choirs (Maryland Chorus, Shinyu-Kai Choir of Japan and Sveshnikov Choir of Russia) in performances of Verdi's *Requiem* in Berlin and Paris. The live recording from Berlin was released internationally.

Paul is perhaps best known to readers of this *Newsletter* for his contributions to Handel performance and scholarship. In 1981, with his colleague, the late musicologist Howard Serwer, Paul established the Maryland Handel Festival, which, over the years, presented all of Handel's English dramatic oratorios in the order in which they were written. He was the first to have done so since Handel performed them in the eighteenth century. Among Paul's European performances were Handel's oratorio *Semele* and the very first performance of Handel's oratorio *Esther* at the Händel-Festspiele in Halle, Germany (Handel's birthplace). His Handel performances on both sides of the Atlantic were enthusiastically received by both audiences and critics.

In 1985, Paul, along with Serwer and the musicologist J. Merrill Knapp of Princeton University, founded the American Handel Society, which continues to encourage and support research on and performances of the works of Handel.

A native Washingtonian, Dr. Traver graduated from the Capitol Page School, earned two degrees at Catholic University's School of Music (where he was elected to Phi Beta Kappa), and later earned his doctorate in conducting at Stanford University. He was a faculty member at the University of Maryland from 1957-2000. In 1985 he was named a Distinguished Scholar-Teacher, and for outstanding contributions to the College Park campus and the community, was the first recipient of the Chancellor's Medal, the highest honor the campus confers.

In addition to his university activities, Paul was choir director at St. Matthew's Cathedral in Washington, DC for several years, during which time he prepared the music for Pope John Paul II's visit to Washington

and the mass on the National Mall. During America's bi-centennial celebration, the Maryland Chorus performed at the National Cathedral in the presence of President Jimmy Carter and Mrs. Carter, and Queen Elizabeth and Prince Phillip of England. In 1985 he coordinated the music and conducted at President Reagan's second inauguration.

Dr. Traver was a member of the Cosmos Club and Phi Mu Alpha Fraternity, and received honors from the professional organizations Sigma Alpha Iota, Omicron Delta Kappa, and Phi Kappa Phi.

Survivors include his wife of 50 years, Mary Kathryn Traver; three children: Mark P. (Chevy Chase, MD), Joanna Johnson (St. Paul, MN), and Jared J. (University Park, MD); seven grandchildren; and a sister, Mary T. Traver (Baltimore, MD). A memorial concert, featuring some of Paul's favorite choruses from Handel's oratorios and the Brandenburg Concertos Nos. 5 and 6, will be given on December 11, 2011 at 3pm in the Clarice Smith Center for the Performing Arts at the University of Maryland, College Park.

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.

CONFERENCE ABSTRACTS (PART II)

American Handel Society Conference
Seattle, Washington
March 24,-27, 2011

3. Oratorio and Ode, Saturday, 9-11:45 AM (Chair, Graydon Beeks)

Minji Kim (Andover, MA), "The Voice of the People: Israelite Scenes in the 1720 Version of Handel's *Esther*"

The 1720 libretto for Handel's *Esther* offers a unique perspective on the popular Old Testament story. The subject has inspired various literary publications in England in the years prior to the composition of the oratorio (first composed in 1718). In addition to the primary source for the libretto, Thomas Brereton's 1715 translation (*Esther; or Faith Triumphant. A Tragedy*) of Jean Racine's *Esther Tragedie*, other prominent works include: Francis Quarles's *Divine Poems, containing the history of...Esther...* (5th ed., London, 1717); John Henley's *The History of Queen Esther. A Poem in Four Books...* (2nd ed., London, 1715); and Robert Burton's *Female Excellency: or, The Ladies Glory...III. Queen Esther...* (2nd ed., London, 1704). While not all these contemporary sources have a direct impact on the libretto (and thus are not usually discussed in context of the work), the value in examining them lies in the recognition of the distinctiveness of each author's perspective in presenting the same story. It is in this literary context, then, that Handel's librettist(s) (John Arbuthnot and/or Alexander Pope) contributes yet another original account, uniquely giving greater prominence to the point of view of the Israelites. Only in the oratorio are the Israelites not merely innocent victims on the sideline but real, active characters whose voices can be heard. The libretto, in fact, limits narrative details on the main characters (Esther, Mordecai, Haman, and Ahasuerus) but adds greater insight into the role of the Israelite people.

