HANDEL’S BLINDNESS AND ITS EFFECT ON HIS COMPOSING

Kenneth Nott

On December 31, 1757 the Earl of Shaftesbury wrote to James Harris: “I saw Mr. Handel the other day, who is pretty well and has just finished the composing of several new songs for Frederica [Cassandra Frederick] his new singer, from whom he has great expectations.” Yet in an essay written a century later, Anthony Hicks echoed Hicks when he concludes that, “at best, the additions were the late (that is, post-1752) additions to the oratorios in wide acceptance. Donald Burrows in his authoritative biography of Handel echoes Hicks when he concludes that the newly composed parts of the late additions are the work of ‘a composer a generation younger than Handel,’ most likely John Christopher Smith the younger.3 Hicks’s position has gained a great deal of acceptance. Donald Burrows in his authoritative biography of Handel echoes Hicks when he concludes that the newly composed parts of the late additions are the work of “a composer a generation younger than Handel,” most likely John Christopher Smith the younger.3 Hicks’s position has gained wide acceptance. Donald Burrows in his authoritative biography of Handel echoes Hicks when he concludes that the newly composed parts of the late additions are the work of “a composer a generation younger than Handel,” most likely John Christopher Smith the younger.3 Hicks’s position has gained wide acceptance. Donald Burrows in his authoritative biography of Handel echoes Hicks when he concludes that the newly composed parts of the late additions are the work of “a composer a generation younger than Handel,” most likely John Christopher Smith the younger.3 Hicks’s position has gained wide acceptance.

The “new songs” that Shaftesbury referred to are: “Sorrow darkens ev’ry feature,” “Happy Beauty,” “No more complaining,” “Pleasure’s gentle zephyrs playing,” and “Charming Beauty.” They survive as inserts to the performing score of The Triumph of Time and Truth, are not in the composer’s hand and are, in some cases, re-arrangements of movements from earlier works. In an influential essay published over three decades ago, Anthony Hicks argued that they “often display un-Handelian features,” including “through-composed structures, sometimes awkwardly balanced with a shortened, not to say perfunctory, reprise.” Hicks argues that the newly composed parts of the late additions are the work of “a composer a generation younger than Handel,” most likely John Christopher Smith the younger.3 Hicks’s position has gained wide acceptance. Donald Burrows in his authoritative biography of Handel echoes Hicks when he concludes that the newly composed parts of the late additions are the work of “a composer a generation younger than Handel,” most likely John Christopher Smith the younger.3 Hicks’s position has gained wide acceptance.

Yet in an essay written in 2011, Hans Dieter Clausen has countered that Handel’s creative involvement in these additions was likely significant and that there is a need to re-examine this whole issue.4 In this article, I would like to address the question of the effect of Handel’s blindness on his “composing” by concentrating on the assumptions that have guided the discourse thus far, and propose a new, possibly more fruitful avenue of inquiry. I wish to emphasize that the scope of this article will not allow for analysis of individual movements (something I plan to present at a later date). Rather, I would like to focus on the philosophical and methodological issues that have thus far informed the debate.

3 Ibid.

REPORT FROM HALLE 2018

Graydon Beeks

This year’s Handel Festival in his birthplace of Halle, Germany was built around the theme of “Fremde Welten” (“Foreign Worlds”) and took place from May 25 to June 10, 2018. The festival featured first performances of works utilizing performing material derived from five newly published or soon-to-be-published volumes of the Hallische Händel-Ausgabe (HHA), which surely must be a recording. Because of the length of the festival and the scheduling of meetings and conference sessions, your reviewer was only able to attend a select number of events near the beginning. Nevertheless, I will attempt to give an overview of the entire proceedings.

Following the traditional opening ceremony at the Handel Memorial in the late afternoon of Friday, May 25, the Festival continued with the first performance of Berenice, Regina d’Egitto—the only one of Handel’s operas that had not previously been staged in Halle—at the Opera House. The musical text was that of Wolfgang Hirschmann’s forthcoming HHA volume, and it was well played by the Händelfestspielerorchester Halle under the direction of Jörg Halubek, making his first appearance in the house. Fortunately, the cartage company had failed to deliver an organ to the pit, but they had again provided a load of percussion instruments instead. The singers were led by soprano Romelia Lichtenstein, who gave a commanding performance in the title role, although she tired a bit toward the end of taxing sing.
Handel's Blindness...

