

# NEWSLETTER of The American Handel Society

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## 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."<sup>1</sup> This oft cited letter touches directly on an issue that remains unresolved in Handel studies, namely, to what extent were the late (that is, post-1752) additions to the oratorios actually composed by Handel? A definitive answer does not come easily, if at all.

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 found these and other late additions musically inferior, claiming that they "often display un-Handelian features," including "through-composed structures, sometimes awkwardly balanced with a shortened, not to say perfunctory, reprise."<sup>2</sup> 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.<sup>3</sup> Hicks's position has gained wide acceptance. Donald Burrows in his authoritative biography of Handel echoes Hicks when he concludes that, "at best, the additions exhibit varying degrees of 'Handel-ness'...."<sup>4</sup> 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.<sup>5</sup> 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.

1 Donald Burrows and Rosemary Dunhill, *Music and Theatre in Handel's World: The Family Papers of James Harris, 1732–1780* (New York: Oxford University Press, 2002), 327.

2 Anthony Hicks, "The Late Additions to Handel's Oratorios and the Role of the Younger Smith," in *Music in Eighteenth-Century England: Essays in Memory of Charles Cudworth*, ed. Christopher Hogwood and Richard Luckett (New York: Caambridge University Press, 1983), 169.

3 Ibid.

4 Donald Burrows, *Handel*, 2nd ed. (New York: Oxford University Press, 2012), 486.

5 Hans Dieter Clausen, "Händel oder Smith? Neue Aspekte zur Autorschaft der neu komponierten oder bearbeiteten Arien und Chorsätze in den Oratorienaufführungen zwischen 1752 und 1759," *Aria: eine Festschrift für Wolfgang Ruf* (Zurich: Hildesheim, 2011), 317–30. See also John H. Roberts, "'Blooms of Youth': A Solomonic Addendum," *Händel Jahrbuch* 61 (2015): 413–24, esp. 419–22.

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## 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 record. 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 Händelfestspielorchester 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. It

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In recent years, scholars have developed a new field of inquiry called Disability Studies.<sup>6</sup> 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."<sup>7</sup> 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.<sup>8</sup>

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...."<sup>9</sup> 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.<sup>10</sup>

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 very industry applied to the aforesaid book perhaps by coincidence provide the first basis for the cause of his own death?—as we shall later hear."<sup>11</sup> Further in the obituary, Bach and Agricola assert, "His naturally somewhat weak eye sight, further weakened by his unheard-of-zeal in studying, which made him, particularly in his youth, sit at work the whole night through, led, in his last years, to an eye disease."<sup>12</sup> In the phrase, "being overply'd in musicks cause," the Countess of Shaftesbury posits a similar cause and effect between sustained hard work and loss of sight in Handel's case.

Regarding divine afflatus, Straus's second perspective, commentators had long been accustomed to comparing Handel, even during his lifetime, to the semi-divine Orpheus. From the poetry of Cardinal Pamphilli to newspaper reports to Roubiliac's famous statue in Vauxhall Gardens, referring to Handel as a modern-day Orpheus had become a cliché. After Handel's loss of sight, comparisons with Milton and Homer became common. Though the two poets were technically not divine, they did occupy

a god-like position in the literary canon and many clearly wanted to include the blind composer in their company. Thus, Burney writes: "Handel, late in life, like the great poets, Homer and Milton, was afflicted with blindness..."<sup>13</sup> and in a letter to James Harris written in 1753, John Upton hoped "to steal to town to hear our blind bard..."<sup>14</sup>

Other commentary on Handel's blindness falls under the heading of Straus's third type, namely blindness as an obstacle to be overcome through individual effort. Contemporaries of Handel repeatedly refer to this malady and emphasize Handel's triumph over it. William Hayes writes that Handel, "to the Astonishment of all Mankind...performed Wonders on the Organ, both set Pieces and extempore...."<sup>15</sup> In a letter to James Harris, the Earl of Shaftesbury declares: "Handel's playing is beyond what even he ever did."<sup>16</sup> There are also reports that Handel continued to compose. In addition to the quote given at the beginning of this article, Shaftesbury reported to Harris in 1757 that, "Handel is better than he has been for some years: and finds he can compose chorus's, as well as other music, to his own (and consequently to his hearers) satisfaction. His memory is strengthened of late to an astonishing degree."<sup>17</sup>