The opening scenes of the oratorio (before majority of the main characters even enter the picture) are largely dedicated to the Israelites: their celebration of Esther's coronation (scene 2) and their lament over Haman's decree of mass murder (scene 3). Although these are known events in the story, they are often described in passing and are never heard in detail directly from the perspective of the Israelites, especially not their praise of God for Esther's rise to the throne and certainly not their lament based on the attribution of the persecution to their own sins. The oratorio, thus, introduces the Israelites as primary characters from the outset. They further take part in the resolution of the crisis through corporate prayer for deliverance ("Save us, O Lord") and "prophetic" declaration of faith in God's destruction of the enemy ("He comes, He comes"). The final extended praise ("The Lord our enemy has slain"), then, comes more as an answer to the Israelites petitions than as a celebration of Esther's success in saving her people.

Handel, at the height of his opera career during this time, could have expressed deeper nuances of the conflict between Esther, Mordecai, Haman, and Ahasuerus had the libretto required it. Instead, he and his librettist(s) notably highlight corporate celebration, repentance,

prayer, profession of faith, and praise of the people. The significance of and possible motivation(s) for this will be considered in this paper, providing a renewed perspective on the narrative design as well as a better understanding of the establishment of Israelite choruses as a defining feature of the new genre, the English oratorio.

Helen Farson (University of California at Santa Barbara), "Quelling the Passion: Handel's Reply to Dryden's Arguments in *A Song for St. Cecilia's Day*"

John Dryden and George Frederick Handel produced literary and musical works that have long been regarded as paradigms of English high culture. Although Handel was only 15 years old when Dryden died in 1700, their respective arts merged in the late 1730s when Handel took up two of Dryden's most famous poems and re-set them to music. In this paper I first probe the genesis of Dryden's *St. Cecilia's Day* poems in the seventeenth-century through a discussion of Dryden's educational, political and religious background. Dryden's controversial conversion to Roman Catholicism later in his life provides particularly rich material for exploring the transition of his thought during the period when the *St. Cecilia* poems were written. I then provide an analysis of select movements of Handel's setting of *A Song for St. Cecilia* which occurred some 50 years later, refracted through two elements: Dryden's possible poetic intentions in writing it, and Handel's response to those intentions.

A Song for St. Cecilia's Day was written by Dryden in 1687 and set to music by Draghi for the annual *St. Cecilia* Day celebration held in London that year. While these celebrations lasted only 20 years or so and have warranted their own, detailed studies, my interest is in tracing Dryden's thought on music as evidenced in this poem. I will discuss the way in which *A Song for St. Cecilia's Day* was advertised and performed leading up to Handel's 1739 setting of it. I will then explore how Handel, in his setting of Dryden's poem, both affirmed and countermanded Dryden's subtle but subversive poetic rendering of the effect of instrumental music.

Handel came to Dryden's poems in the midst of his own career transition, as it were, and his setting of Dryden's *Song* has been referred to as part of a career "Interlude" between his writing for the opera stage and his consequent shift to English oratorio. My study indicates that Handel approached *A Song for St. Cecilia's Day* with a greater degree of compositional caution and diffidence than seen in his earlier 1736 setting of Dryden's *Alexander's Feast*, thereby possibly honoring Dryden's wish that music should remain a sensible art with textual clarity of primary importance. By tracing the evolution and distribution of this poem, from Dryden's pen to Handel's setting of it, I believe much can be gleaned about the way Dryden, a man of letters, reflected the anxieties of his age regarding the rise of music as an independent entity. Handel's response to this anxiety, and the way in which his work was embraced by the English public indicates not only a major shift in eighteenth-century thought regarding the place of music in both sacred and secular spheres, but the profound way in which the delineation of (quasi) sacred and secular topoi, as found in *A Song for St. Cecilia's Day*, affected Handel's artistic, and commercial imagination.

Fred Fehleisen (The Juilliard School), "Reconsidering the Musical Language of Handel's *Messiah*"

The purpose of this paper will be to focus on certain aspects of the musical language of Handel's *Messiah* through an overview of its thematic content, prolonged counterpoint and tonal design. With this in mind, I hope to show that that our understanding of the oratorio will be enhanced if we briefly set aside recent interest in Jennens's intentions and redirect our attention to the elaborate contrapuntal and formal designs that are found in Handel's musical setting. Recent articles concerning Jennens's libretto have raised questions about Handel's treatment of individual movements. But two questions loom large: How does the overall musical language of the oratorio actually work? And how might an exploration of that language further our understanding of Handel's creative process within the context of the musical evidence he left behind?

