

NEWSLETTER

of

The American Handel Society

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OVERVIEW OF AN HISTORIC FESTIVAL

*Editor's Note: The Maryland Handel Festival held its final series of conferences and concerts in May, 2001. With performances of Handel's last two oratorios, *Theodora* and *Jephtha*, led by Paul Traver and papers and lectures given by a number of distinguished scholars of international standing, this prestigious festival came to an end. It is therefore fitting, that articles in this issue of the newsletter pay tribute to a great festival (we also include information regarding a new Handel festival in Iowa for 2003). First is Richard King's "Introduction" for the May 4 – May 6, 2001 MHF program book, followed by Paul Traver's "Preface" for the same program book. Next is a tribute from Donald Burrows, whose involvement with the festival, from its inception, helped make it what it was. Other tributes will appear in future issues of the Newsletter. If you would like to contribute an essay or anecdote or two, please contact the Newsletter Editor at the address within.*

The Maryland Handel Festival & Conference has established a tradition of excellence in performance and scholarship since it was founded in 1981 at the University of Maryland by Howard Serwer and Paul Traver. In that year, Professors Serwer and Traver began the series with performances of Handel's organ and orchestral concertos, vocal chamber music, and *Messiah*. The following year saw the definition of the Festival's characteristic and unique goal: to perform all Handel's English oratorios in order of composition and in a form that reflects present understanding of how Handel's music was given in the first performance under his direction (this affects both performing style and, following Hallische Händel-Ausgabe policy, the edition used). The Maryland Handel Festival began this imposing task in 1982 with a performance of *Esther*.

The names of those who have since performed at the Festival reads like a "who's who" of early music: Julianne Baird, James Bowman, Frans Brueggen, Anner Bylisma, Michael Chance, John Gibbons, Lorraine Hunt, René Jacobs, Igor Kipnis, Jennifer Lane, Gustav Leonhardt, Linda Mabbs, Nicholas McGegan, Drew Minter, Judith Nelson, Trevor Pinnock, Derek Lee Ragin, Nigel Rogers, Jaap Schroeder, Kenneth Slowik, James Weaver; and such ensembles as The English Concert, the Smithsonian Chamber Orchestra, Chatham Baroque, and Tafelmusik. At the same time, the Festival recognizes its role as a University program, and has, whenever possible, involved students as performers. The Young

continued on p. 3



A TRIBUTE TO TWENTY YEARS OF THE MARYLAND HANDEL FESTIVAL

Through the encouragement of Howard Serwer, it was the Maryland Handel Festival that first brought me to the United States, and indeed for the first time ever onto an aeroplane, in November 1982. I had met Howard in Britain during his visits to London and Oxford in connection with his work on an edition of Handel's *Esther* for the Hallische Händel-Ausgabe (HHA) and he had tried to persuade me to cross the pond in previous years to take part in a session at the AMS and to attend a performance of *Messiah* at College Park, but my circumstances did not allow me to do so at the time. In 1982 he was yet more pressing, and with good reason, for that year's event saw a performance of *Esther* in the Memorial Chapel and a programme of

continued on p. 5

HANDEL CALENDAR

The American Handel Society welcomes news or information about events of interest to Handeliens. If possible, please include an address, telephone number and URL where readers may obtain details. For information on Handel concerts around the world, please visit also <http://gfhandel.org/>

"Beyond Messiah"

36th Mostly Mozart Festival
Lincoln Center, New York City, New York
<http://www.lincolncenter.org/>

Acis and Galatea (arranged by WA Mozart)

Christine Brandes, soprano; John Mark Ainsley, tenor; Michael Slattery, tenor; Philip Cutlip, baritone; The Dessoff Choirs; Kent Tritle, music director; Philharmonia Baroque Orchestra; Nicholas McGegan, conductor
11 August 2002, 5 pm
Alice Tully Hall