In recent years, scholars have developed a new field of inquiry called Disability Studies. Joseph Straus’s *Extraordinary Measures: Disability in Music* is an important introduction to the subject, where the author emphasizes that “disability is both a material reality and a cultural creation.” That is, in addition to being an objective, medical fact, a person’s disability needs to be understood in relation to that person’s cultural and social context. Straus continues:

Over the past 300 years, people in the West have thought about disability in four ways: 1) disability as an affliction, permanent and indelible; 2) disability as afflatus (defined as divine inspiration), a mark of transcendent vision; 3) disability as a medical defect, a bodily pathology to be overcome through individual effort; and 4) disability as a personal, cultural, and social identity, to be affirmatively acclaimed.

Let’s consider how these four perspectives have guided discussions of Handel and his blindness. In elaborating on the first perspective (disability as an affliction), Straus refers to disability as “a sign of divine disfavor, a punishment by God....” Though no commentator has designated Handel’s blindness as the result of divine disfavor, at least one has viewed it as a type of punishment, or price paid by the composer for years of unrelieved labor on his manuscripts. In 1753, the Countess of Shaftesbury wrote to James Harris:

It was such a melancholy pleasure as drew tears of sorrow to see the great th[ough] unhappy Handel, dejected, wan, and dark, sitting by, not playing on the harpsichord, and to think how his light had been spent by being overply’d in musicks cause.

The same connection between the intensive labor of musical notation and blindness has also been made in the case of J. S. Bach. I can still remember, as a boy, reading a children’s biography of Bach which attributed the onset of blindness in his last years to the young composer’s surreptitious copying by candlelight from his older brother’s music manuscript. Indeed, Bach’s obituary (1750, pub. 1754), written by C. P. E. Bach and Johann Friedrich Agricola makes this very same connection. After relating the well-known anecdote of youthful nocturnal copying, the authors write: “But did not this very passion to improve himself in music and the youth, sit at work the whole night through, led, in his last years, to see the great th[ough] unhappy Handel, dejected, wan, and dark, sitting by, not playing on the harpsichord, and to think how his light had been spent by being overply’d in musicks cause.”

The critical division over the authenticity of Delius’s late compositions resembles the disagreement over the authenticity of Handel’s late additions and Straus’s suggestion relates directly to the fourth perspective on disability. That is, could adopting a more positive or affirmative stance shed new light on our understanding of Handel’s last compositions? Thus, the unique through-composed forms, viewed by Hicks as awkward, might be seen as the result of “a relative freedom from musical notation.” Contemporary accounts emphasize the strength of Handel’s memory and his frequent recourse to improvisation during his last years. This could require revisiting Handel’s compositional process and further exploring the roles played by improvisation and self-borrowing. And there is, of course, ample evidence of Handel’s reliance on Smith the younger for the notation of these compositions, and possibly even the contribution of some compositional details, meaning viewing these pieces as having been collaboratively created. Thus, “Handel-Smith” might be one of the ways to indicate the composers in editions and recordings.

8 Ibid., 5
9 Ibid.
12 Ibid., 303.
17 Ibid., 321.
19 Ibid., 26.
Disabled people rely on others for help. A blind composer steeped in the Western art music tradition needs someone to notate his/her music. This was also true for Delius. And we should be very careful in making judgments about whether a specific piece is or isn’t “Handelian.” One can argue (as I plan to) that there are traits of Handel’s late style that distinguish it from his earlier work and that some of these same traits are found in the late additions. At the same time Handel, once he adapted to his new disablement, seems to have introduced new features in these late compositions. After all, why couldn’t he have continued to develop as a composer? Perhaps we should begin by accepting the fact that, like any other blind person, Handel depended on others for help, though, the idea flies in the face of the composer’s much vaunted “independency,” a characteristic emphasized by biographers and perhaps even originating with the composer himself. Yet, does Handel’s reliance on Smith the younger necessarily preclude the composer’s involvement, even deep involvement in the composition of these pieces? As Professor Clausen argues, these movements “require a second analysis, oriented toward a wider range of criteria.” That is what I hope to do; maybe others will want to join the enterprise.