A detailed examination of musical elements in *Messiah*, ranging from surface figuration to larger structural designs, reveals that it differs significantly from Handel's other oratorios. Analyses of these various elements suggest that Handel was concerned with emphasizing particular aspects of the text that relate to Jesus' suffering and death, the meaning of his sacrifice, and the meaning of salvation through his role as intercessor. Although we have no written proof of Handel's own intentions beyond anecdotal evidence, his focus on particular musical materials (drawn from earlier works, sketches, exercises, borrowings, and newly invented material) suggests that *Messiah* was carefully planned before Handel began writing down the autograph score.

The internal musical evidence of Handel's planning includes an array of thematic figures that are presented in complex contrapuntal contexts at specific points during the oratorio. They serve both as surface figures and larger structural elements. In three recent papers (on the Overture, the Passion scene, and "If God is for us") I have argued that these elements provide us with evidence that they were already available to Handel's imagination as he penned the Overture on August 22nd, 1741. In this presentation, I will attempt to provide an overview of specific events that shape the musical language of the work with the hope that it will raise further questions about *Messiah* and Handel's creative process.

Stephen Nissenbaum (University of Massachusetts, Amherst), "Handel and the Boston Tea Party, 1773"

This paper is about the first American performances of Handel's "Hallelujah Chorus" on its own (i.e., as a set piece within a larger concert). These took place in Boston in 1773—in *two competing concerts*. The competition was musical but also political: between Liberty Men and Loyalists. This episode has hitherto eluded scholarly notice. The first of the performances was led by John Selby, a London musician who had emigrated to Boston three years earlier and there become organist at King's Chapel, a bastion of Anglican Loyalism; the church would be closed down in 1776. By design, Selby scheduled the 1773 concert for September 22—the anniversary of the coronation of King George III. The "Hallelujah Chorus" concluded the first half of Selby's

concert; the second half ended with Handel's Coronation Anthem for George II, "Zadok the Priest." To clinch the political significance of this concert, the instrumentalists who accompanied it comprised the *Harmonie* of the 64th Regiment of the British army (the 64th was the remnant of a larger British force that had occupied Boston from 1768 to 1770).

The competing performance came one month later. It was organized by a Boston-born musician, engraver, and jeweler named Josiah Flagg. Flagg began his musical career in 1764 by publishing (with his partner Paul Revere) an important early New England hymn-book, *The Best Psalm-Tunes, in Two, Three, or Four Parts*. Flagg also taught psalmody in the evenings. But even here Flagg revealed more cosmopolitan aspirations: he snuck into his hymnal a piece by Handel—a three-part arrangement of the Act 3 march from his 1728 opera *Riccardo Primo*, set to the words of a Methodist hymn, "The Christian Soldier" (Flagg placed the tune in the tenor). While Flagg did not list the composer's name, this march was in fact the first Handel score printed in America. Beginning in 1769, Flagg organized concerts of European vocal and instrumental music, presented in Boston's main musical venue, the Concert Hall; there he programmed works of Corelli, J.C. Bach, and Johann Stamitz as well as Handel (the overtures to "Tolomeo," "Il Pastor Fido," and "Acis and Galatea," as well as choruses from the last). In 1769, too, Flagg took up the Patriot cause, calling himself a "Son of Liberty" and attending political meetings.

In early 1773, Flagg began to merge his patriotic and musical interests: he organized a "band of music" for the Boston militia, a rival *Harmonie* intended to compete with that of the British 64th Regiment. (This was part of a larger move, led by John Hancock, to improve the militia's overall proficiency.) That June, one local merchant waxed enthusiastic about the new "grand band of musick, consisting of eight that play nearly equal to that of the 64th."

On October 28, 1773, in return for his having "instructed a Band of Music to perform before the Regiment of Militia," Boston's Selectmen granted Flagg the rare privilege of holding a benefit concert in Faneuil Hall itself—the "Cradle of Liberty"—where only weeks later the Boston Tea Party would be organized. (I have found no other record from this era of a concert at Faneuil Hall.) Flagg promised "upwards of Fifty Performers," including chorus, violin, and presumably the *Harmonie* he had previously trained. This was the program that included the rival performance of the "Grand chorus of Hallelujah from the oratorio of *Messiah*." The concert concluded with a popular patriotic piece, the "Liberty Song" of 1768—sung first by Flagg solo, then by his chorus (perhaps the audience joined in, too). On the very day of the concert, a local newspaper called for a meeting at Faneuil Hall to protest a shipment of tea by the East India Company. Still, I suspect that for Flagg the rivalry this concert embodied was as much about music as about politics. Flagg would go on to become a Colonel in the Revolutionary army; John Selby would return to England. If Boston's Tories were claiming George Frederic Handel for their own, Josiah Flagg did not let them get away with it. Flagg's love of that composer, and the spirit of British liberty he represented, was too great to allow him

to be appropriated by the forces of tyranny. In 1773, as ever, the message of Handel's oratorios was up for grabs