Before addressing Straus's fourth perspective, affirmatively acclaiming Handel's disability, let's return to the divided opinions on the question of the authenticity of the late additions. The issues raised in this disagreement resemble the case of a later composer who, like Handel, went blind during the last few years of his life, yet continued to compose with the aid of an assistant. The late compositions of Frederick Delius (1862–1934) written with the help of Eric Fenby (1906–1997) have elicited from critics a range of responses. Some argue that these late works are signs of a more spiritual, other-worldly Delius, while others hear these pieces as decidedly inferior to the composer's earlier work. In short, they are deemed un-Delian.<sup>18</sup> After surveying the reception of Delius's late music, Straus suggests that:

An additional possibility, that the late music is informed by the disability, but in ways that are distinguishing and even desirable, has yet to be explored by Delius's critics. Such an approach might place Delius in relation to other blind composers and musicians, hearing in his music some of the shared values of that community. These include a relative freedom from musical notation, and its implicit theoretical biases, a commitment to improvisation, and the need for assistance and collaboration.<sup>19</sup>

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.

6 See Neil Lerner, "Disability." *Grove Music Online*. July 3, 2018. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002240647>.

7 Joseph N. Straus, *Extraordinary Measures: Disability in Music* (New York: Oxford University Press, 2011), 4.

8 *Ibid.*, 5.

9 *Ibid.*

10 Burrows and Dunhill, *Music and Theatre*, 287.

11 Hans T. David and Arthur Mendel, eds. *The New Bach Reader*, rev. and enlarged by Christoph Wolff (New York: W.W. Norton, 1998), 299.

12 *Ibid.*, 303.

13 Charles Burney, *An Account of the Musical Performances in Westminster-Abbey* (New York: Da Capo Press, 1979), 29.

14 Burrows and Dunhill, *Music and Theatre*, 285.

15 *Händel-Handbuch*, vol. 4, *Dokumente zu Leben und Schaffen* (Kassel: Bärenreiter, 1985), 467.

16 Burrows and Dunhill, *Music and Theatre*, 288.

17 *Ibid.*, 321.

18 Straus surveys the critical reception of Delius's late music. See *Extraordinary Measures*, 22–26.

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 disability, 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.<sup>20</sup> 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."<sup>21</sup> That is what I hope to do; maybe others will want to join the enterprise.

20 See David Hunter, *The Lives of George Frideric Handel* (Woodbridge: The Boydell Press, 2015), especially 157–58, 194–97, and 328–31.

21 "Weitere Sätze verdienen eine zweite Analyse, orientiert an einem breiteren Spektrum von Kriterien." Clausen, "Händel oder Smith?," 330.

## 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  
Geschäftsstelle  
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 Mariño, 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 Slyvia 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 *Ormida*, 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 Manoa 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 Ćurković, 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 Compagny 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 Herfurter 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 consisting of music Handel composed to be performed at Cannons, the country estate of James Brydges, then Earl of Carnarvon and later First Duke of Chandos. The two principal works were almost certainly first performed three hundred years ago in 1718. The first half featured the Cannons Anthem “O come let us sing unto the Lord,” which seems to have been relatively popular in the 18<sup>th</sup> century and one could hear why that was so. The second half presented the first performance of the

so-called “Chandos” or “Cannons” Te Deum in B-flat Major using performing material from my forthcoming HHA edition. As is so often the case with Handel, it turned out to be a more compelling piece in performance than on the page. Everything was performed by solo voices and single players per part, much as they would have been originally; the Cannons forces would have had a couple of boys on the soprano line and several more violins, but the overall effect was comparable. The London Handel Players under the direction of Adrian Butterfield played splendidly, and there was distinguished singing, especially from the two high tenors Charles Daniels and Nicholas Mulroy. I was worried that only those seated in the first few rows of the Dom—much larger than the original 18<sup>th</sup> century venue, the Church of St. Lawrence, Little Stanmore, with notoriously tricky acoustics—would be able to hear the music clearly, but some members of the audience seated farther back reported a comparably favorable listening experience.

