A PILGRIMAGE TO IOWA

As I sat in the United Airways terminal of O’Hare International Airport, waiting for the recently bankrupt carrier to locate and then install an electric starter for the no. 2 engine, my mind kept returning to David Lodge’s description of the modern academic conference. In Small World (required airport reading for any twenty-first century academic), Lodge writes: “The modern conference resembles the pilgrimage of medieval Christendom in that it allows the participants to indulge themselves in all the pleasures and diversions of travel while appearing to be austerely bent on self-improvement.” He continues by listing the “penitential exercises” which normally accompany the enterprise, though, oddly enough, he omits airport delays. To be sure, the companionship in the terminal (which included nearly a dozen conferees) was anything but penitential, still, I could not help wondering if the delay was prophecy or merely a glitch.

The Maryland Handel Festival was a tough act to follow and, I, and perhaps others, were apprehensive about whether Handel in Iowa would live up to the high standards set by its august predecessor. In one way the comparison is inappropriate. By the time I started attending the Maryland conference (in the early ’90’s), it was a first-rate operation, a Cadillac among festivals. Comparing a one-year event with a two-decade institution is unfair, though I am sure in the minds of many it was inevitable.

Fortunately, I feel that the experience in Iowa compared very favorably with what many of us had grown accustomed to in Maryland. Though there was no full-length oratorio performance to serve as a conference centerpiece, there were several very good performances of a variety of works by Handel and his contemporaries. The scholarly component of the conference was very substantial and gave ample evidence that Handel scholarship is alive and well and is flourishing on a number of fronts. Professor Robert Ketterer’s opening lecture set the tone for the conference, signaling to conferees that the scope of the conference would be wide ranging and interdisciplinary (an abstract of his lecture is published in this issue). Traditional musicology shared the stage with interdisciplinary and contextual studies throughout the weekend.

The centerpiece of the Iowa conference actually came in four segments: a lecture/demonstration on the new HHA edition of the Opus 4 Organ Concertos, the AHS Howard Serwer lecture which surveyed Handel editions past and present, and panels on “Handel, Music and 18th-Century Sexuality” and “The New Gloria.” Together, they formed an impressive testament to the energy and vitality of current Handel scholarship. Though on the surface these sessions
The American Handel Society welcomes news or information about events of interest to Handelians. 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/

"Handel Week"
http://www.handelweek.com/

Siroe, re di Persia
9 May 2003, 7:30 pm

The Intimate Handel
Chamber music for Soprano, Oboe, Violin, Harpsichord, and Cello
13 May 2003, 7:30 pm

The New Handel
Gloria and Chandos Anthems
18 May 2003, 3 pm

Dr. Dennis E. Northway, Artistic Director
Grace Episcopal Church, 924 Lake Street, Oak Park, Illinois

"L'Allegro" (L'Allegro, il Penseroso ed il Moderato)
- Collaboration with the Virginia Symphony and the Mark Morris Dance Company
Virginia Arts Festival
Virginia Chorale
10 May 2003, 8 pm
11 May 2003, 8 pm
Chrysler Hall, 215 St. Paul’s Boulevard, Norfolk, Virginia
http://www.vachorale.com/
http://www.mmdg.org
http://www.virginiaartsfest.com/
http://www.virginiasymphony.com/
http://www.chrysler.org/

Theodora
Donna Brown, soprano; Catherine Wyn-Rogers, mezzo-soprano; Bejun Mehta, countertenor; TBA, tenor; Gary Relyea, bass
Cantata Singers of Ottawa
Laurence Ewashko, music director
National Arts Centre Orchestra
Conductor: Trevor Pinnock
14, 15 May 2003, 8 pm
Southam Hall, National Arts Centre, Ottawa, Ontario, Canada
http://www.nac-nca.ca