L'Allegro, il Penseroso ed il Moderato

Christine Brandes, soprano; Dominique Labelle, soprano; John Mark Ainsley, tenor; Philip Cutlip, baritone; The Dessoff Choirs; Kent Tritle, music director; Philharmonia Baroque Orchestra; Nicholas McGegan, conductor; Mark Morris Dance Group; Mark Morris, choreographer
14, 15, 16, 17 August 2002, 8 pm
New York State Theater

Esther

Carolyn Sampson, soprano; Paul Agnew, tenor; Daniel Taylor, countertenor; Roderick Williams, baritone; Charles Daniels, tenor; Gabrieli Consort and Players; Paul McCreesh, conductor
18 August 2002, 4 pm
Alice Tully Hall

Water Music

The Chamber Music Society of Lincoln Center (including, Ransom Wilson, flute; Mark Hill, oboe; Stephen Taylor, oboe; Frank Morelli, bassoon; Ani Kavafian, violin; Fred Sherry, cello; John Gibbons, harpsichord) Artistic Director: David Shifrin
22 August 2002, 8 pm
Avery Fisher Hall

Handel: "Gloria in excelsis Deo" - featuring soprano Rebecca Miller Saunders

Handel: Organ concerto from Opus 7 - with Karen Hite Jacob, organ
Works by Telemann, Bach, Vivaldi

Carolina Pro Musica; Guest Artists: Karen Marie Marmer & Jorg-Michael Schwarz, baroque violinists (artistic directors of REBEL)
21 September 2002, 8:15 pm
St. Martin's Episcopal Church, 1510 E. 7th St. Charlotte, North Carolina <http://www.carolinapromusica.org/>

Opus 6

Messiah

Festival de Musique de la Chaise-Dieu

Amsterdam Baroque Orchestra
Conductor: Ton Koopman
26 August 2002, 9:15 pm
L'église de La Chaise Dieu, Auvergne, France
<http://www.chaise-dieu.com/> <http://www.tonkoopman.nl/>

Messiah

Birgit Gudim, soprano; Ingrid Dominique, alto; Jan Erik Fillan, tenor; Frank Runar Gansmo, bass; KORIOSLO, Torshovkoret, Follo kammerkor; Kringkastingsorkestret; Tom Wiklund, conductor
27 August 2002, 7:30 pm
Torshov church, Oslo, Norway
<http://www.nrk.no/informasjon/kringkastingsorkestret/>

Messiah (arr. W. A. Mozart)

Christiane Libor (soprano); Detlef Roth (bass) et al.; Chor und Orchester der Ludwigsburger Festspiele; Wolfgang Gönnerwein, conductor
8 September 2002, 6 pm
Wolfegg (Germany), Stiftskirche,
<http://www.schlossfestspiele.de>

Messiah (a ballet by John Neumeier)

(Premiered: Hamburg Ballet, 28 November, 1999)
Music by G. F. Handel and Arvo Pärt

Athens Festival

Hamburg Ballet Company
Choreography and costumes: John Neumeier
19, 20 September 2002
Herodes Atticus Odeon, Athens, Greece
Les violons du Roy
Conductor: Bernard Labadie
31 October 2002; 8:00 p.m.: Salle Claude-Champagne, Université de Montréal, Montréal, Canada
<http://www.violonsduroy.com>

Israel in Egypt

New York Collegium
Conductor: Andrew Parrott
1 November 2002, 8 pm
Church of St. Vincent Ferrer, 869 Lexington Ave, New York, New York
<http://nycollegium.org>
Handel: L'Allegro il Penseroso (Parts 1 and 2)
JS Bach: Cantata BWV 207a "Auf, schmetternde Töne" (in Köthen only)
Katharine Fuge, Angharad Gruffydd Jones, Joanne Lunn, James Gilchrist, Monteverdi Choir, The English Baroque Soloists
Conductor: Sir John Eliot Gardiner
29 August 2002: Utrecht, The Netherlands
31 August 2002: Köthen
1 September 2002: Wiesbaden, Kloster Ebernach, Rheingau Festival
<http://www.monteverdi.co.uk/>