CALL FOR APPLICATIONS:
INTERNATIONAL HANDEL RESEARCH PRIZE 2019

In 2019 the Georg-Friedrich-Händel-Gesellschaft is to award for the fourth time an International Handel Research Prize to a young scholar who has completed a research project on the life or work of George Frideric Handel and has presented the results in a formal research document. Research teams also may apply.

The International Handel Research prize is sponsored by the Foundation of the Saalesparkasse. It is valued at €2000 and entails the presentation of a paper to be read by the prize-winner at the scholarly conference to be held during the annual Handel Festival in Halle an der Saale (June 3–5, 2019).

Applications may be made by graduates in musicology or related disciplines who have completed their Master’s or Doctoral studies (or equivalent research) between 2016 and 2018. Historical-critical editions may also be submitted for the prize. Studies in English or German are accepted.

Applications for the International Handel Research Prize should be sent by November 30, 2018 (postmarked) to the:

Georg-Friedrich-Händel-Gesellschaft e.V.
Internationale Vereinigung
Geschäftstelle
Grosse Nikolaistrasse 5
D-06108 Halle (Saale)

The application must include the scholarly work undertaken (in printed and in electronic form) and be accompanied by a brief curriculum vitae and an account of the applicant’s career. Reports can be enclosed.

The selection of the prize-winner will be made by a panel from the Foundation of the Saalesparkasse and the Georg-Friedrich-Händel-Gesellschaft. The prize will be presented at Halle in June 2019, during the scholarly conference of the Halle Handel Festival.

was unfortunate that in her great Act III aria “Chi t’intende?” she was encouraged to break character and “interact” with the oboe soloist. The rest of the cast were all young, appealing singers. Samuel Marínó, in the soprano role of Alessandro, which was written for the castrato Conti, displayed a truly remarkable voice, although the fact that he appeared to be a young teenager rather spoiled some of the dramatic logic. Filippo Mineccia, in Annibali’s role as Demetrio, was suitably stubborn and upright, while Svitlana Sylva as Berenice’s sister Selene largely controlled her tendency to compromise intonation for dramatic urgency. The less said about the staging by Jochen Biganzoli, the better; its most memorable feature was the repeated use of the revolving stage to accommodate pointless chases during the scene changes. I imagine that my distinguished predecessor Iter Facio would have had much more to say on the subject, but then he thought his words might have some influence on the attitudes of stage directors.

Saturday morning, May 26, brought the annual membership meeting of the G.F. Händel Gesellschaft, which was preceded by the Festival Lecture given by Prof. Dr. Thomas Seedorf of Karlsruhe on the subject of “Händel, der vertraute Fremde” (“Handel, the Trusted Foreigner”). I presented greetings on behalf of The American Handel Society and an invitation to attend AHS Bloomington next February. Among the members of the Händel Gesellschaft who had died during the past year and were honored with a moment of silence was Dr. Klaus Rauen, the Mayor of Halle in the years after the Reunification. He was a staunch supporter of the Handel Festival, a member of the Vorstand of the Händel Gesellschaft, and a true friend to the City of Halle and all who lived and visited there.

Saturday afternoon there was a concert performance of the pasticcio Ormisda, assembled by Handel in 1730 from music by Hasse, Orlandini, Vinci, Leo, Fiorè, Gai, Sarri, and Giacomelli. The venue was the Freylinghausen-Saal of the Franckesche Stiftungen, and the performers had previously presented the work at the London Handel Festival. The young soloists and the ensemble Opera Settecento, under the direction of Leo Duarte, made a strong case for the work but were done no favors by the overly complicated libretto by Apostolo Zeno. The opera provided a good sample of the newer style then popular in Italy, with the most accomplished music being that composed by Hasse, another German.