Tamerlano
Spoleto Festival USA
Spoleto Festival Orchestra
Tamerlano: Christophe Durnaux, countertenor
Bajazet: Jon Garrison, tenor
Asteria: Robin Blitch Wiper, soprano
Irene: Jennifer Dudley, mezzo-soprano
Conductor: Henry Bicket
Director: Chas Rader-Shieber
24 May 2003, 6 pm
26 May 2003, 3:30 pm
29, 31 May 2003, 7 pm
2 June 2003, 7 pm
5 June 2002, 7 pm
7 June 2003, 3:30 pm
Dock Street Theatre, Charleston, South Carolina
http://www.spoletousa.org

Judas Maccabaeus
Connecticut Master Chorale
Tina Johns Heidrich, Conductor
Emily Martin, Soprano; Andrew Childs, Tenor; Brendan Cooke, Bass-Baritone
Connecticut Master Chorale Orchestra
17 May 2003, 8 pm
St. Rose of Lima Church, Church Hill Rd., Newtown, Connecticut
http://www.cmchorale.org

Messiah
2003 Halle Handel Festival
Halle, Germany
7 June 2003
http://www.haendelfestspiele.halle.de/

Jephtha
- Co-production with the English National Opera
Welsh National Opera
Jephtha: Mark Padmore
Zebul: Christopher Purves
Storgé: Susan Bickley
Iphis: Natasha Marsh
Hamor: Daniel Taylor
Chorus and Orchestra of the Welsh National Opera
Conductor: Paul McCreesh
Director: Katie Mitchell
17, 25 May; 4 June 2003: New Theatre, Cardiff
12 June 2003: North Wales Theatre, Llandudno
17, 20 June 2003: Bristol Hippodrome, Bristol
28 June 2003: Symphony Hall, Birmingham (concert performance)
1, 4 July 2003: Apollo Theatre, Oxford
http://www.wno.org.uk/

Siroe, ré di Persia
Johanna Stoijkovic
G. Schmid
S. Noack
Capella Augustina
Conductor: Andreas Spering
18 May 2003, 5 pm
Sendesaal des Deutschlandfunk, Cologne, Germany
http://www.musik-in-koeln.de/forum/index.html

2003 GöTTINGEN HANDEL FESTIVAL
28 May - 3 June
http://www.haendel.org

Deidamia
Deidamia: Heidrun Kordes
Nerexa: Claron McFadden
Achille: Robert Crowe
Ulisse: Michael Maniaci
Fenixe: Nils Cooper
Lycomdes: Harry van der Kamp
La Stagione, Frankfurt
Conductor: Michael Schneider
27 May 2003, 7 pm
29 May 2003, 6 pm
31 May 2003, 2 pm
2 June 2003, 2 pm
3 June 2003, 7 pm
Deutsches Theater, Göttingen, Germany

Jephtha
Jephtha: John Mark Ainsley
Zebul: William Berger
Iphis: Dominique Labelle
Storgé: Wilke te Brummelstroete
Hamor: Franz Vizthum
Angel: Netta Or
Winchester Cathedral Choir
The English Concert
Conductor: Nicholas McGegan
31 May 2003, 8 pm
1 June 2003, 2 pm
Großer Saal, Stadthalle, Göttingen, Germany
http://www.englishconcert.co.uk/

2003 HALLE HANDEL FESTIVAL
"Les goûts-réunis"
5 - 15 June 2003
http://www.haendelfestspiele.halle.de/
http://www.opernhaus-halle.de/

Imeneo
Händelfestspielerorchester des OPERNAUSES HALLE
Conductor: Uwe Grodd
6, 8 June 2003

continued on p. 6
represented very different aspects of that scholarship, they were linked by a common thread that, for me emerged during the Q&A period following the panel on the Gloria. A conference, who identified himself as neither performer nor musicologist, asked the assembled Handelians if they “heard the composer’s voice” in the Gloria. Sometimes, he continued, when answering the phone, you can immediately identify the caller before s/he tells you who it is. The questioner recognized Handel’s voice in the Gloria, what did they hear? It was a difficult question to answer, for a number of reasons, yet in a way it is the only question which Handel scholarship should ask. Textual scholarship, style criticism, biographical and contextual studies are all attempts to define and understand this composer’s voice. The paradox facing those engaged in the enterprise is the fact that this most public of composers remains in many areas of his life and work a very private and elusive one.