Imeneo

Brühler Schlosskonzerte

Ann Hallenberg, Johanna Stijkovic (soprano), Capella Augustina
Conductor: Andreas Spering
31 August 2002, 7:30 pm
1 September 2002, 7:30 pm
Schloss Augustusburg, Brühl, Germany
<http://www.schlosskonzerte.de>

Samson

Prom 66

Dabla: Lisa Milne; *Micha*: Catherine Wyn-Rogers; *Samson*: Thomas Randle; *Manoah*: Michael George; *Harapha*: John Tomlinson; *The Sixteen*; *The Symphony of Harmony and Invention*; Conductor: Harry Christophers
8 September 2002, 7 pm
Royal Albert Hall, London, UK
<http://www.bbc.co.uk/proms> <http://www.royalalberthall.com>
Note: Pre-concert talk (5:30 pm) - Donald Burrows on Handel's 'Samson'

Handel: Coronation Anthem: Zadok the Priest

Walton: Motet: Where Does the Uttered Music Go?

Handel: Movements from Water Music

Mozart: Tantum ergo K 197

Mozart: Ave verum corpus K 618

Handel: Movements from Water Music

Walton: Motet: Cantico del sole

Handel: Coronation Anthem: The King Shall Rejoice

Choir and Orchestra of St John's, John Lubbock (conductor)

15 September 2002, 7:30 pm

The Abbey Church of St Peter and St Paul, Dorchester-On-Thames, Oxfordshire, UK

<http://www.dorchester-abbey.org.uk>

Händel & Musique Italienne

Bernarda Fink, Il Giardino Armonico, Director: Giovanni Antonini
16 September 2002, 8:30 pm
Théâtre de Poissy, Poissy, France
<http://www.theatre-poissy.com>

Giulio Cesare in Egitto

Giulio Cesare: David Daniels; *Cleopatra*: Danielle De Niese; *Tolomeo*: Bejun Mehta; *Cornelia*: Stephanie Blythe; *Sesto*: Anne Sofie von Otter (16, 19, 24, 30 sept. - 3, 11 oct.); *Sesto*: Sarah Connolly (27 sept. - 6, 14 oct.); *Achilla*: Franck Leguérinel; *Nireno*: Dominique Visse; *Curio*: Kevin Greenlaw; Orchestre et Chœurs des Musiciens du Louvre-Grenoble; Conductor: Marc Minkowski; Director: Nicholas Hytner
16, 19, 24, 27, 30 September 2002
3, 6, 11, 14 October 2002
Palais Garnier, Paris, France
<http://www.opera-de-paris.fr>

Artist Recitals, for example, have exposed many Maryland students to discriminating audiences and expert criticism, and some of the best singers in the Voice and Opera division of the School of Music have been featured as soloists for the oratorio performances. Master classes with artists such as René Jacobs and Igor Kipnis have further enriched the Festival's educational component, while the Daniel F. Pomeroy Memorial Prize for excellence in performance and/or scholarship in eighteenth-century music has been awarded each Festival since 1988 to some of the University of Maryland's most promising students. And although the Maryland Handel Festival is best known for its productions of the oratorios, a very wide range of Handel's music has in fact been performed at the Festivals, including keyboard, choral, chamber, orchestral, and even operatic music.

From the beginning, an important component of the Festival has been a scholarly conference, modeled on that of the *Händel-Festspiele* at Halle, which brings together scholars of international renown to meet and communicate the results of their research. The American Handel Society, formed in 1985 to foster the exchange of information among amateurs and professionals interested in Handel's life and works, has worked closely with the MHF to organize these conferences in connection with each Festival, and has also chosen each year since 1987 a distinguished scholar to deliver the American Handel Society Lecture. Those so honored include Jens Peter Larsen, Ellen T. Harris, Bernd Baselt, Don E. Saliers, Paul Brainard, John H. Roberts, Winton Dean, Donald Burrows, Anthony Hicks, Ruth Smith, and Nicholas Temperley.