On Sunday, May 27, I had to miss the Festival Church Service in the Dom, but did attend the afternoon performance of Samson in the Ulrichskirche given by the Dunedin Consort under the direction of John Butt, the distinguished guest at AHS Princeton in 2017. He elected to perform the version of the first performance with a cast of eight soloists who also sang the choruses, following suggestions by several scholars that this was quite likely the way Handel performed the work in 1743. It was a long sit, although we did have two intermissions, and the general consensus was that the first Act in this version is too long. Opinions on musical matters seemed to vary depending on where one sat in the hall. Audience members who sat close to the front found the balance between singers and orchestra to be excellent, while those seated a little further back felt the orchestra to be unrelievedly loud. Likewise, listeners seated down front commended the attention to text shown by Joshua Ellicott in the title role, while those further back were troubled by his harsh sound at louder dynamic levels. All agreed that Matthew Brook as Manoah and Sophie Bevan as Dalila were outstanding. The latter was allowed to sing “With Plaintive Notes” and her performance of it was predictably excellent. Jessica Dandy as Micah and Vitali Rozynko as Harapha both contributed strong portrayals, and Rebecca Bottone (unfortunately not credited in the printed program) was stellar in “Let the Bright Seraphim.”
The Scholarly Conference took place on Monday and Tuesday, May 28–29, with the theme “Musik und Musiker aus der Fremde, 1650–1750” (“Music and Musicians from Foreign Lands, 1650–1750”). Members of the AHS giving papers included Matthew Gardner, Donald Burrows, Ivan Čukrovijč, John Roberts, Alison DeSimone, and myself. Monday night I attended the performance of Parnasso in festa given in the Goethe-Theater Bad Lauchstädt by soloists and the Lautten Compagney Berlin, with Jörn Hinnerk Andresen conducting in place of Wolfgang Katschner. The performing materials were derived from the new HHA volume edited by Teresa Ramer-Wünsche. Parnasso in festa is a serenata written to celebrate the March 1734 wedding of Princess Anne to Prince William IV of Orange. In it various gods, demigods, muses, nymphs, shepherds, and shepherdesses gather on Mt. Parnassus to celebrate the wedding of Peleus and Thetis, with sidelong glances at the unhappy fates of Apollo and Daphne and Orpheus and Euridice. It was originally performed by singers in costume against a theatrical backdrop and was revived in two later seasons. For this performance, the singers were outfitted in baroque costumes and sang, moved, and interacted using baroque gestures. It is to the credit of the stage director Sigrid T’Hooft that the latter were employed so convincingly by almost all of the soloists. The singing was excellent. Riccardo Angelo Strano, although pleading illness, displayed a remarkable soprano voice in the role of Apollo originally sung by Carestini. Soprano Hanna Herfurtner coped well with Strada’s role of Clio, and soprano Margriet Buchberger was memorably expressive as Orfeo, the role originally sung by Carlo Scalzi. Altogether a splendid evening.

On Tuesday night there was a concert in the Dom in costume against a theatrical backdrop and was revived in two later seasons. For this performance, the singers were outfitted in baroque costumes and sang, moved, and interacted using baroque gestures. It is to the credit of the stage director Sigrid T’Hooft that the latter were employed so convincingly by almost all of the soloists. The singing was excellent. Riccardo Angelo Strano, although pleading illness, displayed a remarkable soprano voice in the role of Apollo originally sung by Carestini. Soprano Hanna Herfurtner coped well with Strada’s role of Clio, and soprano Margriet Buchberger was memorably expressive as Orfeo, the role originally sung by Carlo Scalzi. Altogether a splendid evening.

The last concert I was able to hear took place in the St. Georgen-Kirche located near the Franckesche Stiftungen in Glaucha, which was a separate city until being incorporated into Halle in 1817. August Hermann Francke was the pastor there from 1692–1715. The medieval church was destroyed by fire in 1740 and was replaced by a new Baroque edifice. Unfortunately, another fire in modern times gutted the interior and compromised the roof, and only in recent years has it been reopened as a partially restored shell. As a concert venue it has promise, with clear sightlines and decent acoustics. The program presented on Wednesday evening, May 30, under the title “As on a Sunshine Summer’s Day” was designed to showcase English songs, either composed by Handel or created from Handel’s instrumental works by the addition of texts. These songs alternated with instrumental works from John Playford’s various publications. Unfortunately, the Norwegian mezzo soprano Tora Augustad was unable to convey the English texts clearly enough, and her efforts were hindered rather than helped by the overly clever sound effects provided by the members of the Lautten Compagney Berlin under the leadership of violinist Birgit Schnurpfel. The narration presented by Christian Filipps seemed superfluous to me, but some members of the audience seemed clearly to enjoy the proceedings.