Hearty congratulations and kudos should go to conference organizer Robert Ketterer, program chair Wendy Heller and the University of Iowa. Fully aware that they were following a tough act, they came through with a very impressive effort. I would like to offer one suggestion. As the weekend unfolded it became clear that a certain polarization between, for lack of better terminology, the old guard and the avant-garde emerged and showed signs of petrifying into unyielding camps. This polarization was exacerbated by a lack of adequate discussion time following most sessions and presentations. The Second Paper session was especially packed with papers and left practically no time for questions and discussion. While the desire to schedule as many papers as possible is understandable, it is equally important that appropriate discussion time be allotted for questions and discussion. While the desire to schedule as many sessions and presentations as possible is understandable, it is equally important that appropriate discussion time be allotted for each session. But that is really my only criticism of what was otherwise an excellent conference.

David Lodge was wrong. This was confirmed by my return flight to Connecticut, which much of the time was accompanied by an unnerving grinding noise originating from somewhere underneath the plane. (The pilot said it was “nothing to worry about.”) “Pleasures and diversions of travel,” I thought to myself. He really ought to change that phrase and he should make it clear that not all conferences are penitential. What is more, it looks as though the AHS has a new tough act to follow. Not bad for a winter weekend of “self-improvement.”

Kenneth Nott
Dedicated to the memory of Iter Facio.

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**HANDEL AS ORPHEUS GARNERS ANOTHER AWARD**

Ellen Harris has received more well deserved honors for her work, in the form of the 25th Annual Louis Gottschalk Prize of the American Society for Eighteenth-Century Studies.

This prize is for an outstanding historical or critical study on the eighteenth century. Louis Gottschalk (1899-1975) second President of ASECS, President of the American Historical Association, and for many years Distinguished Service Professor at the University of Chicago, exemplified in his scholarship the humanistic ideals that this award is meant to encourage.

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**THE TRIUMPHS OF THUSNELDA continued from p. 1**

they regarded as historical personages.

This paper examined the transformation of the historical German tribal leader Arminius and his wife Thusnelda, and their dealings with imperial Rome, into an early modern myth via the medium of Italian drama per musica. Evidence was taken from three opera librettos: Giulio Cesare Corradi’s text for music by Giovanni Legrenzi, titled Germanico sul Reno (Venice, 1676); an anonymous libretto titled Arminius for a 1714 London production at the Queen’s Theater in the Haymarket; and a version of Antonio Salvi’s Arminio, adapted for a production at Covent Garden in 1737 with music by Handel.

The seventeenth and eighteenth centuries knew the German tribal leader Arminius —later known as Hermann der Cherusker—as the man Tacitus had eulogized as “unquestionably the liberator of Germany” (Annals, 2.88).

Arminius was responsible for the slaughter of three Roman legions under Quinctilius Varus in the Teutoburger Forest during the reign of the emperor Augustus. Some years later, during a punitive campaign by the young Germanicus Caesar, nephew of the emperor Tiberius, Arminius continued his campaign to cause trouble for the Roman general, but his wife Thusnelda was captured and taken to Rome where she was displayed along with her son by Arminius in Germanicus’s triumphal procession celebrating his successes in Germany.

Two of the librettos, Germanico sul Reno and the anonymous London Arminio take for their basis the events surrounding Germanicus’ relations with Arminius during his campaigns against the Cherusi. Corradi’s 1676 libretto for Venice is an overt celebration of the Roman Germanicus Caesar, and the Roman general is taken as a model for the dedicatee, the duke of Monaco. The treatment of Arminio and his wife creates a Tacitean contrast between the brave and faithful German couple and a corrupt Roman who plots against Germanicus. In remaining faithful and protecting the authority figure Germanicus from harm, they set an example for the supposedly superior Romans.