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 Augestad 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 Compagny Berlin under the leadership of violinist Birgit Schnurpfeil. The narration presented by Christian Filipis 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, 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 Konwitschny, 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 *Alcina*, while *Atalanta* will be staged at the Weber-Theater in Bernburg. The Pasticcio *Venceslao* will be performed in concert, and the oratorios will be *Susanna* and *Messiah*. The Festkonzerte will be by Vivica Genaux and Lawrence Zazzo, Hana Blažíková, 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.

## AMERICAN HANDEL SOCIETY FESTIVAL AND CONFERENCE

Bloomington, IN  
February 7–10, 2019

The American Handel Society’s biennial American Handel Festival will take place at the **Jacobs School of Music at Indiana University** in Bloomington, Indiana, on **February 7–10, 2019**. The festival includes academic panels, the Serwer Lecture, and performances of music by Handel and his contemporaries. This year’s festival will feature performances of Handel’s *Giulio Cesare* and *Parnasso in festa*. **Ellen Rosand** (Yale University) will give the Howard Serwer Memorial Lecture.

### Call for Papers:

The Society invites the 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 **October 1, 2018** to the Program Chair, Norbert Dubowy at [norbert.dubowy@gmail.com](mailto:norbert.dubowy@gmail.com)

More details at: [americanhandelsociety.org/events](http://americanhandelsociety.org/events)

## 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](mailto:minjik@gmail.com).

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



Left to right: Sarah Hayashi, Suzanne Karpov, Lindsay Metzger, and Sarah Coit.  
Photography by David Peterson

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 Patrice Michaels made up the distinguished panel of judges for this year's 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.

## RECENT PUBLICATIONS

Gardner, Matthew. "Understanding Handel's operas." Review of David Kimbell, *Handel on Stage. Early Music* 46/2 (2018): 336–338.

*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."

Lee, Jonathan Rhodes. "From *Giuseppe* to *Joseph*: A possible new borrowing source for the music of *Joseph and His Brethren*."

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."

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## 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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# THE AMERICAN HANDEL SOCIETY MEMBERSHIP FORM

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

Name \_\_\_\_\_ Date \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State/Country \_\_\_\_\_ Postal code \_\_\_\_\_

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I agree to have the following listed in a printed Directory of AHS Members (check as appropriate):  Address  Phone  Email

I would like my copy of the Newsletter delivered:  electronically  by mail

Class of Membership — Circle applicable cell(s) (for current calendar year, unless otherwise specified)	\$	£	€
Regular	35	28	30
Joint (one set of publications)	42	34	38
Donor	56	45	50
Student or Retired	20	15	18
Sponsor	100	80	90
Patron	200	145	160
Life	500	400	450
Subscriber (Institutions Only)	42	34	40
Donation – Travel Grant, Serwer Lecture, Knapp Fellowship, Traver Concert, ongoing activities (please specify intent)			
Friends of the Handel Institute, London*			
Regular	30	20	-
Student	15	10	-
Membership in the Georg-Friedrich-Händel-Gesellschaft*			
Regular	45	-	40
Student*	20	-	15
Dual Membership – Georg-Friedrich-Händel-Gesellschaft / Göttinger-Händel-Gesellschaft*†			
Regular	75	-	65
Regular (with <i>Göttinger Händel Beiträge</i> )	90	-	75.50
Student	27	-	21
Student (with <i>Göttinger Händel Beiträge</i> )	42	-	33.50
Dual Membership – Georg-Friedrich-Händel-Gesellschaft / Händel-Gesellschaft Karlsruhe*			
Regular	63	-	55
Student*	23	-	17.5
Triple Membership – Georg-Friedrich-Händel-Gesellschaft / Göttinger-Händel-Gesellschaft / Händel-Gesellschaft Karlsruhe			
Regular	93	-	80
Regular (with <i>Göttinger Händel Beiträge</i> )	108	-	92.50
Student	30	-	24
Student (with <i>Göttinger Händel Beiträge</i> )	45	-	36
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, 254A 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](http://www.americanhandelsociety.org/join)

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

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## The American Handel Society

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