Of equal significance is the fact that the Maryland Handel Festival has encouraged and made it possible for younger scholars to present their work at the conference. Some of that encouragement comes from the American Handel Society, which offers winners of the J. Merrill Knapp Research Fellowship the opportunity to present their research to the international community of Handel scholars. Handel scholarship is also promoted by the meeting at most Festivals of the editorial board of the *Hallische Händel-*

Ausgabe, the critical edition of Handel's works published by Bärenreiter.

The program books produced for the Festivals have also contributed much to Handel scholarship. Containing essays by the world's foremost Handel experts together with reproductions of the original wordbooks used in the theater in Handel's time, the program books are recognized as among the most useful resources for information on Handel's oratorios.

An undertaking such as the Maryland Handel Festival would not be possible without the assistance of many. As a relative newcomer to the Festival, I cannot do justice to the task of naming them all, but there are several who merit special mention here, beginning with our secretaries over the course of the Festival: Jeannette Oliver, Virginia Brubaker and Lauri Johnson. I must also name Julian Waters, Donald Burrows, and Anthony Hicks. Julian Waters is responsible for the design and typography of the Festival brochure and program book, which have always struck me, and I believe many others, as particularly elegant, and for that we express our sincere thanks. Donald Burrows and Anthony Hicks have provided the bulk of the program book essays from the beginning, and their essays have always been both entertaining and instructive. More significantly, they have given the musicological advice that made it possible for the MHF to perform the first versions of the oratorios, one of the most distinctive features of our concerts. To both, we offer our heartfelt thanks.

While the Festival has often been funded by a variety of agencies such as the National Endowment for the Arts, the National Endowment for the Humanities, the Maryland State Arts Council, the Maryland Humanities Council, and the Washington Friends of Handel, as well as many generous private donors, it has always been the University of Maryland that provided the commitment and resources to make the

HANDEL INSTITUTE CONFERENCE 'HANDEL IN CITIES AND HOUSES'

The next Handel Institute conference takes place on 23-24 November 2002 at King's College London, England. The theme is Handel in cities and houses - an exploration of the places where the composer lived and worked, and of his relation to them. The provisional list of speakers includes Graydon Beeks, David Hunter, Annette Landgraf, Thomas McGeary, Konstanze Musketa, John Roberts, Stanley Sadie, Dorothea Schröder, Leonard Schwarz and Carlo Vitali.

For further information please contact Elizabeth Gibson, The Red House, Aldeburgh, Suffolk IP15 5PZ, England (elizabeth@gibsone.free-online.co.uk)

CALL FOR PAPERS – IOWA HANDEL CONFERENCE

The American Handel Society will hold its 2003 conference at the University of Iowa in Iowa City, February 27 through March 2, 2003.

The Society extends a call for papers on any topic relevant to the study of Handel and his music, especially those that take an interdisciplinary approach or that deal with problems in performance practice. The Program Committee is particularly interested in the following areas: "Handel, music and sexuality in the 18th century"; "Handel and his Contemporaries in Italy" (including opera in Venice and Florence); "Handel Tradition and Reception"; and "Handel's musical world and imperial power".

Applicants should submit a proposal of not more than 500 words to: AHS Program Committee, Professor Wendy Heller, Woolworth Center, Department of Music, Princeton University, Princeton, NJ 08544. Proposals may also be sent by electronic mail to: wbheller@princeton.edu

Proposals should be sent no later than October 1, 2002.

Festival what it has been. Regardless of what the future brings, all friends of Handel owe a great debt of thanks to that institution.

Richard G. King

PREFACE

As part of its mission, a university seeks to shed light on where we came from, how we got to the present, and what impact the past and present might have on the future. In that context it seems reasonable that, as we complete our cycle of Handel's dramatic English oratorios, we pause to look back at the beginnings of the Maryland Handel Festival and its subsequent development.