I missed the Festkonzert by Joyce DiDonato at which she was presented with the Handel Prize of the City of Halle, and similar concerts featuring Sophie Karthäuser, Magdalena Kožená, Julia Lezhneva, Max Emanuel Cencic, and Nathalie Stutzmann. There were also concert performances of Rinaldo in its 1731 version and Arianna in Creta, both based on new HHA volumes, and as well as the first modern staged production of Muzio Scevola, the 1721 Royal Academy opera with individual acts written by Handel, Bononcini, and Amadei. A staged performance of the pasticcio Oreste took place at the Carl-Maria-von-Weber-Theater in Bernburg, a new venue for the Handel Festival, and there were a number of concerts of choral music, chamber music, and jazz.

Next year’s Festival, with the theme “Sensitive, Heroic, Suppliant: Handel’s Women,” will take place from May 31 to June 16, 2019 and will open with a new staging of Julius Caesar in Ägypten by Peter Komitschky, sung in German and sure to generate controversy. The Goethe-Theater in Bad Lauchstädt will host staged performance of Il pastor fido in its 1712 version and Ateina, while Alalcanta will be staged at the Weber-Theater in Bernburg. The Pasticcio Venerdiol will be performed in concert, and the oratorios will be Susanna and Messiah. The Festkonzerte will be by Vivica Genaux and Lawrence Zazzo, Hana Blážíková, Sandrine Piau, Valer Sabadus, Karen Gauvin, and Carolyn Sampson, and there will be a variety of other offerings. The Scholarly Conference will address the topic “Between Alcina and Theodora: Female Figures in the Works of Handel and his German Contemporaries.” Tickets should be available starting in December 2018.
FROM THE PRESIDENT’S DESK

Graydon Beeks

As the summer ends it is time to look ahead to AHS Bloomington; February 2019 will be here before we know it. Please see the Call for Papers and conference information elsewhere in this issue of the Newsletter: The Local Arrangements and Program Committees are hard at work on what promises to be a stimulating four days beginning February 7, which will feature performances of Giulio Cesare and Parnasso in festa in addition to paper sessions, the conference dinner, and perhaps some surprises. It is not too early to begin planning for travel and accommodations.

The program to assist AHS members to take advantage of the new cooperative program between the three German Handel societies has been a success in its first year. Of the 21 AHS members who paid dues through the AHS for membership in the Georg-Friedrich-Händel-Gesellschaft, six also joined the Händel-Gesellschaft Karlsruhe for half price and another five joined the Göttinger Händel-Gesellschaft for half price. Since this service to our members creates additional work for our own Secretary/Treasurer and especially for her counterpart in Halle, the current plan is to continue the program only until all of the societies have developed websites that can reliably process membership dues online.

And following that line of thought, our British sister society, The Handel Institute, has launched a new website (https://handelinstitute.org), which is definitely worth visiting. Please pay special attention to the section dealing with the upcoming conference “Handel and his Music for Patrons,” which will be held in London on November 23–25, 2018. In addition to paper sessions and the conference dinner, the program will include two concerts. The first, to be held at the British Library on Friday, November 23, will feature a performance of the chamber trio “Se tu non lasci amore,” the autograph of which has recently been acquired by the library. The second concert on Saturday, November 24, will take place at St. Lawrence, Whitchurch, Little Stanmore and will present performances of Handel’s music written for Cannons. Registration for the conference is available on the website until November 12, 2018.

UPCOMING HANDEL CONFERENCE

The Handel Institute Conference:
“Handel and his Music for Patrons”

November 23–25, 2018

The Foundling Museum, 40 Brunswick Square, Bloomsbury, London WC1N 1AZ, UK

http://handelinstitute.org/conferences/

MESSAGE FROM THE EDITOR

Renew your membership for 2018 today!

Go Green! Opt to receive the Newsletter electronically! Please contact the editor at minjik@gmail.com.

SUZANNE KARPOV WINS FIRST PRIZE IN THE 6TH ANNUAL HANDEL ARIA COMPETITION

The Handel Aria Competition was established in 2013 to encourage emerging singers to explore the operas and oratorios of George Frideric Handel. It is held annually in Mills Hall of the University of Wisconsin-Madison Mead Witter School of Music. The competition, co-founded by Carol “Orange” and Dean Schroeder, was inspired by Mr. Schroeder’s passion for Handel’s operatic works. The arias by all seven finalists are posted on YouTube.