The spectacular mise en scène that includes divine emmanences transports the morality play to the world of classical myth.

The 1714 London Arminio, on the other hand celebrates Arminius as the champion of German liberty. The emphasis on liberty in the piece seems to be part of the Whig emphasis on that theme that appeared on the London stage in the years following the 1713 production of Addison’s Cato.

Handel’s Arminio (Theater Royal, Covent Garden, 1737) was adapted from a much longer Italian libretto by Antonio Salvi for production for the Grand Duke of Florence in 1703. These texts are set not in the time of Germanicus’s campaigns, but during the earlier confrontation with Quinctilius Varus. The libretto seems largely devoid of the heroic politics that are in Salvi’s original, but continues the transformation of Arminius from primitive native to Baroque prince, appropriate for the Germanic heritage of George II. Arminius and Thusnelda are wholly removed from this world into an elaborate and imaginary dramatic construct meant to entertain, elevate and legitimate the ruling classes who could afford to support such a fantasies about their forebears.

Levi-Strauss argued that myth mediates mutually exclusive elements in a society: these Arminius operas negotiate the early-modern tensions between perceptions of Rome as model for successful imperial, autocratic power, and Rome as the enemy, the oppressor of their ancestors and the seat of papist tyranny. The triumph of Arminius and Thusnelda is that they may maintain their primitive virtues of patriotism and bravery, and thus flatter the northern Europeans who are their descendants, while basking also in the glow of the Roman heritage which legitimizes the power of their monarchs and aristocrats.
"FOR I WOULD SING OF BOYS LOVED BY THE GODS": THE ORPHIC IMPULSE IN CULTURAL HISTORY

James M. Saslow
Queens College and the Graduate Center, CUNY

ABSTRACT

Children learn that three topics of conversation should not be raised in polite company: sex, politics, and religion. These three hoary taboos lurk at the roots of lingering discomfort with exploring the homosexual world that surrounded Handel. Bringing them to the surface helps to understand the reluctance to acknowledge homosexual presence in history, as well as the profound connections between sexuality and creativity. This lecture outlines three major arguments against gay/lesbian studies; shows how those arguments affect our understanding of the late 17th and 18th centuries; and offers refutations for them, proposing that the gay way of “reading” culture is essential to a complete historical understanding.

In art and music, and literature, the same arguments against talking about sexuality appear. They run in sequence, each staking out a fallback position from the previous one: 1) There’s insufficient evidence; 2) Even if there were enough evidence, it’s shameful; and 3) Even if it were not immoral, it falls outside the scope of our profession.

The first assertion, that there’s no proof of homosexual behavior, audience, or personal expression, implies that scholars are over-interpreting mere speculation and gossip. This is the “positivist” argument: we are an objective science, with minimum standards of proof. It raises the first unspeakable topic, politics – both in Handel’s era and in historiography. Traditional western religion reviles “sodomy” as a crime against heaven and the state. Thus, while there is far more evidence than was once known, it’s mostly from hostile outsider sources like satirical prints. Self-expression by sodomites was limited by their outcast status: much was bowdlerized or destroyed, and what survives is often obscure or ambiguous, with coding and allegory as cultural strategies.

Sometimes the evidence of gay subtext is the discovery that a work was altered to remove it – as with Michelangelo, Shakespeare, and Monteverdi’s Orpheus. The most common cultural code was Greek, its most influential purveyor the German archeologist Johann Winckelmann, whose books on Greek art had an underlying purpose: to dignify his homoerotic predilections by the prestige of antiquity. Since 1970 historians have grown more aware that culture is seldom unitary or direct, that societies and artworks must often be read “against the grain” of their ostensibly monolithic surface.