In the late 1970s, the University of Maryland Chorus and the National Symphony Orchestra, under my direction, performed Handel's *Dettingen Te Deum* to good success with the audience and press. After that occasion, we were invited to perform *Messiah* at the Wolf Trap Center for the Performing Arts. Shortly after that, Dr. Howard Serwer began working on his edition of Handel's first English oratorio *Esther*, which we decided to perform. We did so at the Smithsonian Institution, again to favorable response. As a result of Howard's work with the *Handelians* in Halle, Germany, we were invited to present *Esther* there. (Only much later did we learn that ours was the first performance of *Esther* in Handel's birthplace!)

In subsequent discussions, we realized that, with Howard's editing work, with the Jacob Coopersmith Handel Collection in the University of Maryland's Music Library, with a good chorus, and with a conductor sympathetic to Handel's music, we had many of the requirements for (at least) a small Handel Festival on our campus. A weekend-festival was planned, featuring performances and conference sessions devoted to the life, works and times of

Handel. The rest, as they say, is now history. We take pride in helping to focus attention on Handel and his works, and feel that Maryland has played some small role in the recent resurgence of interest in and performance of Handel's glorious legacy of musical masterpieces. Through the years, the MHF has had the gracious help and support of scholar-musicians from throughout the U.S. and Europe. Without their help, encouragement, and willingness to share their talents, the MHF would not have been possible. We wish to express our gratitude to all those who willingly gave such assistance.

Not to be overlooked in this brief history of the MHF was the decision to found the American Handel Society, a decision made by its founding fathers: J. Merrill Knapp, Howard Serwer, and myself, while standing at the foot of the Halle Handel monument on the date of the 200th anniversary of Handel's birth. The past, the present, and the future.

Paul Traver

THE HANDEL INSTITUTE AWARDS

Applications are invited for *Handel Institute Awards* (up to £1,000) in support of research projects involving the life or works of Handel or his contemporaries. Deadline September 1.

Further details from:

Dr Elizabeth Gibson
15 Pyrland Road
Highbury London N5 2JB United Kingdom
E-mail: gibsonsone@attmail.com

THE KNAPP RESEARCH FELLOWSHIP

The Board of Directors of the American Handel Society is pleased to announce that the 2002 J. Merrill Knapp Research Fellowship is awarded to Minji Kim, a Ph.D. candidate in Musicology at Brandeis University, Waltham, Massachusetts. The fellowship will support travel to London for research on the topic "Handel's *Israel in Egypt: a Three-Anthem Oratorio*." Ms. Kim seeks to analyze and interpret the original version of the oratorio (1739) based on issues of autograph evidence, compositional process, musical language, biblical and theological context, musical and textual design, borrowings, and revisions. Ms. Kim holds a B.M. in History and Literature of Music from Boston University.

The committee for the 2002 award consisted of Prof. Olga Termini, Prof. David Hurley, and Prof. William Gudger, chair. The call for applications for the 2003 fellowship will be found at another place in this Newsletter.

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	Claremont 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 (West Point)

associated events whose significance only later became apparent. The programme book's introduction began: With the performance of the 1718 version of George Frideric Handel's *Esther*, the Maryland Handel Festival begins a very ambitious undertaking: we hope to perform, year by year, in order of composition, all of Handel's English oratorios'. By the official measurements, therefore, the Festival began in 1982, although the previous year's *Messiah* performance must surely be regarded in retrospect as a kind of trial run.

As it happens, that performance of *Esther* was the only Festival oratorio performance that I ever missed, because I had to fly back to conduct a final rehearsal for a performance of Haydn's *Creation* the next day, though I gained some sense of the work of the University of Maryland chorus from a performance of the 'Dettingen' *Te Deum*. I was well aware of the commitment of both Howard Serwer and Paul Traver to their prospective enterprise, which had obviously been stimulated in the first place by Howard's wish to see to performance the oratorio that he was currently editing. Something was afoot as well, however, for around the performance programme of the weekend was arranged a series of symposium sessions concerned with the editing of Handel's music and the modern publication of music editions. It did not take long to realise that, along with several other editors, Howard was becoming frustrated with the cumbersome state of the HHA, which was locked into various problems that the current Cold War politics seemed to make intractable. Revolution, or perhaps mutiny, was in the air, though conducted in a suitably genteel manner. There followed two or three difficult years, from which the eventual outcome was a new international participation in the management of the HHA, and in the process the creation of long-standing professional and personal friendships between American, British and German Handelians. (Bernd Baselt used to refer, with a mixture of affection and irony, to the 'Handel gang'.)