The Handel Aria Competition is pleased to announce that first prize in the 6th annual competition, held on June 8 in Madison, Wisconsin, went to soprano Suzanne Karpov. Ms. Karpov, a native of Oceanside, New York, performed “With darkness deep as is my woe” from Theodora, and “Da tempeste il legno infranto” from Giulio Cesare. She recently made her professional debut with American Bach Soloists in Handel’s Messiah, and has won an Encouragement Award from the Metropolitan Opera National Council Auditions, second prize in the Classical Singer National Competition and first place at the national NATS (National Association of Teachers of Singing) Competition in Chicago.

Second prize in this year’s Handel Aria Competition went to Sarah Hayashi, a French-American soprano pursuing a Master in Advanced Vocal studies at the Wales International Academy of Voice in Cardiff. Third prize winner mezzo-soprano Sarah Coit of Spring Hill, Florida is currently a Vocal Fellow with Ravinia’s Steans Music Institute, and Audience Favorite winner Lindsay Metzger is a mezzo-soprano in her third year in the Ryan Opera Center at Chicago’s Lyric Opera.

Seven finalists, selected from an international field of over 110 singers, each sang one Handel aria in English and one in Italian, accompanied by the Madison Bach Musicians under the direction of Trevor Stephenson. Drew Minter, Craig Trompeter, and Patricia Michaels made up the distinguished panel of judges for this year’s competition.
RECENT PUBLICATIONS


Händel-Jahrbuch 64 (2018) – [Select titles in English]

Beeks, Graydon. “Handel’s reuse of material from his Italian Psalms in his Cannons Anthems.”

Burrows, Donald. “From St Lawrence’s to St James’s: the A major Te Deum (HWV 282) and Handel’s recomposition of Cannons music for the Chapel Royal.”


Risinger, Mark. “Types of reuse and adaptation in Handel’s later works.”

Roberts, John H. “Handel’s fugal borrowing and the *Concerto madrigalesco* of Ercole Bernabei.”

—. “Tu fedel? Tu costante?: Two versions of a Handel Cantata.”

Wollston, Silas. “A continuum of creative refinement: Handel’s use of pre-existing material in the *Ode for St Cecelia’s Day* and the Twelve Grand Concertos, op. 6.”


NEWSLETTER
OF THE
AMERICAN HANDEL
SOCIETY

The Newsletter is published three times a year (Spring, Summer, and Winter). The Editor welcomes submissions in the following categories for future issues:

- Short articles (1500-2000 words);
- News of recent Handel-related events, presentations (special lectures or conference papers), and concerts organized and/or performed by members of the Society;
- Reviews of performances and recordings of Handel’s music;
- Information about awards and honors presented to members of the Society;
- News of recent publications;
- Abstracts for dissertations in progress on a Handel-related topic.

Please submit your contributions to the Editor, Minji Kim (minjik@gmail.com)

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THE AMERICAN HANDEL SOCIETY  
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<th>£</th>
<th>€</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regular</td>
<td>93</td>
<td>-</td>
<td>80</td>
</tr>
<tr>
<td>Regular (with Göttinger Händel Beitrage)</td>
<td>108</td>
<td>-</td>
<td>92.50</td>
</tr>
<tr>
<td>Student</td>
<td>30</td>
<td>-</td>
<td>24</td>
</tr>
<tr>
<td>Student (with Göttinger Händel Beitrage)</td>
<td>45</td>
<td>-</td>
<td>36</td>
</tr>
</tbody>
</table>

TOTAL REMITTANCE

* This organization does not have a reduced rate for retirees.
† This organization has additional categories of Regular Membership that require a higher membership fee but provide additional benefits (see its website). Arrangements for these other categories may be made directly with Mrs. Pomeroy Kelly (see below).

Those paying in dollars should make their checks payable to THE AMERICAN HANDEL SOCIETY and mail them to Marjorie Pomeroy Kelly, 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 Handel Institute, London 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, 25-4A Kew Road, Richmond TW9 3EG, United Kingdom, with the appropriate annotation. Please do not send checks in Euros or sterling directly to the AHS as we are no longer able to process them.

Online payment options are available at www.americanhandelsociety.org/join

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