The second theme, the moral argument, is: “Even if we could prove it, we shouldn’t talk about it” because sexual nonconformity is shameful. This is the argument from religion. Deep personal convictions understandably influence attitudes about gender roles and the state’s role in enforcing them. The gay/lesbian movement insists, however, that – as in most westernized democracies – theological judgments about private behavior are not admissible in public discourse; it’s time the U.S.A. faced down our own relative puritanism.

The final theme is “It doesn’t matter” – or, “Even if you can prove it, we have no business talking about it.” Many historians continue to avoid sex, especially homosexual eros, in artists’ life and work. This is the “formalist” argument: nothing matters about an artwork but its internal structures. Gay studies has struggled against formalism as a sadly limited ideal of cultural history, noting that it serves those in power by deflecting attention from unsettling content. A tempting but fatal elixir, it promises a refuge from the messiness of life, but art divorced from life withers. To most people, meaning matters as much as form; visual examples from Handel’s time demonstrate the profound emotional satisfactions that patrons had from gay imagery.

There are other great themes, but love is what makes us feel little lower than the angels, and inspires so much of music, poetry and painting. Why would we not desire access to the highest expressions of rapture – that state where the sensuous approaches the spiritual – whoever may have inspired them, in whomever? Why shouldn’t we? For those questions, the burden of proof should fall not on scholars of gay and lesbian history, but on its opponents.
By the time Handel died in 1759, an enthusiastic collector of his works could have had hundreds of volumes of printed music on his shelves. These editions were often incomplete and unreliable, and those few friends and patrons of Handel who had sufficient influence and financial resources preferred to have manuscript copies made by the composer’s copyists; but most people had to be content with the editions. The firm of John Walsh dominated the market, although Handel used some of his rivals in the 1720’s.

The elder Walsh was unscrupulous, and sometimes issued pirated editions which even included spurious works; he died in 1756, and Handel seems to have established a better relationship with his son, also called John, who remained his publisher for the rest of the composer’s life. Some of the father’s worst editions remained in print, and created a tradition of garbled texts which were to mislead generations of musicians until well into the late 20th century.

In the second half of the 18th century the enduring popularity of Handel’s music led to the realisation that a reliable complete edition was needed; between 1787 and 1797 Dr. Samuel Arnold published the first ever attempt at a Gesamtausgabe of a composer’s work. It was not complete (there are only five operas), but it was a start, and Arnold’s edition had a considerable influence – Beethoven was sent a copy by an admirer. At the same time attempts were made to publish Handel’s works in Germany, as his importance as a classic German composer came to be recognised; but this was done only piecemeal.

In the 1840’s the English handel Society began a new project for a complete edition, but in spite of the support of Mendelssohn, who edited Israel in Egypt for the society in 1846, the project collapsed in 1858 after only 14 volumes. By 1840 the firm of Bärenreiter proposed a new edition of 10 volumes (later increased to 11), which were to be based on Chrysander, but printed in practical form for domestic use (“Hausmusik”). By 1941 the name Hallische Händel Ausgabe was in existence. Nothing was published until after the war, and these early volumes were unsatisfactory because little new work was done on collating Chrysander’s text with the original sources. There was severe international criticism which had some effect, and by the sixties the upsurge in Handel studies world-wide, including access to previously closed collections (the Malmesbury and Aylesford Collections), gave a new impulse to the HHA, although there was still no firm overall direction: a volume was as good as its editor.

In 1984 an international Editorial Board was set up, whose function is to plan the edition and monitor the musicological quality of the individual volumes; the HHA is now producing an average of two volumes a year, and some of the early ones have been reissued in revised editions. Our approach to the much-debated question of how to present the musical text of early music is to modernise the notation, while maintaining the highest scholarly standards, so that not only Baroque specialists but also professional and amateur musicians of all kinds can find the edition attractive and easy to use; we find it is earning respect among both scholars and performers. Bärenreiter publishes performing material, and this is overseen and scrutinised by the HHA Board.

Terence Best

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, 2003.