Thus started two trails that put the Maryland Handel Festival firmly on the international map. The performances grew in stature as Paul Traver developed a musical relationship with the scale and pacing of Handel's major oratorios. In practice, the circumstances of performance were necessarily influenced by the 'home team' of the University of Maryland Chorus, rather larger than Handel's group of singers but far from a Crystal Palace crowd: an appropriate performing style was developed for both chorus and solo singers, and the Festival quickly adopted an 'authentic instrument' orchestral ensemble. (The latter was in itself quite an achievement in the early years of the Festival, when sufficient specialist players were hard to find.) There was a policy step of major significance when it was decided not only to present the oratorios complete, but to follow consistently the musical versions of Handel's first performances. Although this principle is now followed in many recordings of Handel's operas and oratorios, the Festival gave an important lead, enabling us to experience in performance the musical sequences of movements that the composer himself had presented. Sometimes the performances were subjected to hazards

exceeding those experienced by the composer, most memorably the delay in the commencement of *Israel in Egypt* while the conductor negotiated the release of the soprano soloist from legal detention. Although the Memorial Chapel was in some respects inconvenient for the performers and uncomfortable for the audience, the performances had an atmosphere that was memorable and positive, and in some ways achieved an intimacy that was lost in the relative strangeness of the new venue: it seems ironic indeed that the end of the Festival coincided with the opening of a fine new building that could eventually have been made a home for the oratorios. In addition to the oratorios, which were the cornerstone of the musical programmes, there was also much of interest in the other Festival offerings, which often presented works that complemented the main work of the year, or encouraged young performers in the direction of Handel's music.

Interleaved with the performances were the symposium and pre-concert sessions, which covered a diversity of topics and enabled Handelians of many types and generations to be brought together, and encouraged a widening of the circle of interest. The overall patronage of the Festival was critical in maintaining and extending the scholarly community for Handel: indeed, College Park has been the essential American host for the new international collaboration. Many new topics and ideas have been tried out and developed at the symposium sessions, and the AHS Lecture has had a very happy association with the Festival: a reminder, furthermore, of the part that Paul Traver and Howard Serwer played (with Merrill Knapp) in the founding of the AHS. Beyond the formal sessions, many stimulating meetings of minds took place among the temporary resident communities that were formed, thanks to the generosity of the University of Maryland, in such unlikely locations as 'EJ's Landing and Fundome'.

Perhaps the Festival's greatest achievement was not in providing memorable experiences for performers, audiences and scholars, but in bringing the activities of scholarship and performance together, without distinctions of caste or class. For many of us, the fissure between music-making and 'musicology' is not only regrettable but unrealistic. Complementary activities are involved, but institutional glass barriers tend to keep them apart. At Maryland there was a genuine interaction between performance and scholarship, even though the two components also had ultimately to follow their own professional paths, to musical notes or speech. Over the years I have exchanged uncountable letters, telephone conversations and emails with Paul Traver, Howard Serwer and others at Maryland about the contents of the performances - the movements to be performed or the minutiae of individual words and notes. For me, they are a reminder of the things that mattered most about a co-operative enterprise in trying to present Handel's music creatively.