4. Sources and Documents, Sunday 10-11:45 (Brunch) (Chair, Norbert Dubowy)

Ileri Chavez-Barcenas (Princeton University), "The Performing Parts of Handel's Latin Works in the Koch Collection"

This paper examines the performing parts of Handel's second setting of psalm 112 *Laudate Pueri Dominum, Hec est Regina, Te decus virginum, and Saeviat tellus*, composed and copied in Rome in the summer of 1707. A close reading of these manuscripts supplements the published studies of Handel's Italian music documents, which considered the chronology of the materials, autographs, copies, copyists, and use of paper. My analysis of the scribal hands and other physical features corrects earlier inaccurate identification of certain particular scribes with these manuscripts. It also allows for a clearer idea of the relationship of the chief scribe, Angelini, with the three others involved in the manuscript (presumably including Alesandro Ginelli and Pietro Castrucci). Angelini's professionalism and leadership in these copies are revealed by a comparison of his hand with those of the other scribes and close observation of his interaction with them. For instance, Angelini usually proofread the copied parts, correcting or adding indications, and his calligraphy and organized distribution of the music on the page and staves is sometimes carefully imitated. This and other documentary evidence suggest that Angelini not only served as Handel's principal copyist during the Italian period but was also the leading instructor in the composer's copying workshop.

Annette Landgraf (HHA, Halle, Germany), "The Explanation and Deeper Meaning of Three Names in a Handel Document"

On the 5 April 1739, one day after the first performance of Handel's *Israel in Egypt*, the following well known article was published in the *London Evening Post*:

"The Office of *Licenser* being grown almost as formidable to *Authors*, as that of *Inquisitor* to *Jews* and *Hereticks*, the *Patrons* and *Lovers* of *Musick* were in great Pain for the Fate of the *new Oratorio* at the *Hay-Market*; some Persons apprehending, with a good deal of Reason, that the Title of *Israel in Egypt* was, to the full, as obnoxious as that of *The Deliv-erer of his Country*; But as a *Permit* was granted for its Exhibition, we may conclude that Mr. *Handel* has work'd a greater Miracle than any of those ascrib'd to *Orpheus*, tho' the *Poets* give us their Words, that *Savages, Stocks* and *Stones*, were sensible of his Harmony." [*The London Evening-Post*, 3. April bis 5. April 1739, Nr. 1777. See also Deutsch, p. 479 and *HHB IV*, p. 307.]

The last sentence with "*Savages, Stocks* and *Stones*" has two meanings. The first being barbarians and inanimate objects moved by Handel's music. The second, and more obscure interpretation, is that *Savage, Stock* and *Stone* are the names of three authors that quote in their texts either phrases from the *Exodus* as a metaphor, or use the biblical text of *Moses' Song* for allusions, and all three have a

certain connection with the Hanoverians. This strengthens Ruth Smith's view, that "*Israel in Egypt* was seen to be capable of bearing a Jacobite interpretation" [*Handel's Oratorios*, S. 291].

The paper will identify the three authors, and demonstrate why they are the suitable candidates, by giving examples from their publications whilst explaining their relationship to the Hanoverians. Special light will be shed on *Savage*. Altogether it will both be a contribution to the Handel documentation and also to the reception of his oratorios.

Thomas Goleeke (Tacoma, Washington), "Handel's Gigue in D Minor: Is this the Earliest Version?"

Beginning in Italy as a work for harpsichord, Handel composed eight versions of the D Minor Gigue. There are echoes of Venice in his Gigue, with its ritornello form favored by Antonio Vivaldi and other Vivaldian features, which leads one to believe that Venice was its inspiration.

The ritornello form of the Gigue served Handel well in three instrumental works: Part six in the overture to his opera *Il Pastor Fido* (1712), the Concerto Grosso, opus 3, number 6 (2), and the Organ Concerto, opus 7, number 4 (3). In these works, the orchestra plays the ritornelli and a solo instrument plays the modulating episodes.

The five keyboard versions culminate in the D Minor Suite of 1720, HWV 428 (6). In an appendix to the Suite, Terence Best, who edited the HHA edition of Handel's keyboard works, has included three of the earlier versions: Appendix number 5 (HWV 495a), number 6 (a Lesson), and number 7 (HWV 495b).

The eighth version is perhaps the earliest, the most interesting, and the one I will speak of. It comes from the Berlin Staatsbibliothek, Mus. Ms. 30078, a manuscript that has long been overlooked and dismissed. One authority states that the Gigue (number 6) in the 30078 manuscript is a "spurious arrangement of the orchestral version in the overture in *Il Pastor Fido*." Before offering my different opinion, I will describe the contents of Mus. Ms. 30078: Ten works in all, five of which have definite connections to Handel.