Further details from:
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elizabeth@gibsone.free-online.co.uk

The American Handel Society has received belated news of the passing of Prof. Keiichiro Watanabe in December 2001. The Society wishes to extend to family, friends and colleagues of Prof. Watanabe its sincerest condolences. A fuller tribute to the life and career of this devoted Handel scholar will appear in a future issue of the newsletter.
Teseo
Lautten Compagney
Conductor: Wolfgang Katschner
Director: Axel Köhler
7, 8, 12, 14, 15 June 2003
Goethe-Theater, Bad Lauchstädt

Deidamia
11 June 2003

Messiah
7 June 2003

Theodora
Theodora: Carolyn Sampson
The English Concert
Conductor: Trevor Pinnock
9 or 13 (?) June 2003

2003 LUFTHANSA FESTIVAL OF BAROQUE MUSIC
(7-26 June)
http://www.lufthansafestival.org.uk/

Gideon
(John Christopher Smith’s pasticcio oratorio from Handel’s works)
Junge Kantorei
Barockorchester Frankfurt
Conductor: Joachim Carlos Martini
8, 9 June 2003
Kloster Eberbach and Heidelberg
http://www.junge-kantorei.de/

Acis, Galatea e Polifemo
Act: Roberta Invernizzi, soprano
Galatea: Sonia Prina, alto
Polifemo: TBA, bass
II Giardino Armonico
Conductor: Giovanni Antonini
10 June 2003; 7:30 pm
Grosser Saal, Musikverein, Vienna, Austria
http://www.musikverein-wien.at

Belshazzar
- staged performance
- Co-production with Société Philharmonique de Bruxelles - La Monnaie - Il Fondamento
Belshazzar: Kobie van Rensburg
Cyrius: Bernarda Fink
Daniel: William Purfoy
Nitocris: Annette Dasch
Gobrias: Henry Waddington
Collegium Vocale Gent
Il Fondamento
Conductor: René Jacobs
Producer: Guillaume Bernardi
28, 30 June 2003, 8 pm
2 July 2003, 8 pm
Palais des Beaux-Arts, Salle Henry Le Boeuf, Brussels, Belgium
http://www.lamonnaie.be
http://www.sofil.be
This performance will move to the Festival de Beaune, July 2003:
http://www.festivalbeaune.com/

Rodelinda, regina de’ Langobardi
Bayerische Staatsoper München
Rodelinda: Dorothea Röschmann
Bertarido: Michael Chance
Grimoaldo: Paul Nilon
Eduipe: Felicity Palmer
Unulfo: Christopher Robson
Garibaldo: Umberto Chiummo
Director: David Alden
Stage design: Paul Steinberg
Costume design: Buki Shiff
Lighting: Pat Collins
Conductor: Ivor Bolton
28 June 2003 (premiere)
2, 5, 9 July 2003
17, 20, 22 September
Nationaltheater, Bayerische Staatsoper, Munich (Germany)
http://www.bayerische.staatsoper.de/
AHS OFFICERS 2003-04

The Board of Directors for The American Handel Society is pleased to announce the following slate of officers for the 2003-04 term:

Graydon Beeks, President, Pomona College
Robert Ketterer, Vice President, University of Iowa
Marjorie Pomeroy, Secretary/Treasurer

THE AMERICAN HANDEL SOCIETY

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Telephone (301) 581-9602 email: info@americanhandelsociety.org
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*Founding Member

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Those paying in dollars should make their checks payable to THE AMERICAN HANDEL SOCIETY and mail to THE AMERICAN HANDEL SOCIETY, School of Music, University of Maryland, College Park, MD 20742. Those paying in sterling should make their checks payable to THE AMERICAN HANDEL SOCIETY and mail to the society at the above address. Those wishing to pay in DM should remit to Dr. Manfred Rätzer, Treasurer, Georg-Friedrich-Händel-Gesellschaft, Gr. Nikole Str. 5, O-4020, Halle/Saale, Federal Republic of Germany, and indicate that the payment is for the account for the AHS.