Donald Burrows

HANDEL IN IOWA, FEBRUARY 27-MARCH 2, 2003

The American Handel Society is pleased to announce that it will hold its spring 2003 meeting at the University of Iowa in Iowa City, hosted by the UI School of Music. Events will include paper sessions, panels, lectures, and music performed by participants from the University of Iowa School of Music and visiting artists and scholars. A workshop and concert of organ works will be given by Bill Gudger of the Handel Society and Delbert Disselhorst of the UI. Michael McCraw, baroque bassoonist (Indiana University), will give a workshop and perform in a concert of chamber music.

Paper panels and sessions are anticipated on the newly discovered Gloria, as well as on Handel, music and 18th century sexuality, Handel's Italian period and the Handel tradition. Please see the call for papers included with this article.

Guest speakers will include Donald Burrows, Anthony Hicks and Wendy Heller. The Howard Serwer lecturer for 2003 will be Terence Best, current editor-in-chief of the *Hallische Händel-Ausgabe*.

Registration materials will be available in October. For more information, please contact Robert Ketterer at the University of Iowa (robert-ketterer@uiwa.edu, or Department of Classics, 202 Schaeffer Hall, University of Iowa, Iowa City, IA 52242).

HANDEL-L

HANDEL-L is a discussion list open to everybody wishing to discuss the music, life and times of George Frideric Handel and his contemporaries. Subscribers are welcome to initiate or respond to a wide variety of topics. "Lurkers" are welcome to monitor proceedings anonymously.

All Handel enthusiasts, at any level of specialisation, are encouraged to provide reviews and feedback concerning recordings, opera productions, concerts, and literature. HANDEL-L combines this appreciation of Handel's music with comments, short reports, and discussion from scholars, performers, and journalists who maintain a serious interest in the composer and his world: the discussion list is a valuable source for breaking the latest Handel news around the world.

To join HANDEL-L visit
<http://groups.yahoo.com/group/handel-l/>

THE J. MERRILL KNAPP RESEARCH FELLOWSHIP

The Board of Directors of the American Handel Society invites applications for the 2003 J. Merrill Knapp Research Fellowship, an award of up to \$2,000 to be granted to an advanced graduate student or a scholar in the early stages of his or her career.

This fellowship may be used on its own or to augment other grants or fellowships, but may be held no more than twice. The fellowship is intended to support work in the area of Handel or other related studies. The winner of the award is given the opportunity to present a paper at the biennial meeting of the American Handel Society.

In awarding the fellowship, preference will be given to advanced graduate students; to persons who have not previously held this fellowship; to students at North American universities and residents of North America; and to proposals on specifically Handelian topics.

Applicants should submit a resume, a description of the project for which the fellowship will be used (not to exceed 750 words), a budget showing how and when the applicant plans to use the funds, and a description of other grants applied for or received for the same project. In addition, applicants should have two letters of recommendations sent directly to the e-mail address below.

Applicants for the 2003 Fellowship must be postmarked no later than March 15, 2003, and should be sent to:

Professor William D. Gudger
(gudgerw@yahoo.com)
Department of Music
The College of Charleston
Charleston, SC 29424-0001

A copy of the submitted materials should also be sent by e-mail. Letters of recommendation must be sent by e-mail. All e-mail submissions should be sent in the BODY OF THE E-MAIL; attachments should NOT be used.

Applicants will be informed of the Board's decision by May 15, 2003.

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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APPLICATION FOR MEMBERSHIP IN THE AMERICAN HANDEL SOCIETY

Name _____ Date _____

Address _____

City _____ State _____ Zip _____

Class of Membership (for current calendar year; otherwise, specify future starting year on lines below)

	\$	£	DM		\$	£	DM
___ REGULAR	20	13	35	___ SPONSOR	60	38	100
___ JOINT	25	16	45	___ PATRON	125	80	200
(one set of publications)				___ LIFE	400	250	700
___ DONOR	35	22	60	___ SUBSCRIBER (institutions only)	30	20	50
___ STUDENT/RETIRED	10	7	18				
___ Membership in the Georg-Friedrich-Händel-Gesellschaft: \$28.							
___ Friends of the Handel Institute: £10/\$16; students £5/\$8.							

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