In my presentation, I will compare the Overture with the manuscript by putting one version above the other in modern notation. Immediately, we see over fifty small differences between the two, e.g. two measures added in the overture in two places, different accidentals and key signatures – differences which could mean: 1) the scribe made them, which is unlikely; and 2) more likely, the changes were made by Handel when he composed the Overture by adapting the manuscript that 30078 represents. This means that quite possibly, the Gigue in 30078 is a copy of the earliest version of the D minor Gigue. If true, it shows how Handel improves whatever he borrows, even if it is from himself, and makes Mus. Ms. 30078 an important source of early Handel keyboard works.

I will provide a handout, with the two versions one above the other, and a list of the differences. I believe this will show that the manuscript predates the published version and thus is the missing earliest version. I will also discuss what features all eight versions have in common and where they might differ.

THE J. MERRILL KNAPP RESEARCH FELLOWSHIP

The Board of Directors of The American Handel Society invites applications for the J. Merrill Knapp Research Fellowship to support scholarly projects related to Handel and his world. One or more fellowships may be awarded in a calendar year up to a total of \$2,000. Requests for funding may include, but are not limited to, purchase of microfilms, travel for research, and production expenses for publication. This fellowship may be used on its own or to augment other grants or fellowships.

In awarding the Knapp Fellowship, preference will be given to graduate students, scholars in the early stages of their careers, and independent scholars with no source of institutional support.

The deadline for the 2012 award will be March 1, 2012. There is no application form. Each applicant should submit an outline of the project, a budget showing how and when the funds will be used, and a description of other funding for the same project applied for and/or received. In addition, applicants should have two letters of recommendation sent directly to the Knapp Fellowship Committee. Electronic submissions are preferred; letters of recommendation as well as the application itself can be emailed to Richard King (rgking@umd.edu). Paper submissions can also be mailed to Professor Richard King, University of Maryland School of Music, College Park, MD 20742.

CALL FOR PAPERS AMERICAN HANDEL FESTIVAL 2013

The 2013 American Handel Festival will take place at Princeton University on February 21 - 24. In addition to the academic panels and lectures, events will include concerts by the Princeton Department of Music and by Henry Bicket and the English Concert.

The American Handel Society invites submission of abstracts for papers on any topic connected with Handel's life and music. Abstracts of no more than 500 words may be sent by September 1, 2012 to Robert Ketterer, AHS Program Chair. Electronic submissions are preferred, and may be sent to robert-ketterer@uiowa.edu. Surface mail may be sent to Prof. Robert Ketterer, Department of Classics, 210 Jefferson Building, The University of Iowa, Iowa City, IA 52245.

2011 KNAPP RESEARCH FELLOWSHIP AWARDED

The Board of Directors of the American Handel Society is pleased to announce that the 2011 J. Merrill Knapp Research Fellowship is awarded to Alison DeSimone, a doctoral candidate at the University of Michigan, in support of travel to conduct research on *Female Opera Singers and the Performance of Identity in Early Eighteenth-Century London* and to Dr. Andrew Woolley, Visiting Research Fellow at the University of Southampton, to support research on keyboard sources in the Gerald Coke Handel Collection and the Fitzwilliam Museum.

For the Board, Richard King, chair, Fellowship Committee

The winners of the Fellowship since it was established in 1989 are listed below:

1989	David Ross Hurley	University of Chicago
1990	Richard G. King	Stanford University
1991	John Winemiller	University of Chicago
1993	Michael Corn	University of Illinois
1993	Channan Willner	City University of New York
1995	Mark Risinger	Harvard university
1996	Barbara Durost	Clareont Graduate School
1998	Todd Gilman	Massachusetts Institute of Technology
1999	Kenneth McLeod	Massachusetts Institute of Technology
2000	Stanley C. Pelkey	Eastman School of Music
2001	Major Peter C. Giotta	United States Military Academy
2002	Minji Kim	Brandeis University
2003	Zachariah Victor	Yale University
2004	Ilias Chrissochoidis	Stanford University
2005	Nathan Link	Yale University
2009	Thomas McGeary	University of Illinois
2011	Alison DeSimone	University of Michigan
	Dr. Andrew Woolley	University of Southampton

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/>

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The American Handel Society – Membership Form

Please mail the completed form and appropriate membership dues as instructed below:

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Regular	25	15	20
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Friend of the Handel Institute, London – Student*	18	10	-
TOTAL REMITTANCE			

* - 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.

The American Handel Society

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